SIX IMPOSSIBLE THINGS BEFORE BREAKFAST: THE LIFE AND MIND OF LEWIS CARROLL IN THE AGE OF ALICE’S ADVENTURES IN WONDERLAND

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SPRING 2020

A thesis
submitted in partial fulfillment
of the requirements
for a baccalaureate degree in English
with honors in English

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ABSTRACT

This thesis analyzes and offers connections between esteemed children’s literature author Lewis Carroll and the quality of mental state in which he was perceived by the public. Due to the imaginative nature of Alice’s Adventures in Wonderland, it has been commonplace among scholars, students, readers, and most individuals familiar with the novel to wonder about the motive behind the unique perspective, or if the motive was ever intentional. This thesis explores the intentionality, or lack thereof, of the motives behind the novel along with elements of a close reading of Alice’s Adventures in Wonderland. It additionally explores the origins of the concept of childhood along with the qualifications in relation to time period, culture, location, and age. It identifies common stereotypes and presumptions within the subject of mental illness. It aims to achieve a connection between the contents of Carroll’s novel with a direct link to his perception of the world in which he lived.
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ACKNOWLEDGEMENTS

I would like to thank Dr. Kate Rosenberg for the hours spent devoted to falling down the rabbit hole with me in an effort to understand Lewis Carroll as best as I possibly could. I’ve never been so motivated to sift through hundreds of academic books and articles for fun. This thesis would not have been successful without her careful guidance and broad knowledge on both topics I chose to discuss. I would also like to thank my honors advisor, Dr. Christopher Reed for his patience and encouragement during the process of choosing a thesis topic. His guidance kept me grounded while also encouraging me to let my imagination run wild. Lastly, I’d like to thank my father for the tough love that drove me to continue to work hard even when I wanted to do the opposite.
Chapter 1: We’re All Mad Here
A Close Reading of Alice’s Adventures in Wonderland

The motivation behind Alice’s Adventures in Wonderland has long been questioned due to its utterly bizarre or unfamiliar contents, characters, and behaviors. From the beginning of the novel, nonsensical events establish the adventures to follow for Alice. It begins with Alice plunging into a rabbit hole that slows her gravitational pull and allows her to land gracefully after continuing her descent for what seems like hours, and this only begins the “madness.” She continues on to dine with a rabbit who speaks in riddles, shrink down to the size of a mouse after eating a piece of cake, growing many sizes too large after trying to fix her shrunken size, and playing golf with a murderous queen while using flamingos as clubs.

Perhaps the most surprising aspect of this novel is its classification in the children’s genre. While the overarching takeaway seems to be “lighthearted fun,” there are gruesome and violent events occurring that seem to be overlooked when reviewing the summary of the novel, most obviously the queen willingly ordering the murder of anyone who she does not like, even in the presence of a child as young as Alice.

Alice’s Adventures in Wonderland was published over one hundred years ago, yet it remains a popular novel with gift shops, bookstores, amusement parks, and more still using characters, quotes, and concepts in their marketing and items to this day. Children still dress as Alice and other characters from the novel for Halloween, tea sets printed with the original images remain for sale, and there seems to be no end for the success of the novel. These
examples are not the only reasons and demonstrations of the success of *Alice’s Adventures in Wonderland*, they are merely the most widespread and popular instances in addition to the novel remaining in print.

This success, undoubtedly, stems from the unmatched style of Lewis Carroll’s writing and his ability to make sense of the nonsensical in a manner that appeals to audiences of all ages. As Erin Wells of The Victorian Web describes in her article entitled “Fantasy or Reality?,” Carroll masters the art of blurring the differentiation between what is real and what is a fabrication of the imagination. This is true for not only the characters featured in his novels but also the reader. For example, while Alice remains unsure of who she is, where she is, or what truly happens or does not throughout the novel, the reader feels the same sense of insecurity and confusion. The narrator provides no clarity to the confusion as he or she simply observes the events alongside Alice and the reader. This type of confusion, which appears to have some organization and meaning to support it, plays a major role in Carroll’s success because he amassed a major following for Alice.

An element the reader can depend on is the idea of “organized chaos.” While reading the novel, it seems impossible to understand why past events have occurred and even more impossible to infer what will follow. However, it is almost guaranteed that the next event will be equally as confusing and unexpected as the previous, if not more perplexing.

The organization and meaning behind the confusion in Carroll’s work solidifies itself when each decision Alice or the other characters make are presented as facts, not options. For example, when Alice grows too large for the house, the White Rabbit immediately reveals that they must set the house on fire (Carroll 52). While the reader may expect the natural inclination of finding a way for Alice to morph back into her original size, not even Alice thinks in this way.
In a dimension where very few other humans seem to exist, the reader may find himself or herself thinking critically and comparing what he or she would do differently than or the same as Alice while venturing through Wonderland. While searching for similarities and connections to a human character, it may be expected that Alice would attempt to think rationally and methodically. However, Alice begins to adopt the ludicrous thought patterns of the land. This serves as a turning point for the reader because it becomes evident that no one is immune to the outlandish lifestyle of the creatures of Wonderland, even visitors. Alice solidifies this theory when the White Rabbit suggests burning down the house. Alice explains that she will have to release her cat, Dinah, after them if they burn the house (Carroll 52). These conversations, appearing to have no thought or substance, make complete sense to the parties involved and occur naturally just as a conversation would between two people in a “normal” dimension.

Another example of this occurs in Chapter Eight when Alice goes to visit the Queen of Hearts and play croquet. Alice claims to know how to play croquet, but when she arrives, everyone seems to play croquet in a manner in which she has never seen before. For example, “the croquet-balls were live hedgehogs, the mallets live flamingoes, and the soldiers had to double themselves up and to stand on their hands and feet, to make the arches” (Carroll 121). After hearing the rules, it seems as though there are none. For example, Alice describes a moment when she looks around the croquet field and sees how the game really works in action. She sees:

The players all play[ing] at once without waiting for turns, quarrelling all the while, and fighting for the hedgehogs; and in a very short time the Queen was in a furious passion, and went stamping about, and shouting, “Off with his head!” or “Off with her head!” about once in a minute. (Carroll 122)
However, when Alice begins to play the way she sees fit and defies the Queen of Hearts, they notice that she plays incorrectly. In other words, there is no right way to play, but there is a wrong way. The reader, unaware of Alice’s specific differences in playing, simply knows that she has played incorrectly and must now be sent to the executioner based on the wishes of the Queen of Hearts. With this being commonplace among the creatures living in Wonderland, the reader comes to realize the characters take specific actions for certain scenarios which have no meaning to the reader, but make complete sense to everyone else.

This method allows the reader to engage in the story enough to remain interested, but never quite fully understand. There is no ignoring the oddity of Carroll’s achievement in doing such. By creating an organized work of chaos, Carroll succeeded in creating something that remains popular to this day because of its inability to be matched, even by other works that he has written himself. The sequel to Alice’s Adventures in Wonderland, entitled Through the Looking Glass, has not had the widespread success that the original novel received. Therefore, it must be explored and explained why his premier novel has accrued great success and how he achieved it. What would possess a writer to create such a story? Or, more critically, what would possess a writer to think in such a manner? This thesis explores both questions. How the story of Alice’s Adventures in Wonderland came to be and both popular and original hypotheses as to why Lewis Carroll was capable of writing an extremely eccentric and cryptic story.

In order to understand the story itself, it is important to understand contributing factors such as historical classification of childhood literature and childhood itself, the related components of Carroll’s mental health and behaviors, and the motivation behind the story itself, Alice Liddell. The following chapters work in tandem to explore Lewis Carroll’s mental state
before and during his completion of Alice’s Adventures in Wonderland and how it may have led to the successfully illogical Wonderland empire.

The nature of this research is to theorize the creation and success of *Alice’s Adventures in Wonderland* and discuss the rumors of Carroll’s personal life that may explain modern interpretation of the novel. Any stereotyping or presentism occurring in this thesis is for the purpose of addressing these two possibilities as popular interpretations of the novel, not for the purpose of entering into the discussion itself.
Chapter 2: Who in the World Am I? Ah, That’s the Great Puzzle!

A History of Childhood

Childhood, although a universal term, does not hold universal qualifications and meanings. The full definition varies based upon geographic location and holds different standards in accordance with disease, treatment, education, literature, and across numerous other fronts. Peter N. Stearns of The International Association for Child and Adolescent Psychiatry and Allied Professions discusses the qualification of childhood and how these have changed throughout history and vary based upon geographical location in his article entitled “History of Childhood.” Stearns partially attributes the emergence of the concept of a historical timeline of childhood to the inability for infants and young children to personally document their youth in addition to the lack of documentation from parents. Evidence historians are left with in relation to early time periods include toys that were popular at the time, certificates of birth, and certificates of death. With childhood being an intangible concept, collecting information from individuals who grew up in the time being studied is crucial in understanding and defining historical aspects of childhood, yet, it is often unprovided especially when studying time periods that are long past.

In *Daily Life in Victorian England*, Sally Mitchell explains that during the Victorian era, machinery became increasingly prevalent in industrial settings. The work that was once done by hand could now be finished in a fraction of the time by water and steam-powered machinery. With the machines needing little to no supervision, companies began employing children. They were the ideal employees due to their availability, capability of working for extended periods of time, and could be extremely underpaid (Mitchell 3). Due to these conditions, England was able
to continually produce cheap textiles. The industry carried on in this way until the late nineteenth century.

Not all Victorian children were part of the labor industry, however. According to Marah Gubar of Representing Childhood in her article entitled “The Victorian Child, c.1837-1901,” the children working in factories were children from poor families, urban families, or children with no families that they knew of. During the early 1800s, children who were not wealthy were treated terribly in many different aspects. They were put to work by the age of four, if they survived infancy, did not receive a proper education, received impure food and milk which often resulted in infant mortality, and lived an overall unacceptable lifestyle. Even within their homes, they were expected to practice daily upkeep of the house. The proper treatment of children was not enforced or protected by law. Gubar reveals that Victorian England was a “child-dominated society,” but not in an acceptable manner. Queen Victoria herself utilized child labor with over one third of her subjects under the age of fifteen throughout the duration of her sixty-three-year reign (Gubar). However, in 1833 laws were set into place prohibiting children under the age of nine to work in textile mills (Mitchell 4). While this did not make a revolutionary change at the time, it did contribute to the beginnings of better treatment for young children. During the mid-to-late-1800s, reformation was slowly beginning to take place in England for the proper treatment of children upheld by law. However, this did not fully begin to take effect until the year 1900. It was not until the year 1901, when Queen Victoria died, that support for child protective laws were taken seriously and supported widely (Gubar).

In other words, children in Victorian England were not treated as they currently are. They were used for the service they could provide to adults as opposed to the system implemented
today where adults provide services for children. They worked hours that were tiresome to the adult body and performed labor jobs even more taxing.

With children working forty hour or more weeks at their jobs, there was no time for school. Kathryn Waite of Simple History discusses this in her article entitled “Education in Victorian Britain” when she reveals that education was not yet a compulsory element of a child’s upbringing. Some girls were taught at home by governesses or sent to boarding school, if they came from families wealthy enough, but, generally, most young children were going to work every day.

In the mid-1800s, a type of school called a “Ragged School,” run by volunteers, allowed poor children to get off of the streets and attend a school for free where they would receive an education, free meals, clothing, and were taught basic domestic trades (Waite). In the 1860s, there were over 40,000 children attending Ragged Schools and many additional school buildings were opened to accommodate the large number of students (Waite). These schools contributed to a drastic change in the education and protection of children of Victorian England. After seeing the demand for the schools, they began to receive substantial funding from parliament which later led to the government passing an Education Act in 1870 ensuring that every child had a place in a school with qualified teachers (Waite). The main subjects learned in these schools were referred to as the “Three Rs:” reading, writing, and arithmetic. As earlier mentioned, in the beginning of the Victorian era, children’s literature was highly focused on moral teachings and practical lessons. As the laws and protection of children came into being, the literature industry became an opportunistic market because of the changing standards for children’s education. The Chertsey Museum Education Service describes in their article entitled “All About Victorian Toys” that the children were now being encouraged to read novels of all genres, not solely
morally based. This change inspired authors such as Charles Dickens to write novels depicting the Victorian child and how mistreated they were.

From the information provided about the history of childhood today, there is an abundance of information pertaining to the United States and Europe. In *Childhood in the Late Ottoman Empire and After* by Benjamin Fortna, introduction writer Laurence Brockliss details the concept of childhood as a Western phenomenon. He explains that somewhere between the Middle Ages and the earlier mentioned turning point in the nineteenth century, viewpoints and opinions of children transitioned from them being “incomplete creatures” to being “innocent vessels” requiring careful upbringing and state involvement on the reinforcement of proper care (Fortna 1). Stearns elaborates on the resources the Western world possesses when he explains that “the most abundant literature has been developed” within these areas. In areas lacking sufficient research on childhood, situations such as child marriages become more prevalent that later result in issues with women’s rights and control as the lines between childhood, adolescence, and adulthood become blurred. Stearns reveals that up to the date of publication of his article in 2015, a historical study of childhood still did not exist in places outside of the Western world such as the Middle East and India, both of which account for a majority of child marriages. In some areas, such as Russia and Latin America, research is present but underdeveloped.

In Carroll’s era, the Victorian era, childhood took on a distinct form in terms of responsibility, literature, expectations, and more. Siobhan Lam of The Victorian Web states in her 2007 article entitled “Be good, Dear Child…or else” that England was known as a comparatively literate country from the early seventeenth century and onward. Not only did this apply to adults, but children as well. She continues to explain that this widespread pastime of
reading stemmed from the Protestant church as it consistently rose in popularity. Part of the teachings of the Protestant church was the importance of reading the Bible meticulously. Not only was it important to take careful measures while reading the Bible, but it was also important to implement the teachings into one’s own life (Lam). Lam details that these Biblical themes were incorporated into children’s literature through hornbooks, or small wooden plaques printed with axioms, both religious and otherwise, and alphabet books where each letter was followed by a Biblical story or a section of a prayer. Often these books were rather frightening and instilled a great deal of fear in the readers, despite the categorization into the genre of children’s literature.

In his 1932 novel entitled *Children’s Books in England*, F.J Harvey Darton also detailed the topic of religion in children’s literature by stating that children’s novels and storybooks “were meant to give pleasure: the highest pleasure, that of studying and enjoying the Will of God” (55). This is where the previous notion of enacting Biblical themes into daily life comes into being. Literature did not have to be explicitly about religion like the alphabet books were, but they could also instill the same effects within a person as reading the Bible. By offering the “highest pleasure” in novels comparable to reading the Will of God, both the author and the reader are upholding the fundamental values of their faith. This method is particularly effective for children because while scripture and Biblical readings may not be enticing or induce excitement, reading books specifically tailored for their enjoyment, even if present times find the included topics somewhat inappropriate, allow them to find other ways in which to practice reading as an act of faith.

Part of what made these novels borderline inappropriate for juvenile audiences were the mature themes that could be scarring to young minds. For example, Darton explains that many novels were based on the “dogmatic belief” that heaven and hell are real and one’s fate is
determined by everything performed within the mortal lifespan (53). While this theme may be seemingly innocent, and perhaps even trite, the literature did not attempt to soften the delivery of the “truth” that while it is possible to go to heaven, salvation is an incredibly challenging feat. In other words, practicing the faith but not upholding it on a daily basis would not accomplish automatic entrance into heaven. Rather, it would accomplish automatic entrance into hell unless significant changes were put into effect in a timely manner.

Darton emphasizes the important point that the “vulgar exaggeration” of many children’s novels at the time were enough to cause severe reactions “upon any normal mind at any period” (54). The contents of children’s novels were often, and understandably, misunderstood. Regardless, Darton confirms that these novels “moulded their lives so strangely” (54). Not only were the novels liberal with the warnings of hell and the potential struggle accompanied with getting into heaven, they also featured graphic descriptions and imagery of hell once one were to enter. A tone of hopelessness overpowers the literature because of the themes working together to send an overarching message that one will have trouble getting into heaven, will be immensely and permanently tortured in hell, and there is very little one can do to change the situation. This proves why Darton emphasizes that the topics are disturbing enough to leave a lasting impact on even mature minds. For the individuals invested enough in religion and literature to take the warning seriously, and there were many, this news could be potentially debilitating.

These works of literature determined the direction in which Victorian literature would follow. The concept of religious themes in literature were abundant during the Victorian era. As previously mentioned, religion as a basis for literature became wildly popular in the seventeenth century and remained a major literary theme well into the Victorian era. However, another form of writing peaked in popularity during this time period, as well. The genre of literary nonsense,
while originating before the Victorian era, rose in popularity during this time so much so that it became a defining genre of the time period.

In her novel entitled *A Theology of Nonsense* published in 2017, Josephine Gabelman states, “there are substantial and significant connections between literary nonsense and religious faith” (164). Religious faith and literary nonsense share multiple foundations and stylistic devices, whether those similarities are coincidental or not, there are enough to make significant connections. Gabelman comments on this when she says, “theology could bring something vital and original to the appreciation of literary nonsense, and, in turn, that nonsense could assist the communication of theological truths both within a religious context and in dialogue with non-believers” (164). The purpose of these words are to ensure the similarities are not drawn for the purpose of demeaning religion or vice versa. In fact, it is the antithesis. The purpose is to show the complexity and high level of critical thinking that must be obtained and performed in order to produce a work of nonsense or to be a faithful individual. Gabelman elaborates on this when she says, “there are alternative ways of perceiving reality that shatter our common-sense expectations” (169). These words apply to both religious faith and literary nonsense because a conventional mindset needs to be replaced by an acceptance of the experimental and extraordinary nature of both concepts.

Nonsense is a means of illumination because it turns order upside down and attempts to make sense of it (169). In order to have faith in religion, imagination is essential. In order to write and comprehend nonsense writing, which takes on themes similar to theology, imagination is essential. The theme of “reversal” is arguably the most uniting factor between literary nonsense and religion. Gabelman supports this when she states, “the fall makes things the wrong way around and salvation flips them back the right way” (176). Similar themes were earlier
discussed in the religious-based literature geared toward children in the seventeenth century. The entirety of *Alice’s Adventures in Wonderland* is based on reversal and how oppositely Wonderland functions compared to reality. For example, Wonderland is a place where animals talk and eating food makes one shrink.

Nonsense writing is “backwards” writing or the description of an ordinary concept with a completely unexpected delivery. Lewis Carroll, among other authors, was one of the most well-known and influential nonsense writers. While he seemingly did write *Alice’s Adventures in Wonderland* with the intention of it being a children’s book, in addition to a nonsense book, many novels within the genre of literary nonsense are modernly filed into the genre of children’s literature because of Carroll’s influence over the genre during the Victorian era.

In his novel entitled *An Anatomy of Literary Nonsense*, Wim Tigges gives an overview of literary nonsense and its purpose when he says, “the term ‘literary’ is to indicate that nonsense can be and has been used for aesthetic purposes, and is by no means to be inherently equated with trivial writing or mere ‘kids’ stuff’” (1). Having written his novel in 1988, Tigges’ explanation is likely a response to nonsense literature, such as *Alice’s Adventures in Wonderland*, finding a permanent home in the more modern and all-consuming genre of Children’s rather than the technical genre of Nonsense. The purpose of his argument is also to make the distinction between “nonsense” in the general definition that is well-known as being meaningless and the definition adopted by the literary genre of being “a balance between presence and absence of meaning” that presents an “unresolved tension” (Tigges 51). While it embodies characteristics of the dictionary definition of “nonsense,” it follows a careful structure specific to the genre that simultaneously presents and withholds meaning, solves a problem while constantly creating new ones, and makes complete sense while also making none at all.
A major reason for literary nonsense’s rapid rise to popularity, Tigges says, is because nonsense as a “favorable sense” emerged in the Victorian era (6). Whereas before it would be a concept that would invite negative commentary, it became a respectable genre for the first time. With titles formerly considered as literary nonsense being filed into the genre of children’s novels, it seems as though general feelings toward nonsense as a favorable sense have been reversed.

Despite disputes among scholars and researchers over the exact timeline of childhood, both within a lifespan and within history, Stearns explains that the relatively agreed upon qualifications are physical and developmental rather than abstract. Coming to a basic understanding or agreement on certain grounds remains important in order to recognize and correct maltreatment of children and ensure the lines between childhood, adolescence, and adulthood become clearer. The earliest recorded evidence of childhood structure in history begins with the hunter-gatherers according to Stearns. In contrast to the roles of children today, the responsibilities of children in the past were much more significant as we see as recently as the early 1900s with child labor in factories in the United States, which still remain a reality in other countries.

A major component that defined childhood early on was civilizations based around agriculture in areas such as “North Africa, the Middle East, South Asia and China” according to Stearns. However, civilizations were not the only common denominator. Religion also played a major role in the approach to raising and being a child. As previously mentioned, the connections and correlations within childhood history among early, abstract events are not thoroughly and completely uncovered yet but there are undeniable connections nonetheless.
Within the hunting and gathering civilizations, Stearns reveals childhood classification pertaining to an extended age for breastfeeding of up to four years, which was standard for all, reduced the chances for a mother to conceive more children within that time and kept the younger population relatively miniscule. Traditionally, the women would go and gather fruits, nuts, and seeds while the men would hunt. Additionally, the women were left with the children who would occasionally go with their mothers to collect food. Stearns reveals that women who brought their children along to help with the gathering ultimately brought in less food which prompted them to begin leaving their children at home. Once women were staying back with their children, they created innovative ways in which to provide food and still take care of the children by planting seeds and growing crops on their land rather than leaving to gather it. This led to an increase in the population and, later, an average of “six to eight” children per family (Stearns). Even within the short amount of time in which childhood had already been an established concept, it began changing and morphing into a system that worked for each group within the location they were given and the basic needs with which they were provided.

The origin of childhood in medieval England, according to Nicholas Orme in his Representing Childhood article entitled “Childhood in Medieval England,” can be traced back as early as the year five hundred. Primary artifacts that have provided ample cultural information in order to make factual conclusions are children’s toys. Orme explains that, just as we see with children today, toys were mass produced using molds and kits due to high demand among certain age groups. In this way, childhood has not changed much, only the toys have changed to fit the time period. Popular girls’ toys in the early era of childhood in England included “little cups, plates, and jugs” which could be heated up by a fire (Orme). These toys mimicked the larger,
sturdier items that would be within the household and allowed the children to practice the skills that they would be performing full time later in life.

The recovery of toys from this century proves that early generations believed in allowing children to play and mimic everyday chores rather than participate in them immediately. A related finding Orme reveals is the life expectancy of children during this time period. Over one quarter of all children in medieval England died before they reached age one, the death toll lowering as the surviving children grew older. While the morbidity rate is explained by the lack of modern medicine during the time rather than shortcomings in the parents’ care effectivity, it does lead to the explanation of the beginning of age group classifications. These classifications based on age group, or “the ages of man” as Orme explains them, included infancy to the age of seven, childhood from ages seven to fourteen, and adolescence from ages fourteen and onward. Each time period had a specific focus; growth, play, and physical, intellectual, and sexual development respectively.

Parents took the responsibility of raising children extremely seriously and strictly adhered to the rituals of each age. They were adamant about not allowing children to begin working until they matured past the set age of puberty, which, similar to today’s standards, were twelve for girls and fourteen for boys. Parents understood the developmental stages and ages pertaining to each stage and encouraged play when it was appropriate and work when it was appropriate. Compared to modern standards, these standards were proper and fitting.

In the early years of the Victorian era, children were not treated well as they were in the medieval period. Poor families did not have enough money to purchase many, if any, toys for their children. However, poor children were working full time so they did not have much time for play. As advocacy for children grew throughout the era, the importance of play and children
having access to toys once again became important. Once the industry began to mobilize, more families were able to afford toys and play time. The most popular toys at the time included toy soldiers with forts they could fit inside, spinning tops, books, cup and ball, pop guns, dolls, and dominoes (Chertsey Museum Education Service). The focus of toys became more centralized around play and development rather than cost.

On the subject of education, boys would go to the local school house while girls remained at home for their studies. They were taught the alphabet in Latin while the rest of their education was in English. The primary focus of medieval English education was for boys to become monks and girls to become nuns. Orme, while uncertain of the number of children who were educated in any given setting, reveals that it was most of the population by the year 1200. However, the scope of their education was very narrow with schooling ceasing for the girls after successfully learning the language. Their primary need for reading was to read recipes and prayer books while the boys would continue their education (Orme).

Orme continues on to discuss the lack of evidence pertaining to the “adult attitudes” toward children during the early periods but reveals that, just like adults, children subject to premature death were buried in the same manner as adults including “grave goods” in their caskets. Upon discovery of a child’s death, a coroner was called to the scene and every step taken thereafter matched the routine of an adult death. Additionally, there is physical evidence of children with physical abnormalities who were offered the same care and opportunities that adults at this time were given (Orme). The study of children in medieval England remains important as it shows how disastrous the effects of early Victorian era treatment was on children.

Throughout history, the theories and standards for the treatment of children fluctuated due largely to childhood being an intangible concept. Within a relatively short period of time
during the Victorian era, the treatment of children, especially those from poor families, completely reversed. The most prominent change was from viewing children as a tool to help with the organization of industry and the economy to children as growing and developing individuals needing the protection of law and the presentation of opportunities for success.

Another major shift occurring during the Victorian era was the encouragement for children to read books for pleasure and academic purposes as opposed to earlier teachings encouraging children to read books to strengthen their moral compasses and understand their religious fate. As the demand for child-oriented novels grew, opportunities for authors grew as well. As a result, the genre of literary nonsense peaked in popularity despite having been in existence for years beforehand. With the abundant similarities shared between literary nonsense and religious themes, nonsense writers resurrected the genre to offer a seamless redirection in the genre of children’s literature as many of these novels would eventually find a permanent home within it.

As exemplified in the change from the medieval to the Victorian era, the concept of childhood and the proper treatment of children varied greatly and rapidly. This partially explains why the treatment of children completely reverses within the Victorian era. Near the end of the era, values comparable to modern standards were accepted and encouraged including the proper treatment of children, enforcement of laws pertaining to child labor and education, and understanding how class culture does not determine potential.
Chapter 3: One Advantage of Being Disorderly is that One is Constantly Making Exciting Discoveries

The Speculated and Diagnosed Mental illnesses and Disorders of Lewis Carroll

Similar to the revolution of childhood standards, attitudes and terminology toward mental illness saw a major transformation in the Victorian era. According to the authors at the UK Science Museum Group in their article entitled “Mental Health,” terminology such as “madness, lunacy, and insanity” were commonly accepted phrases in medical scenarios until the 1900s. The first introduction of the term “mentally ill” debuted in Victorian author Emily Brontë’s novel *Wuthering Heights* published in 1847. However, the terminology did not become commonplace until the mid-twentieth century.

In medieval times, as detailed by the authors of Unite for Sight in their article entitled “Early History of Mental Illness,” the mentally ill were believed to be “possessed” and “in need of religion.” During the Victorian era, possession morphed into madness where individuals were placed into confinement with inhumane conditions (Unite for Sight). In the mid twentieth century, diagnoses straying from the former classifications of madness and possession came into existence. These diagnoses include psychosis, schizophrenia, and depression. According to Nicole Baur of The US National Library of Medicine in her journal article entitled “Family Influence and psychiatric care: Physical treatments in Devon mental hospitals, c. 1920 to the 1970s,” individuals with mental illnesses were in voluntary control of their treatment plans, including surgery and medication, as a result of the Mental Treatment Act of 1930 “which actively encouraged voluntary admission” into mental facilities and “had a profound effect upon the relationship between lay people and mental hospitals.” As these diagnoses continued to
emerge and classification expanded, mental illnesses were modernly placed onto characters from *Alice’s Adventures in Wonderland*.

The staff at Ashford and St. Peter’s Hospitals write in their NHS Foundation Trust article entitled “19th Century Mental Health” that “madhouses” were established in the 1600s but it was not until over one hundred years later that any sort of rules and regulations regarding the treatment of patients were put into place. Additionally, they continue, there were no standards for inspection pertaining to the conditions of the facilities.

One of these cases is Todd’s Syndrome, popularly referred to as Alice in Wonderland Syndrome. This syndrome, according to Jan Dirk Blom of The National Center for Biotechnology Information is characterized by “distortions of visual perception, the body schema, and the experience of time.” The syndrome affects almost solely children under the age of eighteen naturally, but has been unofficially diagnosed in some adult cases related to the use of narcotics. In other words, this syndrome affects children and disappears as they enter adulthood. The first case of Todd’s syndrome remains undocumented but the first official reference to the disorder occurred in 1955 and has been standard ever since.

According to Helen Stapinski in her New York Times article entitled “I Had Alice in Wonderland Syndrome,” Alice in Wonderland Syndrome causes micropsia and macropsia which makes objects appear tiny or huge respectively. Due to the contents of *Alice’s Adventures in Wonderland* and the minimal research about Alice in Wonderland syndrome, researchers believe that Lewis Carroll himself had this syndrome. It does not occur in adulthood, further justifying the reasoning behind the name. There is not one direct link to what causes the syndrome but it has been connected to seizures, headaches, migraines, certain cough medicines, and stress. In an article from the writers at On Psychology and Neuroscience, it was revealed that among his other
diagnoses, Carroll suffered from migraines throughout his life and the images and concepts that are associated with his novel and the syndrome are likely experiences that he lived through. He reveals his experiences with “very bad headaches” in his diaries as revealed by the writers at The Lewis Carroll Society of North America. In more severe cases, it has been linked to epilepsy and stroke.

Neurologists who have specialized on the subject have discovered that it is not a hallucination or a malfunction of the eye, but rather a change in the parietal lobe, which is responsible for the change in perception. It may also appear as a precursor to a migraine in place of a typical visual aura. The migraine with aura is a different strain of migraine paired with numerous peculiar side effects, one of which being Alice in Wonderland syndrome. Carroll, according to the earlier article, had migraine with aura and likely explains the connections between his work and the perceived reality in individuals who experience these effects. During a brain scan on a patient who was actively experiencing an episode of Alice in Wonderland Syndrome, it was concluded that the effects may stem from irregular blood flow to sections of the brain responsible for perception of texture, shape, and size.

Stapinski reveals that her doctor, Dr. Aurora, had only worked with two other people who have ever experienced the syndrome. Dr. Aurora determined that genetics play a role in the syndrome because Stapinski’s son, a fourteen-year-old who now gets migraines, experienced Alice in Wonderland syndrome for years without saying anything. In addition to herself and her children, Stapinski’s mother, sister, brother, and her cousin all experienced the effects in their early childhoods and all now experience migraines. Although the disorder is rare, the chances of it occurring within one family are very high. Dr. Aurora explained that “not only were writers more likely to suffer from affective disorders, but so were the writers’ first-degree relatives.”
Alice in Wonderland syndrome is not, however, the only syndrome named after Lewis Carroll’s novel. Mercury poisoning is sometimes commonly referred to as Mad Hatter Syndrome. The main characterizations of this syndrome, according to The American Psychological Association is “changes in mental statues, emotional disturbance, psychosis, and behavioral changes.” Much of the discussion surrounding the mental status of Carroll stems from the concrete evidence that aspects within his novel directly correlate to real, diagnosable diseases dating back to his time period.

The correlation between the novel and diagnosable disorders propels the discussion of whether or not each character within the novel has a mental disorder themselves. Katherine Miclau of Studies in Mental Health Research enters this discussion in her article entitled “De-Stigmatizing Mental Illness Early: Role of Childhood Animation” by making connections between characters and mental illnesses based on modern diagnoses and exhibited behaviors in Alice’s Adventures in Wonderland. Among these connections are the White Rabbit who is obsessed with promptness and “paranoia associated with time” which Miclau relates to generalized anxiety. The caterpillar “speaks in riddles and views himself as Alice’s superior” which Miclau relates to grandiose delusions. Alice herself experiences a plethora of reality-altering situations that Miclau relates to paranoid schizophrenia and lastly, the Mad Hatter experiences bipolar disorder according to Miclau due to his fluctuating moods and perceptions of situations. These connections are simply that, connections. These are not proper and official diagnoses but rather similarities viewed between concepts emphasized in Carroll’s work and modern knowledge. It was most likely not Carroll’s intention for the characters to possess an official diagnosis or represent a mental illness of any kind, rather, these connections emerge as a result of modern discovery in the medical world and within the world of Lewis.
It is common belief that mental illnesses hold the possibility to drive an individual to produce an impressive piece of art, literature, or, in the case of Charles Lutwidge Dodgson, more famously known as Lewis Carroll, an imaginative work of fiction which offers in-depth insight into a delusional world.

E. Fuller Torrey and Judy Miller of Schizophrenia Research discuss Carroll’s background with mental illness in their article entitled “Violence and Mental Illness: What Lewis Carroll Had to Say” when they introduce Carroll’s uncle, Robert Wilfred Skeffington Lutwidge, more commonly referred to as Skeffington Lutwidge. On May 28, 1873, Skeffington Lutwidge was killed by a patient in the Fisherton House Asylum, an establishment for which he was on the Board of Metropolitan Commissioners in Lunacy as well as a member of the Lunacy Commission. He was heavily involved in numerous aspects of the board of asylums including “member of the Board of Metropolitan Commissioners in Lunacy from 1842 to 1845, secretary of the Lunacy Commission from 1845 to 1855, and a full-time member of the Lunacy Commission from 1855 until his death in 1873” (Torrey, Miller). He earned the classification of expert on the issues involved with insanity due to his years devoted to the various “lunacy” foundations. Carroll, being incredibly close to his uncle, would accompany Skeffington and his close friends on tours of the asylums which may account for his eccentric descriptions of “madness” as exemplified heavily throughout *Alice’s Adventures in Wonderland*.

After the traumatic death of his uncle, Carroll began writing “The Hunting of the Snark,” a poem described as “Carroll’s personal understanding of, and reaction to, the killing of his uncle by an individual with a severe mental illness” (Torrey, Miller). It is speculated that the prevalence of “psychotic thinking” in Carroll’s work is due to his relationship with his uncle and the healing process that followed his death. In “The Hunting of the Snark,” Carroll discusses a
banker being snatched by a “Bandersnatch” which leads him to insanity. It is widely perceived as a look into his own experience because of his close relationship to his uncle and how the grief, confusion, and study of the very few “insane” people who do cause harm, or the “boojums” in this poem, can lead one to insanity. Because of the parallelisms and revelations within the poem, such as “boojums” causing harm among non-boojums, it warranted reviews from prominent figures such as G.K. Chesterton, a renowned English writer, philosopher, theologian, and art critic, who claimed in a review of Alice’s Adventures in Wonderland that, “it is not children who ought to read the words of Lewis Carroll” rather, his work should be read by “sages and gray-haired philosophers . . . in order to study that darkest problem of metaphysics, the borderland between reason and unreason.”

In addition to the reference to mental asylums within the poem, Carroll enters into a discussion of faith and questioning when he reveals he has “dreamy, delirious fights” with the Snark every night. Skeffington’s death caused Carroll to question why an almighty and loving God could let evil things happen. When he started to question why an almighty God would let such terrible things happen to good people, he began journaling and keeping record of his short fallings in life. He laments over his inability to live up to the potential or standards he has set for himself in areas of his life such as an educator, a learner, and in his faith. Furthermore, how could a loving God let “insanity” as a concept into the world at all.

In the journals that Carroll kept, Henkle reveals, he lumped his misfortune and doubts throughout the year into labelling the entire year as a whole as a disappointment when he writes “time lost, talents misapplied- such has been the past year.” Later he writes “my habits of life need much amendment” through which he offers ways in which he can make improvements, one of which being that he should “deny myself indulgence of sleep in the evening,” and stop giving
in to the distraction of his amusements (Carroll). The resulting effects of delusion and exhaustion, and the initial decision to deprive himself of sleep, could have propelled a connection to his madness from an outside perspective.

As Roger B. Henkle states in his article entitled “The Mad Hatter’s World,” “Carroll displayed a fascination with mental derangement” throughout his life. Henkle emphasizes the peculiarity of the events in *Alice’s Adventures in Wonderland* by revealing that there is no concrete evidence that Carroll was involved with hallucinogenic drugs despite this being a common assumption about his motives and inspiration for the novel. The Lewis Carroll Society of North America confirms that Carroll never used drugs based upon the writing within his diaries and ample research conducted into the reality of this question. Rather, Carroll was exploring the concept of leading an adult life centered around play, whether that involves drugs is unclear but doubtful.

This new idea, as Henkle explains, established the premise of the genre of Carroll’s novels. As earlier mentioned, Carroll was a major contributor to the genre of literary nonsense. Carroll wrote novels with the intention of being considered as both “adult fantasy literature and children’s classics” simultaneously (Henkle). He explains that the appeal for children when reading this book lies in the lessons that it may teach about our own minds and how it may be unreliable or playing tricks on us at times and to be aware of its power to do so. For adults, the appeal is venturing into a childlike state of mind while attempting to decode the stylistic devices of nonsensical literature. Carroll provides a detailed depiction of a world altered by “unreliable minds” which is a broader concept simply portrayed through the children’s fantasy. For those not in search of answers to the common belief that mental illnesses drive an individual to create impressive works of art, the purely nonsensical nature allows for a fun read.
Further exploring the childhood perspective of Alice’s Adventures in Wonderland, Henkle points out that the characters behave in an idealistic way that children may believe is true of all adults. In other words, children are eager to grow up because they believe they will have the freedom they do not currently possess, such as “tea time all the time for the Mad Hatter, the March Hare, and the Dormouse,” “Humpty Dumpty using a word, no matter how incorrectly used, in the way that he chooses to use it,” and events such as “running when they liked and [leaving] off when they liked” (Carroll). This belief that children will have freedom when they grow up likely stems from the early practice of using toys as a manner in which to prepare for adulthood. The toys, rather than serving the purpose of allowing for meaningful play that aids in development, which is a concept later adopted by Victorian England, were catalysts for the eagerness of children to grow up because the toys were simply not serving any other purpose besides training for adulthood.

An exemplary moment in the text where adult and children fantasy literature intersects is when the Dodo says, “everybody has won and all must have prizes” (Carroll). These words support Henkle’s proposition that adult and children’s literature can coexist within one text because adults offer this consolation to children who willingly believe this statement to be true and that a prize is, in fact, needed after each accomplishment in one form or another. In other words, a relatable statement unites the two audiences through an earlier mentioned method of reversal.

Henkle briefly discusses Carroll’s childhood by mentioning the important detail that he was always known to be good at writing nonsense, or following a unique dialogue structure that features borderline tangential descriptions for outlandish ideas. This does not mean he wrote meaningless anecdotes, but rather he wrote eccentric concepts very well. Henkle says that
Carroll never lost that “childhood whimsy” in his writing. Perhaps this is due partly to his faithfulness and devotion to his religion and the fact that literature that Carroll may have read growing up heavily relied on the moral lessons that later held uncanny similarities to literary nonsense.

While the “alternate reality” portrayed in *Alice’s Adventures in Wonderland* seems to make complete sense to those within it, the real world, as Henkle explains, is “deprived of meaning” or “moral significance.” Henkle also addresses the point that in the sequel to *Alice’s Adventures in Wonderland*, *Through the Looking Glass*, Alice comes to the realization that she no longer possesses control of her movement throughout Wonderland, or maybe never did. Rather, she is a pawn in a chess game that moves and decides for her.

The characters of *Alice’s Adventures in Wonderland* have been diagnosed by researchers. It has been widely rumored that Lewis Carroll penned these characters with the intention of them being identified as an individual with a mental disability because of his fascination with asylums and the mentally ill after his uncle Skeffington was killed. Jones theorizes that rather than just honing in on the concept of a character with a mental illness, Carroll depicted a person receiving treatment. He had access to information on the treatment methods through his uncle’s connections to asylums. During this time period, mental illnesses were often undiagnosed or named very inaccurately. However, Alice in Wonderland syndrome was named after this book. Alice, in present day where the diagnoses are more accurate, has been recently diagnosed with depersonalization disorder where a person feels like a stranger in his or her own body. The representation of these types of disorders are exaggerated in the novel in a way that allows the reader to feel as though he or she is truly experiencing it, such as Alice growing too big for the house, Alice shrinking down very small, and saying things such as “I can’t explain myself, I’m
afraid, sir, because I’m not myself, you see” (Carroll 60). For Humpty-Dumpty, a modern-day diagnosis of prosopagnosia, a result of head trauma, is given. This is when a person does not possess the ability to tell people apart. Humpty Dumpty famously has a great fall and cannot be put back together again. When he converses with Alice in *Through the Looking Glass*, he says “I shouldn’t know you again if we did meet.” The obstacle that this concept potentially encounters is presentism, or placing modern values on past events. However, medical discoveries are just that, discoveries. These syndromes and disorders have always been around, we are just now developing the technology and gaining the understanding of what is truly happening and making sense of texts such as these that were once deemed solely bizarre.

Lewis Carroll himself was a person who stuttered, perhaps steepening the interest in the study of mental functions. According to the American Speech-Language-Hearing Association, a common behavior among individuals who stutter is circumlocution, or “the use of many words when fewer would do.” While there is no evidence on whether or not Carroll himself utilized circumlocution, there is factual evidence that he was a person who stuttered. Stuttering, while not commonly recognized as one, is in fact categorized as a form of mental disorder according to the DSM-V. With circumlocution being a major outlet used widely by many people who stutter, there is a possibility that Carroll used this method, however this is not confirmed. This method of using many words when few will do relates closely with the writing in *Alice’s Adventures in Wonderland*. Part of what makes this novel incredibly nonsensical, bizarre, and unique is its common feature of run-on sentences and rambling explanations. Since stuttering is technically a mental disorder in some capacity, although not in the typical sense, it contributes to the possibility of it being a driving force behind the novel and the events that take place.
Carroll was no stranger to accusations, though those previously mentioned were minute. The most substantial accusation, by far, was that he was a rumored pedophile. He never married, but proposed to Alice Liddell, the namesake for *Alice’s Adventures in Wonderland* when she was eleven and he was thirty-one. He claimed to have fallen in romantic love with Alice when she was four years old. Carroll had a hobby of photography and during his lifetime, he took over one thousand portraits of nude children. His behavior and tendency to prefer the company of young children still warrants speculation from scholars and curious readers today. While all of these common accusations may be compiled out of context with the intention of proving Carroll to be a pedophile, it is true that he preferred the company of children. However, there are many realistic and acceptable reasons that may be. For example, Henkle earlier mentioned that Carroll had always had an affinity and talent for nonsensical, whimsical, and childlike writing. It is completely feasible for Carroll to have spent so much time fraternizing with children in order to perfect his craft. This did not stop the rumors from running rampant, however. In 2003, Quentin Letts, a writer for The Telegraph, created a fictitious arrest and trial for pedophilia of Carroll as part of “Operation Wonderland.” This shows that, even as recently as 2003, individuals are still hypothesizing and making connections to pedophilia in reference to Carroll’s relationship with children.
Chapter 4: But It’s No Use Now, Pretending to be Two Different People

The Real Alice: Alice Liddell

On April 25, 1856, according to University of Maryland Libraries’ article entitled “This Side of the Looking Glass: Who Was the Real Alice?”, the Liddell family and Lewis Carroll met for the first time while working on a photography project at the Christ Church Cathedral at Oxford, where Carroll was a mathematics teacher. Carroll was passionate about photography, particularly portraiture, and specialized in the portraits of children. He quickly befriended the Liddell family and took a great liking to the middle daughter, Alice. He photographed all of the Liddell sisters, Lorina, Alice, and Edith, and expanded their relationship beyond the professional boundaries by escorting them on adventures to nearby sights.

On one of their trips to a lake, they were on a boat, as Carroll recalls, when the girls asked to hear one of his famous stories, as he had a reputation for storytelling. At a loss, he used Alice, his favorite of the daughters, as a character for the story. During that day on the lake, he developed only the idea of the character slipping into a rabbit hole, the remainder of the eccentricities emerged when he began writing Alice’s Adventures Under Ground, or what would later become known as Alice’s Adventures in Wonderland.

In the opening poem of Alice’s Adventures in Wonderland, entitled “All in the Golden Afternoon,” Carroll speaks of “little hands”, presumably belonging to Lorina, Alice, and Edith. In the poem, he named each child “Prima, Secunda, Tertia,” meaning first, second, and third in place of their proper names. The poem continues on to speak of the process of writing Alice’s Adventures in Wonderland and the summer that he spent with the girls, particularly Alice, while writing. In the first stanza of the poem, the weather is described as a “golden afternoon,” similar
to Alice’s description of the weather in the novel as being incredibly hot. Carroll uses the word “little” three times within the first stanza. This is a play on the girls’ last name “Liddell” in addition to being a descriptor of their age when he describes them as having “little arms and little hands.” The owner of the little hands who is steering the boat, while it is unclear exactly which sister this is, assures the group that she knows how to steer and has a route planned out as exemplified by Carroll’s words when he says, “little hands make vain pretense our wanderings to guide.” Similarly, as Alice runs after the rabbit in the novel, she has no concern for the destination in which she will end up as well as her plan for getting out. She simply sees an opportunity and assures herself and others that she is capable of following through.

In the second and third stanzas, the three girls demand that Carroll tell him a story with specific requests from each girl and, despite his plea to rest, he gives in. As stanza four begins, the story of Alice takes shape. Carroll describes his story plot as “the dream-child moving through a land of wonders wild and new, in friendly chat with bird or beast.” He continues on to state that “half believe it true,” a statement in which could be comparable to the parallelisms made to the mental states of the characters in present times. In stanza six, Carroll reveals that Alice’s Adventures in Wonderland contrived itself into a novel after several boat rides on the lake with the Liddell sisters.

In the seventh and final stanza, Carroll reveals that Alice is his muse for the novel when he says, “Alice! a childish story take, and with a gentle hand lay it where childhood’s dreams are twined in memory’s mystic band.” The novel was created in combination of his afternoon boat rides with the Liddell sisters, his dreams about Alice, and her comments and questions while Carroll would tell the story.
In her 1973 journal article entitled “Alice and Wonderland: A Curious Child,” Nina Auerbach, author and professor specializing in nineteenth century England, describes Lewis Carroll’s language within Alice’s Adventures in Wonderland as “literal-mindedness and dream, formal etiquette, and the logic of insanity” (31). She goes on to explain that these elements are all in common with the Victorian child, or the lessons the children were expected to uphold. The character Alice models a real child, Alice Liddell, who held a prominent role in Carroll’s life. Having been written during the Victorian era, the character Alice exhibits numerous behaviors and habits that a proper young girl of the Victorian era should. Auerbach reaffirms the role of a young middle-class girl in Victorian England and how Alice exemplifies the looks and behavior of one when she describes Alice as, “prim and earnest in pinafore and pumps, confronting a world out of control by looking for the rules and murmuring her lessons” (31).

Carroll’s emphasis on the ideal behavior of a young girl coupled with his speculated pedophilia warrants a concern for the nature of his relationship with Alice Liddell and her sisters, Edith and Lorina. Auerbach continues on to reveal that Carroll possessed a “phobia about the ugliness and uncleanliness of little boys” while little girls represented “the purest members of a species of questionable origin,” that species being humanity (32). He truly believed little girls in the Victorian era to possess the “inherent spirituality of child and woman,” a probable contender to and explanation for why he is perceived to have been a pedophile since this could be understood as holding young girls and grown women to the same standards in all areas (Auerbach 32). Alice Liddell served as a muse for Alice the character with even the illustrations within the novel holding close similarities to the real girl.

The illustrator, John Tenniel, was handpicked by Carroll according to authors at The University of Maryland Libraries in their article entitled “Illustrated Alice.” Auerbach describes
Alice Liddell as having a “haunted quality” to her “sensuous and otherworldly” features that translate nearly perfectly to the images portrayed as Alice the character (34). A key feature within the images that she goes on to discuss is that some pages feature a blonde Alice while others feature a brunette Alice. The original and real Alice was brunette so Carroll’s decision to alternate between the hair colors may serve as a more literal and obvious tribute to Alice to ensure that she, and all other readers, understood this was his project for her. Auerbach further discusses this possibility when she reveals Carroll’s decision to portray Alice as blonde in an attempt to distinguish between the two Alices, the untouched brunette and the reimagined, ideal Alice in a perfect world (35). Carroll’s determination to devote the novel to Alice Liddell appears as an inappropriate obsession, thus explaining the accusations of pedophilic tendencies. However, other factors, such as his talent for literary nonsense writing and his desire to immerse himself in “childhood whimsy,” must be considered in such accusations.
Conclusion

Charles Lutwidge Dodgson, professionally known as Lewis Carroll, was assumed to have experienced mental disorder in different forms, through stuttering, rumored pedophilia, and through migraines and sleep deprivation which played a role in the manifestation of his behavior. His “madness” varies from the literary nonsense related definition of madness that is associated with Carroll’s work such as the Cheshire Cat exclaiming that “we are all mad here” (Carroll 90). His “madness” was misunderstood as romantic love for a girl over twenty years his junior while she was still a minor. Upon entering into this research, I assumed the mental health components to be recognizable, obvious, or expected as it has been common discussion surrounding the novel for decades with possibilities relating to drug use and “mental instability,” however that has typically, and stereotypically, been described. What I discovered was far more bizarre, far more unconventional, and far more fitting for the contents of Alice’s Adventures in Wonderland.

First, I discovered that childhood as we know it in modern times exists only as a result of the experimental nature of childhood in preceding time periods. The failures of the education and labor systems for children in the Victorian era only propelled the drive for a greater outcome. As adamant as the industry was about using children for economic growth, the relatively quick change to protecting children and upholding childhood as a sacred time was even more paramount.

Next, I discovered the close relationship religion and literary nonsense hold with each other and how great of a role imagination plays in both. Lewis Carroll possessed unique relationships with religion, mental illness, literary nonsense and children which unified in order for him to create Alice’s Adventures in Wonderland. The stereotypical arguments surrounding
the motives that drove Carroll to write such a bizarre novel fail to address the time period in which he wrote *Alice’s Adventures in Wonderland* as well as the circumstances encompassing it.

Lastly, I discovered the Liddell family, particularly Alice Liddell, and how there may not have been a novel without their influence. Alice represents a perfect example of a muse and how consuming she became of Carroll’s thoughts.

The discoveries I have made while embarking on this project have led me to the conclusion that the world is a nonsensical place, but in order to make sense of it, it must be turned upside down.

“I wonder if I shall fall right through the earth! How funny it’ll seem to come out among the people that walk with their heads downwards!” (Carroll 5).
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