



**ALICE IN THE
VICTORIAN ERA**



ALICE IN THE VICTORIAN ERA



AN EPHOC, AN AUTHOR, A MASTERPIECE



*"The reading of all good books is like a
conversation with the finest minds of
past centuries."*

— René Descartes



ACKNOWLEDGMENTS

“

Alice sighed wearily. "I think you might do something better with the time," she said, "than waste it in asking riddles that have no answers."

"If you knew Time as well as I do," said the Hatter, "you wouldn't talk about wasting it. It's him."

-Lewis Carroll, Alice in Wonderland: A Mad Tea Party

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I. INTRODUCTION

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"Begin at the beginning," the King said, very gravely, "and go on till you come to the end: then stop."

-Lewis Carroll, Alice in Wonderland: Alice's Evidence

Alice's story is a fascinating madness. As many others, I got to know it in my childhood through the Disney animated film. Promptly, I became trapped in that fantastic world riddled with extravagant creatures, where a poor child found herself involved in a series of hilarious situations which her logic didn't seem to understand. A couple years ago I was searching for something to read, and since I had already read all my library, I went to look for something among my parents' books. I discovered two *Alianza Editorial* pocket-sized volumes: "Alicia en el País de las Maravillas" and "A Través del Espejo". The adult nature of their edition drew my attention; a quick look showed two conventional books, full of letters and totally far away from what I expected from a children's book. The only thing I considered typical of this literature were the excellent drawings in black and white which enlivened their pages, and which, according to what I read, belonged to the original edition. I dedicated myself to its reading, observing the amount of notes which filled up the pages' margin. Due to my merely idle intention I tried to get rid of them, but I couldn't miss reading some: in ones, some of the described situations went unnoticed by me; in others the author excused himself for not being able to translate some verbal puns that only made sense in English. Wondered by it, I realized the only way to deal with a rich reading was managing without translations and resorting to the original work directly. This project comes from that inquisitiveness.

The objectives of my research are:

- 1) To know if the historical context and the author's own ideas are reflected in the books of Alice.
- 2) To know the repercussions that the books may have had in the popular culture.

- 3) To write an extensive narration based on the things that I would have learned.
- 4) Analyse the verbal puns that appear in the books, and try to apply some of them in my own narration.
- 5) To write the project in English, which I consider a goal due to it is not my mother tongue.

To be able to complete these objectives, my project is formed of a theoretical part and a practical part:

- The theoretical part is divided in three parts. In the first part I have explained the historical context, which is the Victorian Era, addressing topics such as the social, political or economic history and with especial emphasis on the literature. In the second part I have worked with the author Lewis Carroll, explaining his biography, his relation with the Liddell family, or his literary characteristics. In the third and last part, I have done an analysis on "Alice's Adventures in Wonderland", based on my own ideas and on ideas of authors who had previously analysed the book. This one is divided in twelve parts, one for each chapter, containing a summary on the argument, a presentation of that chapter characters, and the analysis where issues such as verbal puns or plot connections with the Victorian Era are dealt with.
- The practical part contains a narration of my own which symbolizes a continuation to the Alice's books. With this I have tried several things:
 - ✓ To adopt Carroll's style and apply some techniques and verbal puns which he himself used and / or invented.
 - ✓ To write a chapter using post-book media.
 - ✓ To write a chapter taking the characters out of their historical context to put them in a current situation.
 - ✓ To add Victorian Era's real historical references.

I have added some notes to the narration to be able to explain some aspects that might not be obvious and to make what I'm trying to do in every moment clear for the reader. Last but not least, the narration is accompanied by some illustrations



which try to imitate John Tenniel's technique, as he is the illustrator who designed the original drawings of the books of Alice.



II. ALICE IN THE VICTORIAN ERA: A THEORETICAL APPROACH

“

"Would you tell me, please, which way I ought to go from here?"

"That depends a good deal on where you want to get to," said the Cat.

"I don't much care where—" said Alice.

"Then it doesn't matter which way you go," said the Cat.

"—so long as I get somewhere," Alice added as an explanation.

"Oh, you're sure to do that," said the Cat, "if you only walk long enough."

-Lewis Carroll, Alice in Wonderland: Pig and Pepper

1 THE VICTORIAN ERA

The Victorian era was a period of time full of changes, being the most important of them the reign of Queen Victoria. Queen Victoria had, at her time, the longest reign that the United Kingdom had ever seen, between 1837 and 1901. United Kingdom became the first world power due to the prosperity of its economy and the extent and importance of its colonial empire. This period was marked by the great artistic and cultural development in various areas of art, such as literature or theatre.

1.1 SOCIAL HISTORY

1.1.1 Conditions of life and labour. Social classes.

It was a rough time for those who lived during the Victorian era due to the several changes which were taking place, such as the Industrial Revolution, which brought along a lot of inventions. One of the most important ones was the railway, which made migration and the transportation of goods possible.



Child labour in a textile mill.

The lower classes moved from the countryside to the city in search of a job, but there were not enough of them for everyone. Thus, although business offered jobs, they paid poor salaries for hard labour working conditions and there were dangerous working places. They worked an average of fourteen hours a day. One fourth of England was in poverty. This led to a series of protests made by the working-class, who formed the Trade Union in order to obtain

labour improvements. Children also had to work an average of twelve hours a day, even when they were only three years old. They were paid very little and they were usually used as slaves for their families. They couldn't aspire to an education due to the lack of money available.

On the other side, upper classes usually did not have occupations and over time they became richer and richer, thanks to the capitalist environment. They also had a team of servants. Children were properly educated.

1.1.2 Race and gender conditions.

Social Darwinism justified the racism of the Victorian era with the concept of "survival of the fittest." Undoubtedly, its arguments were quite weak from a scientific point of view. Black people were seen as irrational and criminal humans, who had no religion but only superstitions. It seems that the functions of racism during this period of time were to point out the advanced state of upper classes and to protect themselves against inner fears by denigrating the savage nature of an external group. For example, the fear to animals could be healed looking how they have controlled black people and feeling superior.

The role of women was different depending on the class they belonged to. Women of the upper-classes lived with luxuries. They spent their time with her friend, going to tea parties... They had several servants and their job consisted in instructing them. They dressed according to how rich the family was: the more well-dressed, the more money the family had. Women of middle class were expecting to get educated and marry an upper-class man. A few of them were self-employed, but most of them spent their time lecturing and helping lower-class women. Women on this last statement weren't treated very fairly. They were extreme poor and they had to take jobs such as prostitution. In fact, in 1858, there were about 7,194 prostitutes in London. They were also servants for the upper-classes and they mostly remained single all their life.



A Victorian woman standing for a portrait picture.

Women were considered as a sign of purity except during their menstrual cycles, and their bodies were treated like a temple.

Girls usually married in their twenty's with a groom who was normally a few years older. They had to keep their husbands happy and served them with childbirth. However, being pregnant during the Victorian Era was dangerous, and many of the women passed away during the childbirth.

They had a few rights: in 1857 they were allowed to get divorced, keeping the money she gained from her job and having custody of their children. In 1874 was created the London School of Medicine for women, where they could go further with

their studies of medicine and even become a doctor. In 1878 they were allowed to go to university. However, they couldn't vote and they hadn't a voice in the government.

1.1.3 Morality.

Victorian morality can be described as a set of values that supported sexual repression, low tolerance of crime, and a strong social ethic. However, this can be considered ineffective, due to an atmosphere characterized by prostitution or child labour.

In contrast to the technological progress, the Victorian era was characterized by exaggerated puritanism and tremendous sexual repression. Relations, especially among the upper classes, were rigidly defined. Men should, before starting any relationship, negotiate with the woman's parents. If they accepted the request, the young man could then see her, initially always in her house and in the presence of a relative. After the courtship, both families signed a marriage contract in the presence of a notary. Marriage was a way of establishing economic agreements, and it a mere practical function, lacked of love.

Women's skirts in Victorian society had to reach their feet to be considered a correct length. Indeed, showing an ankle or an arm, an act that today may be seen innocent, was considered scandalous. Even in beaches, women had to be separated from



The hat should be raised when acknowledging a lady or person of significance.

men, so that nothing was seen between them. The Church demanded obedience to God, submission and resignation, with the aim of making people more malleable at their will. Although the power of Church continued to be large in rural areas during that time, it declined considerably in the industrialized cities: the dissident groups were against the way the Anglican Church used its power.

Middle-classes' behaviour books were replaced by etiquette books, which instituted a more severe and religious moral. Their values were duty, hard work and public respectability. They believed hard-work was the way to become wealthy and achieve

social responsibilities. Charity was also supported, so they wanted to look good-hearted towards lower-classes people.

1.1.4 Education and children.

Poor family's children were forced to work, so they could help their families bringing some extra money. They were cheap workforce and they worked during twelve or sixteen daily hours, up to a maximum of six days a week. They used to lose their life because of the dangerous working places.

Middle and upper-classes had enough money to send their children to school. However, boys and girls were separated when it came to education. Girls would almost never attend school, as it was assumed that they didn't need an education as long as they were pretty enough to marry and to entertain their husbands.

Therefore, their education consisted of staying home with their mothers and learning how to be a good wife and housekeeper. Learning how to play the piano or flower-arrangement were also important lessons. On the other hand, boys were accepted to attend school, which generally were quite grim places, with high windows so children couldn't look outside. Classes had a wide age range and they used to have a large amount of students, who learned basic things like writing or reading. Teachers were often strict and they punished their students by hitting them across the knuckles with a ruler or putting a clip around their



Victorian child learning how to play the piano.

ears. Teaching was the role for unmarried women. Children were given two free hours in the middle of the day, so they could go home and have lunch. However, most of them stayed at school, since they had to walk several miles to return.

Orphans adoption was informal. Neighbours, family members or even strangers could take care of the child and raise him as their own. If the child was adopted by their own social class, they were treated well. However, if he was adopted by a higher class, he was forbidden of some privileges than other child of the same social class would have.

1.1.5 Criminality.

Crime rates rose during the Victorian era, due to the Industrial Revolution, which provoked more poverty in some families. These people moved to populated cities, where the high rates of poverty indirectly caused the crime rates to increase. However, serious crimes were often unsolved. In fact, most of them were carried out by citizens, often the victims of the crime. When someone was caught, he was brought to the magistrate. Prisons became one of the forms of punishment used for almost every crime.

The most prevalent crime, after drunkenness, was robbery. While children stole from



Period cartoon showing police finding one of Jack the Ripper's victims.

wallets on the street, women shoplifted. There were also housebreakers working in groups to enter into homes and shops. Murder was also common, either by poisoning, drowning or strangling. That affected especially prostitutes. Children and pets were rapped, and street gangs occurred frequently. People began to view these criminals as a low social class,

formed by those who had refused to live honestly.

The most affected areas were the ones of the East, due to the murders which were committed in Whitechapel in 1888 and 1891. The victims were eleven women, most of them prostitutes. Although the murders have been unsolved, they are ascribed to the serial killer called 'Jack the Ripper'.

1.2 POLITICAL HISTORY

1.2.1 The leader: Queen Victoria.

Queen Victoria ascended to the throne aged only eighteen years in 1837 and she reigned for nearly sixty-four years. Weeks after her ascension, she moved to Buckingham Palace. Although she was young, she had enough confidence to impress the Prime Minister and the Privy Council. Victoria's Uncle Leopold considered his German nephew as the perfect candidate to marry her. After meeting Prince Albert a couple of times, Victoria proposed to him and they got married in 1840. During her marriage she gave birth to five daughters and four sons. They unusually survived to adulthood, with the exception of her fourth son who died of haemophilia, a genetically-transmitted bleeding disorder. When Prince Albert died in 1861, the queen felt incapable to face up to her official duties and the care of children. She began to avoid social events and she refused foreign visitors. Fortunately, when she met John Brown she began to feel better and she returned to go out in public. Brown became a good friend a supporter of Victoria and he served her until his death. Queen Victoria descended in 1897 and she died in 1901.



*Queen
Victoria
in
1842.*

1.2.2 Parliament.

The Parliament was bicameral, that is it had two houses.

- The House of Lords: Its 40 members weren't elected by public voting, so they were noblemen, bishops and archbishops. They met at the Palace of Westminster.
- The House of Commons: Its 88 members were elected by public voting to represent the constituencies. They didn't have a permanent location to meet. However, the Lords had more power than the Commons, considering that every decision the Commons made, it had to be passed by the Lords too to be approved.



1.2.3 Political parties.

During the first years of the Victorian era there were two strong political parties.

- The Whigs: The liberal party of the time, which existed from 1680s to 1850s. They were in favour of growth of the Parliament, as well as all men right to vote and elect members. They defended the need of self-government for the aristocratic families of the colonies, but they were against trade with France. This party was founded by Henry Clay, a skilled orator who represented Kentucky in both the Senate and the House of Representatives.
- The Tories: The conservative party of the time, which existed from 1670s to 1830s. They supported succession of the crown. In contrast to the Whigs, they defended that only rich men should have the right to vote. They were against the need of self-government colonies' people, as they didn't believe they had the same right as English citizens. This party didn't have a formal leader, as they were originally formed by Irish bandits. However, there was a representative of it on each of the two Parliament houses.

1.2.4 Reform Act.

- a) First Reform Act: It was passed in 1832, considering the need for more representation in Parliament due to the increasing population of England during the industrialisation. This Act guaranteed the right to vote to any man who owned a house. This was revolutionary to many conservatives.
- b) Second Reform Act: It was passed in 1867. It extended the right to vote to settled male tenants, adding a total of a million to the electorate.
- c) Third Reform Act: It was passed in 1884 and it gave the act to vote to most peasants, it tripled the electorate.

Women didn't have the right to vote until 1918, when it was given to women over thirty. The right to vote for both men and women was equalled in 1928.

1.3 ECONOMIC HISTORY

1.3.1 Capitalism.

During the Victorian Era a capitalist regime was established. The United Kingdom started to promote open and autonomous economic activities and adopted free trade philosophy fundamentals. The laws of supply and demand began to regulate the market. Strategic commercial trades were promoted from the government with



Bank of England

other countries: United Kingdom tried to import cereal at good price to maintain this way the bread prices, while putting in exchange its textile and metallurgic excess. Throughout this process, capital accumulation began to be seen as an essential element for the promotion of industrialization. This began to favour

the spectacular growth of some companies that left their local or national dimension to become multinational powers. Taking on essential public services, such as water and gas supplies, was possible thanks of capital accumulation. Large monopolies were often run by powerful families, who were capable of deciding events on several continents at once. England's bank became the first one in the world.

Nevertheless, there were also major bankruptcies and some important crises. The crisis of 1873 to 1879 began in Vienna as a result of railroads' low profitability. This arrived to the United Kingdom damaging the textile sector, whose production plummeted, generating low salaries and making people lost their jobs.

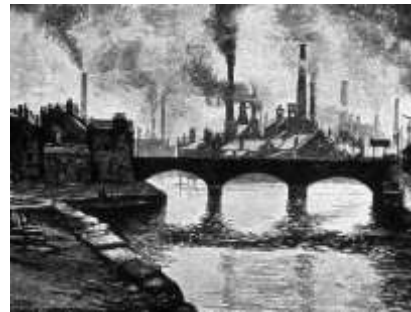
1.3.2 Economic deflation.

In contrast to nowadays, economies suffered from deflation. That is the value of money constantly increased, causing less money in circulation. Since money was tied directly to gold and silver, it was harder to come by. This derived in prices and goods to fall. A higher demand for products and services resulted in more investments, which stimulated the Victorian economy. It was a rough time for those who held debt, since the money you paid back was worth more than the money you borrowed.

1.3.3 Industrial Revolution.

The Industrial Revolution began in the mid-eighteenth century, when manual labour was replaced by machinery use, starting with textile industries mechanization. It was a time where many inventions were created, such as Richard Arkwright's water frame and Samuel Crompton's spinning mule. More efficient ways of weaving cotton helped Manchester in developing the most important cotton industry. Meanwhile, Dewsbury took on an important role in old woollen products recycling for the creation of blankets and other woollen goods of inferior quality.

For those running factories the Industrial Revolution was a profitable time, since more working places were generated. This derived in migration from countryside people to the city, using the railway. However, it also caused an improper treatment and strong exploitation of the



*Scenes from the
Industrial Era in
Great Britain*

employee, since the worker's priority was to bring bread to their homes no matter how difficult the working conditions were.

The countryside landscape was transformed, since new towns were established and industrial centres became bigger. At the same time, the necessity of a well-organized system of transport caused the railways connections expansion, which crossed towns. Construction of public buildings, such as town halls and libraries, was promoted.

Demographic revolution generated a significant population growth: the number of its inhabitants increased quickly and the urban space was extended. Not only was this overpopulation caused by its own inhabitants, but also by the other countries' people immigration. With this demographic increase, and due to the work rise for lower-classes, social classes had to be more differentiated, originating the city of London diversity.

1.3.4 The Railway

In 1840s, railway introduction took an important role in Victorian people life's change.

The railway invention had an impact on this era's cultural atmosphere. These changes, nevertheless, were well-accepted to some, but they were negative to others. On the one hand, it made possible that people shift around the country,



19th Century Railway Locomotive

getting them to know it better. Not only the railway changed United Kingdom landscape, but it also changed the concept of time and distance. On the other hand, trains were seen as a chance to have sexual relations when they crossed tunnels. As the Victorian

were so conservative, sex tended to be socially frowned upon. Furthermore, murders and crimes were easily committed on board the train.

The railway also improved United Kingdom economy. As mentioned before, it made migration possible from the countryside to the cities, increasing the number of people working in the factories and generating more goods. Moreover, it allowed merchandise transportation, making possible the arrival of it all over the country. Despite the improvement on economy, some people began investing more money than they could, signifying major losses to them.

1.4 RELIGION

1.4.1 Church and society

During the Victorian era people were so religious, having in mind the high percentage of people who attended Church on Sundays. At that time Christianity was the major religious belief, being the others minorities due to the poorly migration.

The Anglican Church was the most powerful, being other Christian Churches called Dissenters. Its basis was the Bible and its purpose to show the nation how to put the Bible's teachings into practice in everyday life. Preachers were highly educated and they were the most important ministers. It had three divisions with conflicting beliefs about religious practice:

- High Church: It wanted to return to 'ceremony and trappings'.
- Low Church: It wanted to promote the idea of goodness in religious works.
- Broad Church: It believed that everything that was written in the bible wasn't literally true, but metaphorically.



*19th Century
Protestant
Church*

Nevertheless, Church thoughts were in doubt. This is explained by the publication on the species origin by Charles Darwin, who denied God creationism. This credibility lack is called the Crisis of Faith.

1.4.2 Religious movements

- a) The Oxford Movement: This movement sought to demonstrate that the Church of England was the direct descendant of the Church of the Apostles, which then led them to reconsider the relation of the Church of England with the Catholic Church. Therefore, they wanted the Church of England to regain its liturgy oldest traditions back into their faith. They had to confront a secularization strong movement which at that time was agitating the Anglican Church.
- b) Evangelicalism: It was formed by a Protestants group. They emphasized the importance of a conversion experience, The Bible's authority and the need to promulgate faith in the world. They were active during the Victorian Era: they published not only theological books, but also novels, poems and they were even present in children's literature.
- c) Calvinism: It is associated to some Reform movements. They emphasized God's rule over all things. Calvinism often refers to the Five Points of Calvinistic doctrine regarding salvation. Calvinism presupposes that Good and his power have a free and unlimited scope of activity, meaning that God works in all existence aspects.

- d) Agnosticism: They believed there were certain questions about God's nature or existence that could not be answered without resorting to a type of knowledge that was inaccessible to human's reason.
- e) Arminianism: It sustains the salvation in the co-operation of the man with the divine grace through the faith. They espoused a belief in divine grace over predestination and they emphasized sacraments over proselytizing.
- f) Lutheranism: They wanted to reform the Roman Catholic Church. It led to the western church division as new Protestant communities emerged continually.
- g) Christian socialism: It arises when the Catholic Church notices all the social changes that have occurred during the Industrial Revolution. Its purpose is to propose a more Christian society and economy. This movement especially called for labourers.
- h) Methodist Movement: It was a protestant movement which especially called for workers, poor farmers and slaves. They emphasized the fact that salvation is for everyone who accepts it.

1.4.3 Religious thinkers

- a) Edward Bouverie Pusey: He was a reforming theologian of the Anglican Church and one of the most prominent authors of the Oxford Movement. He was



John Henry
Newman

suspended from the Anglican Church for giving a sermon with reformist ideas. As a result, his sermon started selling as a best-seller, attracting new reformists as John Henry Newman.

- b) John Henry Newman: He was an Anglican priest who led the Oxford Movement. Newman argued that The Church's doctrine was totally incompatible with the Thirty-nine Articles of the Anglican Church. Nevertheless, he had to move away from the Low Church, as there was an anonymous letter in circulation suggesting a method to expel reformists. He eventually converted from Anglicanism to Roman Catholicism and achieved the rank of cardinal in the Catholic Church.
- c) John Keble: He was an Oxford-educated poet and curate who led the Oxford Movement after his sermon '*National apostasy*'. He authored a number of religious tracts that expressed the movement's theological bases. Unlike



- Newman, he didn't convert to Catholicism and he is considered a Saint for the Anglican Church.
- d) Isaac Williams: He was a prominent member in the Oxford Movement and a disciple of John Keble. He led the movement while being a curate in St Mary's Church, Oxford.
 - e) John Frederick Denison Maurice: He was a Cristian theologian. He established a superior educational institution for women, the *Queen's College* of Harley Street, and decided to devote himself to the education reform. He founded the Christian socialism movement.
 - f) Charles Kingsley: He was a novelist and clergyman in the Church of England. He was one of the founders of the Christian socialism movement, and he issued it through his novels.
 - g) John Wesley and George Whitefield: They were clergymen and Cristian theologians who inspired the Methodist Movement. However, while Wesley was Arminian, Whitefield was Calvinist. Therefore, they eventually went separate ways.

1.5 SCIENCE AND TECHNOLOGY

1.5.1 Scientific discoveries

Thanks to the improvement of working families' living conditions, health systems and medical advances began to evolve, causing revolutionary changes in the field of medicine. Doctors had to confront an endless number of controversies. Many of them were promoted by the church, which saw in them a way to go against God's will and "the natural law."

- a) Pasteurization: It was invented by Louis Pasteur. It is a thermic process which reduces pathogens presence. This invention improved the life quality by making possible the transportation of basic food products without being affected by decomposition. In pasteurization, the main objective is the reduction of pathogens to levels that do not cause food poisoning to humans.
- b) Darwinism: Charles Darwin published a work on natural selection in the middle of the Victorian Era. His theory opposed the conventional way of thinking at that time, due to the fact that many scientists were Christian men who believed in God and creationism. He proposed that species evolved from lower species,

rather than from a highest power like God. Nowadays, his theory is accepted and it has helped to explain the diversity of species in the world.

- c) Anaesthesia: James Young Simpson was the first to employ chloroform as an anaesthetic for painful births. Its discovery was by chance when he realised that, under its effects, his friends were left unconscious. Moreover, he corrected the administration method, as he demonstrated that administration by a towel or sponge soaked in chloroform was more effective than by inhalation.
- d) Anatomy: William Bowman's studies of human organs through the microscope brought revolutionary discoveries to medicine and surgery. His findings were a breakthrough in the treatment of the involved organs. One of his greatest discoveries was Bowman's capsule.
- e) Bone and joint study: Benjamin Brodie was a surgeon whose research focused on studies on bones and joints, as well as their possible treatments. His aim was to achieve a decrease in the number of limb amputations, common at that time.
- f) Disease infection diffusers: William Budd studied how milk and water were the main diffusers of the transmission of diseases as serious as cholera or typhus, which caused epidemics and thousands of deaths every year. His work served for the authorities to be concerned about the hygienic conditions of cities and to carry out water cleanliness.
- g) X-rays: They are used as diagnostic tools. They were discovered accidentally by Wilhelm Conrad Röntgen while he was studying the behaviour of electrons emitted by a Crookes tube. He covered the tube with a black cardboard cover, and when he connected his equipment, he saw flashes which were capable of generating blurred images when being close to photographic plates.
- h) Aspirin: Felix Hoffmann was able to obtain acetylsalicylic acid in a chemically pure and stable form in the chemistry laboratory of the Bayer Company, while he was working with another substance. The acid was demonstrated to have analgesic, antipyretic and anti-inflammatory effects.



*Victorian
X-ray
machine*

- i) Vaccines: At that time, many vaccines were being studied and introduced within everyone's reach. Some of them included the first vaccine for cholera in 1879, the first vaccine for rabies in 1882 or the first vaccine for anthrax 1881.
- j) Germs: Many people couldn't understand that germs, which weren't able to be seen, were the cause of many diseases. However, during the Victorian era, some doctors started to believe in this. Therefore, they reduced the risk of infection by spraying the room with carbolic vapor, sterilizing the equipment and washing their own hands.
- k) Stethoscope: A device that makes the recording of body sounds possible, which allow for detecting heart failure, pneumonia, asthma or lung diseases. It was invented by René Laënnec, given that he was ashamed of sticking his ear to a woman's chest to examine her.

1.5.2 Technological discoveries

Thanks to the Industrial Revolution, technology started to develop. Many people had great ideas to create inventions that helped improving the conditions on which Victorian people lived.



*Bell using
the
telephone*

- a) Telephone: This term refers to the set of devices and conducting wires with which it is possible to transmit words and all kinds of sounds from a distance, by the action of electricity. It was invented by Alexander Graham Bell, who sent his first telephonic message in 1876, giving room to the most significant communication revolution.
- b) Incandescent light bulb: The appearance of the dynamo, capable of producing a constant supply of electricity, the creation of a pump capable of producing a greater vacuum and the use of various filaments allowed Thomas Edison to obtain an electric light bulb.
- c) Pedal-driven bicycle: It was invented by Kirkpatrick Macmillan while he was working with his father in the blacksmith's. He wanted to build a hobbyhorse for himself, and he realized the better way to propel himself was without putting his feet on the ground.
- d) Sewing machine: In the early 1800s, clothing was made entirely by hand. But in 1846, Elias Howe patented the first practical sewing machine. This invention

made possible the mass production of clothing on a much larger scale than had ever been possible.

- e) Sewage system: It was invented in London by Joseph Bazalgette, making the cleaning of London streets possible and revolutionizing waste management. In addition, the new sewage system eliminated cholera wherever water supplies were contaminated.
- f) Phonograph: It was one of the first devices capable of the recording and reproduction of sound. It was invented by Thomas Edison and, in fact, it was his favourite invention.
- g) Wireless telegraph: Guillermo Marconi managed to convert a scientific experiment into a practical system of radiotelegraph communication, opening the door to inventions such as radiotelephony and radar, broadcasting and television.
- h) Gas engine: Jean Joseph Étienne Lenoir devised an engine that worked with the combustion produced alternately above and below the piston. The engine had two different gas inlets and two exhausts, which were controlled by valves.
- i) Gatling gun: One of the very first automatic weapons developed by Richard Jordan Gatling. It helped soldiers to go from difficult-to-use flintlock rifles, to better and accurate weapons.

1.6 LITERATURE

Victorian literature has had a profound influence in modern literature. Many books of this period, with authors as Charles Dickens, are still sold and adapted into film productions.

1.6.1 Poetry

1.6.1.1 Characteristics and features

Victorian poetry was influenced by the Romantic period, but there were some differences:

- There was an interest for medieval legends, myths and fables over the classical legends and mythology embraced by the preceding Romantic poets.
- There was a more realistic and less idealized view of nature. On the contrary, Romantic literature was based on the idyllic English landscapes of green meadows and lakes. Especially the Lake District and the Peak District, which are in the north of England. A representative example of this is Beatrix Potter, who

wrote children's stories such as Peter Rabbit. Potter was one of the first writers to use her real name and not a pseudonym.

- Instead of the country rustic, they emphasized the common urban dweller. Their character were common people who used a common language.

Victorian poetry encompassed themes such as patriotism, religious faith, science, sexuality and social reform. They used detailed imagery to convert thoughts and emotions.

Two trends can be distinguished during this period:

- The first one is dominated by the figures of Tennyson and Browning. It is interested in the objectivity, the balance and the precision of ideas.
- The second one is dominated by the figure of Rossetti. It has an idealistic reaction of emotional anxieties, it searches the cult of beauty, it inclines to daydream, and it combines imagination with sensibility.

1.6.1.2 Authors

a) Alfred Tennyson: He was born in Lincolnshire in 1809. With only 15 years old, he published a book with some of his poems in collaboration with his brother. In 1827, he entered at Trinity Collage of the University of Cambridge. There, he published his poem 'Timbuctu', for which he won a prize. He also published his first solo book. After the death of his father, he left Cambridge without any degree. In 1850 he published one of his most famous poems 'In memoriam'. Alfred died in Surrey in 1892.



*Alfred
Tennyson,
portrait by
P. Krämer.*

His poems addressed a wide range of topics: from romance to nature and criticism of political and religious institutions. He had a great nationalist sense and he used his poetry to express his love for England. For example, "The Charge of the Light Brigade" praises the fortitude and courage of English soldiers during a battle of the Crimean War in which roughly 200 men were killed. He also wrote heroic knight stories, which were popular among the Victorians. For example, "Idylls of the King" blended the stories of King Arthur with contemporary concerns and ideas. Tennyson's poems are noted for their musicality, as he had knowledge in



English sonority. However, Tennyson did not possess the originality of the romantics, so he did not have a specific message to give through his poems. Moreover, as he was interested in the scientific and technological discoveries, his poetry has scientific language. For example, in "The Kraken" he mentions a cell and a polypus, or "Locksley Hall" mentions steamships and railways.

- b) Robert Browning: He was born in London in 1812. In 1833 he published his first poetry book. In 1835 he published "Paracelsus" and he obtained fame. In 1861, after the death of his wife, he wrote his masterpiece "The ring and the book". Robert died in Venice in 1889.

Robert uses the dramatic monologue in his poetry. He talks about a wide range of topics: death, religion, art, beauty, quest... Many of his poems suggest that every person sees the world differently not only from other people but from himself, as his life changes. This can be found, for example, in "My last duchess" or "Porphyria's Lover". He uses dramatic irony, a literary device in which the reader is aware of something of which the speaker isn't aware. For example, a demented character who is not aware of his insanity, as in "The laboratory". Unless other Victorian poets, his poems have images of ugliness or violence. Therefore, the grotesque theme can be found in many of his works. He expresses his preferences for art, music or literature through his characters.

- c) Christina Rossetti: She was born in London in 1830. She was probably the most famous poetess in the United Kingdom. She published her first poems in the magazine "Germ". She spent 15 years of her life in a convent, where she wrote children's poems, which were compiled in a book in 1872. In 1862 she wrote her most famous work "Goblin Market". She died in London in 1894.

Rossetti is well-known for her intense feeling, her symbolism, her mystic religious lyrics and her ballads. She talks about earthly love and concern of death in, for example, "When I am dead, my dearest". But her style also turns romantic and sensual in, for example, "A birthday". Although Rossetti did not think about herself as a feminist, she recognized the injustice that women faced every day. This can be seen in "Goblin Market", in which she comforts the subject of sexual desire. Through her poetry, Rossetti makes allusion to the sublime, meaning the natural occurrences that cannot be explained. Besides, in 1850, when she

suffered a religious crisis, she wrote poems as "The convent threshold", in which is questioned the universe placement.

1.6.2 Novel

1.6.2.1 Characteristics and features

Novel was the dominating literary genre during the Victorian Era. That is because its plot was more interesting than in any other literary forms, the reader could feel identified with the characters, and he could get involved in the adventure told. For the first time in History, women had the central role, with writers as Jane Austen or Charlotte Brontë.

In order to improve the readership, novels started to be published in instalment, every week a new chapter appeared. Not only this had an advantage in economic terms, but also it allowed the writers to check the reaction of their public to the plot. Some of this magazines were "Household worlds" or "All the year round". Middle-class readers were the most avid consumers, mostly women as they had free time to dedicate to reading.

The plot was usually prolix and with a complicated language. Generally, revenge or punishment appeared in the final chapter. The creation of characters allowed the author to do an analysis of their lives. Scientific and technological discoveries had a strong influence in the plot. In addition, the plot to deviate from the strict principle of "art for art's sake" and asserts its moral purpose. The authors emphasized ideals such as truth or justice. A key element of the Victorian style is the author's intrusion and his interaction with the reader.

Realism was the most used theme and it became a tool for human progress, as it talked about practical problems and interests. Novelists represented society as they saw it, and they used their novels in order to put in evidence the problems created by industrialization. As a consequence, the narrator was usually omniscient: he provided his own opinion in the plot, he judged people and actions and he created a rigid barrier between right and wrong. Moreover, the novel was generally set in a city in the process of industrialization.

1.6.2.2 Authors

a) Charles Dickens: He was born in 1812 in Portsmouth. He spent most of his life in London and Kent, places that appear frequently in his novels. With only eleven

years old, he started to work at Warren's boot-blackening factory, as his studies were interrupted because his father could not pay the debts. This experience made him feel humiliated. In 1827 he became a journalist in the Parliament. In 1833 he published his first work under the pseudonym Boz. Some of his novels are "Oliver Twist", "Great Expectations", "David Copperfield" or "Hard Times". Dickens died in Higham in 1870.

The title of the novel was extremely important to him. His themes were generally suspense and mystery, and he wrote from the point of view of the low-classes. However, he used comedy as a relief from the unhappy sections of his novel. He ridiculed the society through satire. His characters were often idealized to highlight the aim of touching the reader with his social critique. He also uses coincidences with the characters in the plot, as in "Oliver Twist" where Oliver turns out to be the lost nephew of a high society family that by chance rescues him from a dangerous group of pickpockets. Dickens expresses the humiliation he feels for his past in his novels.



*Dickens in 1858.
Photography by
G. Herbert
Watkins*

Great expectations it's the most important novel written by Charles Dickens and published in 1860. It tells the story of Pip, an orphan and fearful young man whose humble fate is graced by an unexpected benefactor who will change the fate of his life and make him a gentleman. The story is set in early Victorian Era, and that time conditions are reflected through the book. It's a bildungsroman, meaning that it talks about the personal growth and development, the transition from boyhood to manhood. It is the second Dickens novel which is narrated entirely in first person. It has a colourful cast of characters, including Pip, Estella or Miss Havisham, whose psychology is well-analysed. Its themes include ambition and self-improvement, social class, crime, guilt and innocence, wealth and poverty, and love and rejection. In addition, the moral theme shows that affection, loyalty, and conscience are more important than social advancement, wealth, and class. *Great expectations* plot involves complicated coincidences, extraordinarily tangled webs of human relationships, and highly dramatic

developments in which setting, atmosphere, event, and character are all seamlessly fused. During the book, Dickens compares the characters to inanimate objects. For example, the inscrutable features of Mr. Wemmick are repeatedly compared to a letterbox.

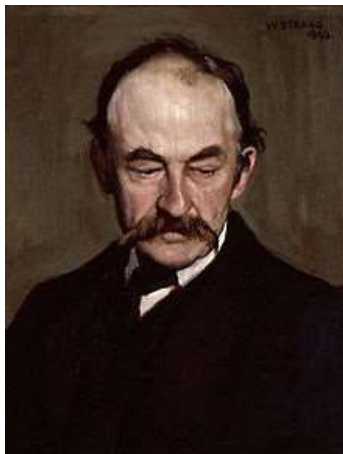
- b) Jane Austen: She was born in Basingstoke in 1775. She was the seventh of the eight children of the Anglican pastor of Steventon, George, and Cassandra Austen. She was home schooled. She started writing when she was a child and her first works were published in the book "Love and Friendship, and other early books". Some of her best works are "Sense and Sensibility" in 1811, "Pride and Prejudice" in 1813 or "Northanger Abbey" in 1818. She died in Winchester in 1817.

Jane Austen used a mixture of Neoclassicism, to encourage reason, and Romanticism, to encourage passion. In contrast to other authors at that time, Austen never focused on scenery setting in her novels. Her characters are middle-class and provincial, whose main concern is to get a good economic pass and his greatest ambition marriage. To paint a vivid picture for each of them, she used their words and actions, meaning she allows the conversation itself to display the development of the main characters. Its characteristic theme was the attainment of maturity through the loss of illusions, but she also talked about education, morality, religion, gender or politics. Irony is one of her most used techniques, mostly to criticise the marriage market. For example, the opening line in "Pride and Prejudice" says: *It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.* She writes in free indirect speech, in which the thoughts and speech of the characters mix with the voice of the narrator.

Pride and prejudice is the most important novel written by Jane Austen. It is a novel of personal development, in which the two main figures, Elizabeth Bennet and Fitzwilliam Darcy, each in its own way and yet very similar, must mature to overcome some crises, learn from their mistakes in order to face the future in common, overcoming Darcy's class pride and Elizabeth's prejudices toward him. The main achievement of Jane Austen is to convey a perfect image of British society at the time. She describes in a poetic, intelligent and ironic way the lives of young people and society, through a detailed psychological characterization of

the characters. The central theme of the book is marriage, which is the most important decision that the Bennet sisters will have to take. However, there also appear other themes such as love, reputation and class. During the story, the voice of the narrator is mixed with the thoughts and speech of the characters to express her point of view. As the most part of the story take place indoors, journeys function repeatedly as catalysts for change in the novel. It has value as a social satire, since it contains irony, humour and hostile dialogues.

c) Thomas Hardy: He was born in Dorset in 1840. Between 1862 and 1870 he worked helping an architect. He published his two first novels, "Desperate remedies" and "Under the greenwood tree", with a pseudonym. In 1874 he



*Hardy
painted by
William
Strang,
1893.*

started to live off writing. He wrote "A pair of blue eyes" and "Far from the Madding Crowd" with his own name, and they were an exit. He is author of novels such as "The poor man and the lady" or "Jude the Obscure". He also wrote poetry. He died in Max Gate in 1928.

d) Hardy uses realism in his novels, so he examines the lives of those living in the Victorian Era and criticises their beliefs and he describes the scene just like it is. All his novels are set in Wessex, a fictional English county modeled after the real Dorset country. His writing style is simple, excluding

all kinds of grandiloquence and rhetorical emptiness in the language. As he was an architect, he describes the building with a maximum of precision. Coincidences often drive his plot. The author's characters, who are mostly of the poorer rural classes, often suffer tragically, as happens in Shakespeare works. Moreover, the protagonist is usually facing unfair social codes. One important theme in his novels is fate or chance.

Jude the obscure is probably the most pessimistic novel from Thomas Hardy. It narrates the story of Jude Fawley, a working-class young man who dreams of becoming a scholar. The other main character is his cousin, Sue Bridehead, who is also his central love interest. When it was published in 1895, it caused a lot of polemic. That is because it attacked higher education, social class and marriage.

The characters raise question about these things and they desire to break out of them. Hardy uses a series of short scenes to develop the plot. The story is set in Wassex, as always in his novels, and some of the characters in the novel are used as a part of this local landscape and reflect its history and customs. He uses a shifting third person point of view, which is usually centred in Jude but sometimes is moved to one of the other main characters. He uses coincidence throughout the meeting of his characters. He also uses irony, which in some cases is recognized by both the character and the reader, but in other cases it is only recognized by the reader. Hardy uses quotations, mostly from Shakespeare or from the Bible.

- d) Brontë sisters: Charlotte was born in 1816 and she died in 1855. Emily was born in 1818 and she died in 1848. Anne was born in 1820 and she died in 1849. They were home schooled, except in 1823 when they studied in a religious school in Lancashire. They had to use fake male names in order to publish their work, as it was socially frowned upon that women wrote. Charlotte was published as Currer Bell, Emily was published as Ellis Bell, and Anne was Acton Bell. In 1846 they published jointly "Poems by Currer, Ellis and Acton Bell". A year later, they wrote three novels: "Jane Eyre" by Charlotte, "Wuthering heights" by Emily, and "Agnes Grey" by Anne. After this, only Anne and Charlotte continued writing. After the death of Emily and Anne, Charlotte make their real identity public. Many novels of Charlotte, Emily, and Anne are based on women in Victorian England and the difficulties that they faced like few employment opportunities, dependence on men in the families for support, and social expectations. The Bronte's novels can be seen as expressions of early feminism where the protagonist struggles to gain independence and self-reliance.

Wuthering Heights was the only novel published by Emily Brontë. The novel narrates the tragic love story between Catherine Earnshaw and her friend Heathcliff, a love that will continue beyond death. The story is set in Yorkshire, in the farmhouse Wuthering Heights and Thrushcross Grange. The narration is expressed through the two characters: Marlow Lockwood, the renter, and Nelly, a servant and inhabitant of Wuthering Heights. Lockwood represents the views of an outsider, who makes certain assumptions about life on the moors based on his social background and character. Nelly functions as a narrator to correct his



assumptions and act as a more reliable source, as she actually witnesses the events of the narrative. Neither of these characters is omniscient, but between the two of them, the reader learns the story of Heathcliff and Catherine. The two main themes of the novel are the destructiveness of a love that never changes and the precariousness of social class. However, other themes appear such as revenge, family, the supernatural or suffering. Brönte arranges the characters, places and themes into pairs: the love between two persons, the two houses, the two narrators... She also uses repetition, creating the feeling that nothing ends in the world of this novel. She brings face to face nature and culture: the passion against the ideals of civility.

- e) Wilkie Collins: He was born in London in 1824. He studied Law, profession which he alternated with being an actor and a writer. In 1851 he began his collaboration with Charles Dickens, with whom he wrote "No Thoroughfare". His most famous novels are "The woman in white" and "The moonstone". He also wrote historic romances, as "Antonia, or the fall of Rome", and ghost stories, as "No name". He died in London in 1889.

Collins's principal strength lies in his expert maneuvering of characters through complex plots. He shifted points of view among his characters, whose lives are beset by conflict, twisting fates and sudden reversals. He told parts of the story through letters and documents.

The woman in white is considered his most famous novel. He found the inspiration for this book from a French book entitled *Recueil des causes célèbres*. The plot is about Walter Hartright, an art instructor, falls in love Laura Fairlie who resembles the strange woman in white that Walter meets along the road very early in the story. The main theme in this story is the unequal position of married women in law at the time. Collins uses the novel to show and criticize the oppression of women in the Victorian Era. Other themes that appear are identity, power, family or lies. The story is mostly told by Walter Hartright's point of view. Each character speaks and writes in his own style, creating this way different and unique voices. It is an epistolary novel, meaning that is written as a series of documents. Irony is also present through the story. For example, Fosco is the major villain in the story, but he is portrayed as a highly cultured and sophisticated European gentleman. Fosco is also used as an allegory, as Victorian

people used to believe that Europeans were culturally sophisticated, but morally decadent.

2 LEWIS CARROLL

2.1 BIOGRAPHY

Lewis Carroll was the pen-name of the Revd Charles Lutwidge Dogson. He was born in 1832 in Daresbury. His father was a Protestant pastor, and he was the third of eleven children: four boys and seven girls, all of them stutterers. When he was thirteen, and with his brothers, he published for the Croft priest where his father worked small literary magazines that he wrote and sometimes he also illustrated. He was educated at Rugby School and Christ Church, Oxford, where he was appointed lecturer in mathematics in 1855, and where he spent the rest of his life. He received a job as a teacher and he started to collaborate in comic and literary magazines. In 1857 he obtained a place as a mathematics teacher, and four years later he was named deacon. Carroll

wrote numerous satirical pamphlets about Oxford politics, including *Notes by an Oxford Chiel* in 1874. He also wrote works on logic, as *Euclid and His Modern Rivals and Symbolic Logic* in 1896. Moreover, he became a pioneering amateur portrait photographer, specializing in Victorian



Carroll with the children of his friend the author George MacDonald, 1860s

celebrities and children. However, in 1880 he left this hobby for numerous negative comment that he received, since he photographed naked girls. Though Carroll never married, children were the main interest of his life, as he found himself vocally fluent when speaking with children. After the publication of *Alice's Adventures in Wonderland* in 1865 and *Through the Looking-Glass* in 1871, he became the most famous children's writer of the day. Both books were originally written for Alice Liddell, the daughter of the dean of his college. In addition, he also wrote several books of nonsense verse, including *Rhyme? And Reason?* In 1883; numerous books of puzzles and games, as *The Game of Logic* in 1887; and a long children's novel in

two parts, *Sylvie and Bruno*. Besides, he wrote poetry, field in which he stands out with his narrative poem *The Hunting of the Snark*. He died because of pneumonia in 1898 in Guildford.

2.2 RELATIONSHIP WITH THE LIDDELL FAMILY

Lewis Carroll met the Liddell family in 1856. According to his journal entries, he first met Mrs. Liddell and her sons Harry and Lorina on the 25th February of that year. He later became friends with the little Harry Liddell. His first encounter with Alice



*Alice, Edith and Lorina
Liddell, 1859.
Photograph by Lewis
Carroll.*

took place on March 6, when he went to the Dean's house to photograph the cathedral. The three sisters were attracted to what he was doing. Dean Liddell shared his interest in this new art, so it was not long before Carroll was invited to take the first of the many photographs of the growing family, and of Alice in particular. Since then, he began to take Alice and her two sisters, Lorina and Edith, to several boat trips and picnics around Oxford, usually accompanied by their governess. Carroll fantastic stories during those outings. Alice particularly liked going to the newly opened University Museum to look

at the dinosaur skeletons, animals and insects there, especially the moldering remains of the Dodo and the large picture of this very odd looking extinct bird. These meetings came to an abrupt halt in the summer of 1863. The reason is not known, as the page in Carroll's diary which might have revealed the answer was cut out after his death.

2.3 ALICE LIDELL

Alice Liddell was the girl who inspired Carroll to write *Alice in Wonderland*. She was born in 1852, the fourth of the ten children of Henry Liddell and his wife Lorina. In 1856, her family moved to Oxford, as her father was appointed Dean in Christ Church. When she was a child, she and her sisters had to attend some events to learn how to converse intelligently, as her mother wanted her daughters to make good marriages. When the girls met Carroll, he took them on boat trips and he



photographed them in multiple photographic sessions. However, in 1863 they stopped seeing each other. Alice grew up, and she caught the eye of Prince Leopold, Queen Victoria's youngest son. They felt in love, but the Queen didn't approve the marriage, as she thought that her son had to marry a princess. In 1880, she married Reginald Hargreaves, a student of Christ Church. The wedding took place in Westminster Abbey. The couple set up home in Cuffnells, and Alice became a high society lady who often gave receptions at her mansion. They had three children: Alan Knyveton Hargreaves, Leopold Reginald "Rex" Hargreaves and Caryl Liddell Hargreaves. However, the two elders died in combat during the First World War. Reginald never recovered from the shock and he died in 1926. The high maintenance costs of Cuffnells' family property led Alice to make the decision to sell the autograph manuscript given to her by Lewis Carroll in 1863. Since the name of Lewis Carroll was then known worldwide, he obtained a high sum at the Sotheby's auction house. In 1932, to mark the centenary of Dodgson's birth, Alice was invited to New York by the University of Columbia to attend a Lewis Carroll exhibition and to receive an honorary doctorate. She died in 1934, she was cremated at Golders Green and her ashes were interred in the family grave in Lyndhurst, Hampshire.



*Alice Liddell as
'the Beggar
Maid', 1858.
Photograph by
Lewis Carroll.*

3 ALICE IN WONDERLAND

3.1 CREATION

Alice in Wonderland is a children's story, which was written by Lewis Carroll for a real girl named Alicia Liddell. The 4th of July of 1862, Carroll and his friend Robison Duckworth brought the three Liddell sisters to a boat trip on the Thames, a river near Oxford. It was that afternoon when Carroll formed a story to tell to the girls, which was named *Alice's Adventures Underground*. It was the story that Alice most loved among all that Carroll had explained her. It was her who insisted Carroll to

write the book. The next Christmas, the book written at hand and with some drawings done by Carroll himself was Alice's gift.

3.2 LITERARY CHARACTERISTICS

Lewis Carroll reflects on *Alice in Wonderland* Victorian era characteristics. Allusions to the ideals of his time are constant, such as: scientific, economic, social and technological progress; discovery and adventure spirit; or religious spirit.

The literary style is fast, agile, brief and lacking of redundancies. Carroll invents



*Sir John Tenniel's
Classic Illustrations
of Alice's
Adventures in
Wonderland.*

words and expressions and develops new meanings for words. The language is poetic and beautiful, and places the reader quickly in contact with the characters. It presents a masterful mixture between dream and reality, which allows to construct an imaginary space.

The book represents a symbol of narrative freedom and comprises innumerable linguistic games. Last but not least, the book illustrations are ink drawings in the style of the Victorian

satirical caricature.

The point of view in *Alice's Adventures in Wonderland* is third person. The narrator follows Alice, who is the main character of the story, throughout the entire book. The knowledge level in *Alice's Adventures in Wonderland* is also written in limited knowledge because the narrator mainly only shows Alice's thoughts, goals, feelings, and fears. However, he does not show those of the other characters.

The tone of a book is the way the narrator speaks. In this book, Carroll is humorous in a playful way. We get the feeling that this narrator would do anything for a laugh, even if it means completely abandoning one plotline in order to follow up on a pun or a double meaning. On the other hand, the narrator also seems to feel sympathy for Alice's difficulties, for example when he exclaims "Poor Alice!". Overall, the narrator is gentle even when making fun of Alice.

The setting is very different in both these books. The novels take place in indescribable and unnamed places, but they all form part of a mad world where nothing has sense. In *Alice in Wonderland* it all starts with a rabbit hole that leads

to a dream world; in fact, our real world seen through the eyes of a child. In *Through the Looking-Glass*, the world can be found by passing through the mirror above the chimney in Alice's house. The land is laid out like a huge chess board, with little brooks to mark the edges of the squares.

There appear numerous themes.

- Death as a constant menace, as Alice finds herself in situations in which she risks her life. In Chapter 1, the author jokes about death when he says Alice would say nothing of falling off of her own house, since it would likely kill her. The Queen is always yelling "Off with their heads!" and, in fact, these almost ends the life of Alice. Death is also implied in the discussion of the Caterpillar's metamorphosis.
- Childhood as a state in which many things are possible. In addition, children innocence makes Alice the perfect vehicle of social criticism. However, the child as an innocent, sympathetic object has obvious satirical utility, but only to the point that the child must extend sympathy herself. Alice fails to do this, for example when she describes her cat Dinah to the Mouse.
- School education, which is frequently parodied as impractical in real life. It can be seen that Alice talks about things that she has learned in school, but she has trouble putting them in context or understanding their real-world applications.
- Justice is also parodied. For example, in the croquet game anyone can be executed for reasons known only to the sovereign Queen, who acts as though she is a divinity with the power to take or give life. In Wonderland the idea of a law seems ridiculous, because its operative principle is chaos.



*Sir John Tenniel's
Classic Illustrations
of Alice's Through
the Looking-Glass.*

Alice in Wonderland was considered part of the genre of Children's Literature, the "appropriate" place for nonsense. However, in last third of the twentieth century the Literary Nonsense began being recognized as a genre of its own, and it is here where we can place Carroll's book. Literary nonsense is a broad categorization of literature

that balances elements that make sense with some that do not, with the effect of subverting language conventions or logical reasoning. The effect of nonsense is often caused by an excess of meaning, rather than a lack of it. Its humour is derived from its nonsensical nature, rather than wit or the "joke" of a punchline. The genre is most easily recognizable by the various techniques or devices it uses, such as faulty cause and effect, neologism, reversals and inversions, imprecision, simultaneity, infinite repetition, negativity or mirroring, and misappropriation. Though not the first to write this hybrid kind of nonsense, Edward Lear developed and popularized it in his many limericks, starting with *A Book of Nonsense*, 1846. Lewis Carroll continued this trend, making literary nonsense a worldwide phenomenon with *Alice's Adventures in Wonderland* and *Through the Looking-Glass*. There are two major elements of the Alice books which are often considered quintessential nonsense literature: "Jabberwocky," the famous poem from *Looking-Glass* and "The Mad Tea Party" chapter from *Wonderland*.

In the book we can also find satire and parody. For example, when Alice needs to get dry, the Dodo organizes a "Caucus-Race," which is clearly a parody of the electoral process and politics. The satirical elements in the books give them a more adult feel and also suggest that there's more here than meets the eye – perhaps nonsense can be a kind of sense.

In the Victorian age, children's stories were full of morals. The general idea was that stories were meant to educate, not entertain. However, the book was never intended to have a moral. Lewis Carroll told it solely for the amusement of his child friends. It became actually the first children's book without a moral.

3.3 PICTURES

Sir John Tenniel was an experienced illustrator and obviously had his own style. Therefore, it is no surprise that some of the characters he drew for "Alice's Adventures in Wonderland" and "Through the Looking Glass" bear clear resemblance to his earlier work, for example his illustrations for the magazine "Punch". Also, he may have purposely added some references to well-known people and aspects of his society into his illustrations – on request of Lewis Carroll or on his own initiative.

Alice Liddell was not the Alice of Tenniel's pictures. Carroll supposedly sent Tenniel a photograph of Mary Hilton Badcock, another child-friend, who was the daughter of the Dean of Ripon, and recommended her as a model. However, a letter, which Carroll wrote some time after the books had been published, suggest that Tenniel probably did not use a model at all:

"Mr. Tenniel is the only artist, who has drawn for me, who has resolutely refused to use a model, and declared he no more needed one than I should need a multiplication table to work a mathematical problem! I venture to think that he was mistaken and that for want of a model, he drew several pictures of "Alice" entirely out of proportion – head decidedly too large and feet decidedly too small."

In the manuscript *Alice's Adventures Underground*, which Carroll gave Alice as a Christmas present, he included illustrations made by himself:





III. "ALICE'S ADVENTURES IN WONDERLAND" ANALYSIS

“

"Well, in our country," said Alice, still panting a little, "you'd generally get to somewhere else — if you ran very fast for a long time, as we've been doing."

"A slow sort of country!" said the Queen. "Now, here, you see, it takes all the running you can do, to keep in the same place. If you want to get somewhere else, you must run at least twice as fast as that!"

-Lewis Carroll, *Through the Looking-Glass: The Garden of Live Flowers*

1 INTRODUCTORY POEM

The introductory poem explains how the idea of "Alice in Wonderland" appeared. In the first paragraph, *All in the golden afternoon* refers to the afternoon when Carroll and Duckworth took the three Liddell sisters on a boating expedition. In this paragraph the first verbal pun appears: Carroll write the word "**little**" **three** times, referring to the surname of the **three Liddell** sisters. In the second paragraph, he relates how the three girls beg him for a tale. In the third paragraph, he presents them: Prima is Lorina, Secunda is Alice, and Tertia is Edith. The other paragraphs explain how Carroll related the tale to the girls, and how they liked it and wanted to hear more.

2 CHAPTER 1: DOWN THE RABBIT HOLE

2.1 SUMMARY

Alice is sitting on the riverbank bored by the book her sister is reading. Suddenly, a White Rabbit runs past her. Alice finds normal that the Rabbit is worried about him being late, but, however, she is surprised when he takes a watch out of his waistcoat-pocket. Alice follows the Rabbit down a large rabbit-hole where she starts falling slowly. As she floats down, she notices the sides of the well are filled with cupboards and book-shelves. Then, as she has nothing to do, she starts to speak aloud with herself, showing all the things she has learnt through school-lessons. While she is speaking about her cat Dinah, she lands on top of a heap of sticks and dry leaves. She sees the White Rabbit in the distance and follows him until a long corridor lined by doors, which are all locked. She suddenly notices a tiny golden key on a three-legged table. She tries to open the doors with it, until it fits in a little door behind a low curtain. Unfortunately, she is too big to go through the door. She then finds a bottle marked with the word "DRINK ME", and she drinks its content. Alice shrinks to the right size for going through the little door, but she has forgotten the key on the table. Nevertheless, she is now too tiny to reach it. She is crying when she finds a very small cake marked with the words "EAT ME". She



*Tenniel's
Illustration of
Chapter 1*

eats a little bit, thinking it will change her size, but she feels disappointed when nothing happens and she eats the whole cake.

2.2 CHARACTERS

- Alice: The principal character. She is a seven years old girl who lives in an upper-class family during the Victorian era. This character may not have a fixed personality, as she changed a lot during the story. Moreover, she is a transparent character, so it makes possible for the reader to see Wonderland through her eyes. Therefore, she becomes the stereotypical character of the child heroine. One characteristic that she maintains through the whole story is her curiosity.



*Tenniel's
Illustration
of the
White
Rabbit*

Another relevant thing is her education, as we can see through the story that she has memorized a lot of poems, mathematical formulas, advice on how to behave correctly... However, she fails when trying to use all this knowledge to resolve problems in Wonderland.

- Alice's sister: She only appears at the beginning of this chapter and at the end. She is more mature than Alice, and she is the only character that appears in England and not in Wonderland.
- The White Rabbit: It is the story introductory vehicle, as he is the character who Alice follows to

Wonderland. He has a shy and anxious character, the reason why he is always worrying about being late or about offending someone. However, this contrasts with the cruelty with which he treats his servants. He is dressed as a Victorian gentleman. The White Rabbit is meant to be based on Alice's -father, who was always looking at his watch and saying 'I'm late'.

2.3 ANALYSIS

The chapter begins with Alice sitting with her sister, who is reading a book. Alice says she is tired of "having nothing to do". This can reflect the women's role during the Victorian Era, as they didn't work and they spent their time at home, doing things such as reading. Besides, Alice also says that she doesn't understand her



sister's book use, as it doesn't have pictures or conversation. This anticipated that *Alice in Wonderland* has plenty of both.

When Alice falls into the rabbit-hole, it can be interpreted as if she is falling asleep.

The reader will find at the end of the book that all the story happens in Alice dream. During this, Carroll does his first joke about death. Alice says she would say nothing if she fell off the top of her house, although that would kill her. While she is falling, she starts to speak aloud to herself. First of all, she reminds the reader that as a Victorian upper-class child, she is being well-educated receiving school-lessons. Secondly, she wonders if she will fall "right through the earth". This question was discussed during Victorian Era. Finally, she starts to speak about her cat Dinah.

The Liddell's family cat was in fact named Dinah, so

Carroll included also the pet of the family in the story. In addition, she says that she hopes her family will remember to put Dinah milk at tea-time. Queen Victoria made tea drinking ultra-fashionable during her reign and she popularized afternoon receptions, which she introduced in 1865, giving various tea parties during her reign. During this monologue we can find a word game when Alice asks "Do cats eat bats?". The rhythm between these two words can be noted easily, and it is for that reason that Alice seems to confuse them when she says "Do bats eat cats?".

To conclude with, when Alice drinks the content, her body changes. Carroll may have tried to represent the changes that occur to the bodies during puberty. Besides, Alice doesn't like this changes, because they are prejudicial for her entrance to the garden. Carroll was interested in little girls, but he lost the interest when they passed puberty. Therefore, he may have represented changes in Alice body like prejudicial because he himself didn't like them.



*Tenniel's
Illustration
of Chapter 1*

3 CHAPTER 2: THE POOL OF TEARS

3.1 SUMMARY

After eating the whole cake, Alice starts to enlarge. She becomes so big that she loses sight of her feet. After realizing that entering the garden is impossible, she starts to cry, but her huge tears form a pool at her feet. All of a sudden the White Rabbit appears, and Alice tries to talk to him. However, the Rabbit feels fear for her size and runs away, leaving behind the gloves and fan that Alice picks up. Then, she starts to think that she may not be Alice, but someone else. After rejecting being Ada, she starts to recite her lessons to know if she is Mabel. As she is confused over the lessons, and since Mabel knows very little, Alice decides that she must have become Mabel. As she is talking, she realizes that she is becoming small again, because of the Rabbit fan. She runs to the door, but she discovers that she has forgotten the key again. Suddenly, her foot slips and she falls into the pool of tears which she wept before. While she is trying to find her way out, she sees a Mouse in the distance. She tries to speak to him, but he doesn't seem to understand her. Then, she tries to speak in French, but she mentions a cat and the Mouse leaps with fright. Alice apologizes, but she soon starts to talk about her cat Dinah. To avoid offending him again, she changes the subject to dogs, which just frightens the Mouse even more. He starts to swim away, but then he returns to Alice and tells her to follow him to the shore, where he will let her know why he hates cats and dogs.

3.2 CHARACTERS

- The Mouse: He parodies the scholar kid who just memorizes things without really



*Tenniel's
Illustration
of the
Mouse*

understanding them, as we can see when he starts reciting England's history. He is also the first animal that Alice offends by mentioning her cat Dinah. Carroll uses this in search of humour, as Alice doesn't seem to understand that the Mouse may not want to hear about an animal that can kill him.

3.3 ANALYSIS

At the beginning of this chapter, Alice is becoming bigger. First of all, she mentions that she is so surprised that she has forgotten how to speak **good English**. This represents the desire of the upper-class Victorian of being correct and well-educated in the eyes of society. Secondly, she says that she is opening out like a telescope. Astronomy in Victorian Era was the domain of wealthy amateurs who founded learned societies, so Alice know about their existence because she was a wealthy family's daughter. Finally, while she is talking about her feet, Alice uses the term "nonsense" for the first time. Of the fifteen times that word appears on the text, nine of them refer to Alice's judgement on the absurdity of what is being said.

Alice is confused about her identity, which can represent the confusion that happens within childhood and adulthood. Then, she tries to figure out if she has become Mabel. Firstly, she tries to do some multiplications, but she does it wrong and she says "she shall never get to twenty at that rate". The multiplication table traditionally stops with the twelves, so if she continued her progression, she will end with "4 times 12(the highest) is 19", one number before twenty. Secondly, she recites "*How doth the little*", a parody of Isaac Watts's well-known children poem from *Divine Songs Attempted in Easy Language for the Use of Children*. In addition, when she compares herself to Mabel, she shows class-consciousness when she says "she will have to live in that poky little house with no toys to play with".

When Alice falls into the pool of tears, she first thinks that she has fall into the sea. Then, she says she could went back by railway, one of the biggest inventions made in the Victorian Era. She also talks about the bathing-machines, which were popular during those times. Moreover, when it says that "Alice had been to the seaside once in her life", it might refer to the time when Alice Liddell went to Llandudno for a summer holiday in 1861.

When she tries to speak to the Mouse, Alice mentions "her brother's *Latin Grammar*". This is a reference to Harry Liddell, a pupil of Carroll's for a short period. The book would probably be Kennedy's, later known as *The Public School Latin Primer*. Most



Tenniel's
Illustration of
Chapter 2



girls during Victorian times didn't learn Latin themselves, but boys did. When Alice tries to address the Mouse in French, she uses "the first sentence in her French lesson-book". The sentence she is referring to is indeed the first sentence of *La Bagatelle*.

4 CHAPTER 3: A CAUCUS-RACE AND A LONG TALE

4.1 SUMMARY

Alice and the Mouse arrive to the shore, where they find some birds and animals: a Duck and a Dodo, a Lory and an Eaglet, and several other curious creatures. Alice and the group of animals focus on getting dry. They are discussing the way to achieve that when the Mouse, who seems to have some authority among them, claims that he knows how to do it. He commands everyone to sit down and he starts to narrate a history lesson about William the Conqueror, as he thinks it would work because it is the driest thing he knows. However, the story don't dry the animals at all, and the Dodo says they will need more energetic methods. He proposes a Caucus-race, he marks out a circle as the race-course, and he sets everyone in place. The animals starts to run until the Dodo calls out that the race is over after half an hour. The group is now completely dry, but they want to know who has won the race. Since the Dodo cannot answer these questions, he says that everyone has won. Then, the animals ask who gives the prizes, to what the Dodo choose Alice to confer them. Alice finds in her pocket a box of comfits and hand them round as prizes. Nevertheless, the group thinks that Alice also must have a prize herself. She finds a thimble and hands it to the Dodo, who returns it to her as a prize. After eating the comfits, Alice begs the Mouse to tell her the story about dogs and cats. The Mouse accepts and starts narrating his tale, but he feels offended after noticing that Alice is not paying attention and he leaves. Then, Alice starts to talk about her cat and she mentions that Dinah eats birds. The animals feel scared again, leaving her alone again. She begins to cry again, until she hear a little pattering of footsteps in the distance.

4.2 CHARACTERS

- The Dodo: One of the birds that Alice finds on the shore. Ironically, the Dodo is believed to be a silly animal, but he is the one who achieves that the animals get dry after suggesting a Caucus-race. The Dodo caricatures Carroll himself. Because of his stammer, he would often say his own last name as "Do-Do-Dodgson."



Tenniel's Illustration of the Dodo

- The Duck, the Lory and the Eaglet: Three of the birds that Alice finds in the shore. They are also caricatures of real life people: the Duck is Reverend Duckworth, the Eaglet is Edith (Alice's little sisters), and the Lory is Lorina (Alice's old sister). Therefore, these birds represent all the people that were in board of the boat during the trip.

4.3 ANALYSIS

At the beginning of the chapter, Alice has an argument with the Lory, who tells her that she is older than her and knows more things. The Lory represents Lorina, Alice's old sister. Therefore, this argument was probably repeated between the two sisters. The history lesson that the Mouse narrates is, in fact, a quotation from *A Short Course of History*, a book studied by Liddell family. During the story we find a verbal pun, when the Mouse says "the archbishop found it advisable", placing the pronoun **it** in a place where it does not replace any word.

The Dodo proposes a Caucus-race to get the animals dry. The Caucus-race criticise the absurdity of English politics. Caucus is defined as *a committee popularly elected for the purposes of securing concerted political action in a constituency*, meaning an organization seeking to manage an election and dictate to the constituencies. In the race, the animals run randomly in circles, going nowhere. Carroll wants to say that politicians do the same, behaving



Tenniel's Illustration of Chapter 3

with a great deal of pomp and circumstance without actually accomplishing anything.

Later, Alice asks the Mouse to tell her the story about dogs and cats. We can find here another verbal pun, as the Mouse says "mine is a long tale" and Alice confuses it with "long tail", which originates her distraction and the annoyance of the Mouse. Moreover, the tale is printed in the form of a tail, so is a mirror of the verbal pun. The mouse's tale is short, it has nothing to do with fairies and ends, like so many jokes of the Alice's book, in the threat of death. It has been suggested that the poem echoes *Trial by Jury*, a poem about a fairy trial. When the Mouse leaves, the word nonsense appears again.

5 CHAPTER 4: THE RABBIT SENDS IN A LITTLE BILL

5.1 SUMMARY

Alice hears the White Rabbit's footsteps. He is searching his gloves and fan, so Alice



*Tenniel's Illustration of
Chapter 4*

helps him because she has taken them before. But when the Rabbit notices her, he confuses her with his housemaid Mary Ann and command her angrily to go to his house and fetch his things. Alice is so frightened that she runs off to the direction the Rabbit is pointing to. Once she finds the little house, she enters in search of the gloves and fan. As

she searches them, she begins to think how strange is to take command from animals, and she imagines her cat Dinah sending her on messages. Inside the house, she finds the Rabbit's things, as well as a little bottle that stood near the looking-glass. There is no "DRINK ME" label, but Alice decides to drink it, curious of what interesting thing the content of the bottle will do. Before she can finish it, she grows so much that she can barely fit in the room. As she cannot move, Alice stays in the room while she starts to think that there could be a book written about her. The White Rabbit interrupts her thoughts asking for the gloves and fan. However, he cannot open the door, as Alice's elbow is pressed hard against it. Then, the Rabbit

tries to climb through the window, but Alice bats him away with her giant hand. He calls for his servant Pat, and the two began to think some way to get Alice out of the house. Finally, they call for another servant, Bill, to go down the chimney. However, Alice launches him into the air with her foot. Seeing no result, the Rabbit decides to burn the house. Alice threatens to send Dinah to get them if they do it, so the animals start to throw pebbles through the window. She notices that the pebbles are turning into little cakes, so she decides to eat one in case that would make her smaller. When she is small enough, Alice runs out the house and found a crowd of animals waiting outside. She runs out off as far as she can, and soon found herself in a thick wood. She plans to return to her normal size and then return home. While she is thinking how to do it, a sharp bark makes her look up to see and enormous puppy looking at her. She is afraid that the puppy might be hungry and eat her, so she picks up a little bit of stick and holds it out to the puppy. When Alice sees the opportunity, she escapes and starts to think again on how to achieve her normal size. She looks around in search of something to drink or eat, discovering a large mushroom growing near her.

5.2 CHARACTERS



*Tenniel's Illustration
of the Puppy*

- Mary Ann, Pat and the two Guinea pigs: They are the White Rabbit's servants. While Mary Ann doesn't appear physically in the book, the other characters are part of the group that tries to get Alice out of the Rabbit's house.
- Bill: A lizard who first appears as a servant of the White Rabbit and later as a juror at the trial. Bill is stupid and ineffectual.
- A Puppy: Apparently a normal puppy, but as Alice is so small, he seems huge.

5.3 ANALYSIS

First of all, a verbal pun appears in the title. When we read "the rabbit sends in a little bill", we could imagine a bill meaning invoice, list, poster... However, when we read the chapter, we discover that Bill is, in fact, a lizard who is sent down the chimney by the Rabbit to get Alice out the house.

During this chapter we can see that the White Rabbit is cruel to his servants, as he speaks badly to them and commands them to do things that could be dangerous. This face of his personality contrasts with the shy and anxious character that can be seen before, as the Rabbit is always worried about keeping the duchess happy.

When Alice is mistaken for Mary Ann, we can see that she is confused over reality, as she can't get it separated from the fantasy in wonderland. Alice finds herself doing messages for a Rabbit, and she believes that when she returns home, her cat Dinah will be sending her on messages too. Later, she believes that what is happening to her is like a fairy tale. Alice's historical period witnessed a spectacular renaissance of the fairy tale. The publication of *German Popular Tales*, opened a way of literary acceptance of fairy tales. The Victorian Era saw the development of an invented children's literature based around the fairy tale, exemplified by writers such as Charles Dickens or Christina Rossetti.



*Tenniel's
Illustration
of Chapter 4*

When Alice grows big again, she barely fits in the White Rabbit's room. This can represent, again, the repression that a child can feel during the transition from childhood to adulthood. Transition frowned upon by Carroll himself.

When Alice meets the puppy in the wood, this is the first creature in Wonderland which behaves the way a puppy will behave in the real world. Carroll hated dogs, so he could have manifested this hatred without giving the puppy any magic qualities.

6 CHAPTER 5: ADVICE FROM A CATERPILLAR

6.1 SUMMARY

Alice climbs to the top of the mushroom, discovering a blue Caterpillar smoking hookah. The two stare at each other in silence until the Caterpillar asks Alice who she is. Alice has trouble answering this question, as she is confused over her identity due to all the times she has changed. The Caterpillar tells Alice that changing is not always bad, considering that when he changes he will become a butterfly and he

will be in the highest point of his life. After having a confusing conversation, Alice decides to leave. But the Caterpillar asks her to come back as he has something important to say. He asks Alice why she thinks she is changed, to what she responds that she doesn't remember things and that she is changing size continuously. The Caterpillar orders Alice to repeat the poem *You are old, Father William*. However, she recites it incorrectly, so the Caterpillar asks her what size she wants to be. Then, he explains before leaving that one side of the mushroom will make her grow taller, and the other side will make her grow smaller. Alice grabs some of the edge with each hand. First, she nibbles a little of her right hand to prove the effect, which causes her to shrink. Secondly, she eats something from the other bit, which makes her neck so long that her head is on top of the trees. Realizing she cannot get the other part of mushroom to her mouth, she attempts to reorient herself when a Pigeon mistakes her for a serpent who wants to eat its eggs. The Pigeon attacks Alice, who tries to explain that she is only a little girl. Finally, the Pigeon leaves, after telling Alice to be off its nest. Alice continues eating a little of the two pieces of the mushroom alternatively, until she becomes her normal size again. Alice wanders around the forest looking for the garden when she encounters a four-foot-tall house. She decides to visit the house after reducing her size to nine inches high.

6.2 CHARACTERS

- The Caterpillar: The Caterpillar sits on a mushroom, smoking a hookah, and treats Alice with contempt. Although he is rather strict and not very friendly, he is the first creature to help Alice on her journey, as he tells her the effects of the mushroom. This character can be seen as a representation of drug culture.
- The Pigeon: A Wonderland creature who believes Alice is a serpent. The pigeon is sulky and angry and thinks Alice is after her eggs.



Tenniel's
Illustration of
the Caterpillar

6.3 ANALYSIS

The poem that Alice recites during this chapter is a parody of *The Old Man's Comforts* by Robert Southey. It is a didactic poem about the importance of living in



moderation, and many Victorian children were required to memorize it. Carroll's parody clearly bears upon the conversational preoccupations of Alice and the Caterpillar, who are both concerned with growing up and growing old.

The mushroom stalk makes Alicia shrink, while the top makes her grow. These properties are described in certain fungus that being eaten cause hallucinations related to size and distances. For example, *Amanita muscaria* produces a neurological disorder, also known as Alice's in Wonderland syndrome, which alters the proportions of things view. In addition, it is probably that, in order to combat his severe headaches, Carroll drank laudanum, a Victorian Era's medicine composed of white wine, opium and saffron. If it was ingested in large doses, it produced psychotropic effects. Because of the references that appear in the work, it is believed that Carroll wrote *Alice in Wonderland* under its effects, and that with his work he tried to describe hallucinogenic drugs effects through his characters. The Caterpillar smoking hookah or the Cheshire cat's smile suspended in the air could be some references to drugs.

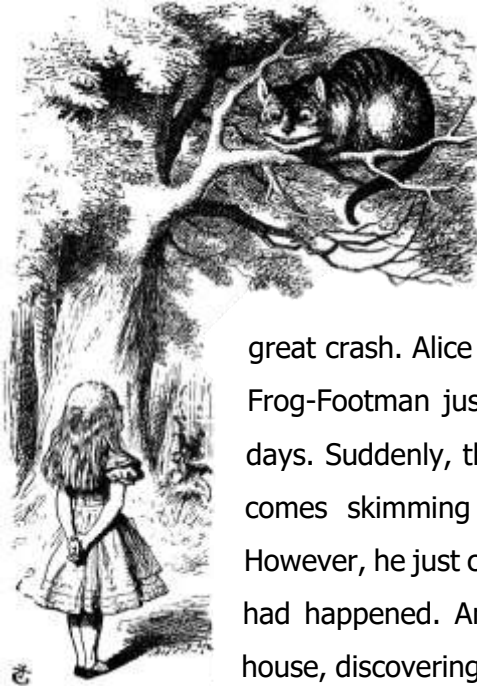
The Pigeon reasons that since Alice exhibits key traits of a serpent, having a long neck and eating eggs, she must in fact be a **serpent**. After arguing with the Pigeon Alice leaves, and she says "the next thing is to go back to that **beautiful garden**". In the book of Genesis, it appears a beautiful garden and a serpent, as since Carroll was religious, he may have wanted to represent this.

7 CHAPTER 6: PIG AND PEPPER

7.1 SUMMARY

Alice is staring at the house when suddenly a fish in footman's livery approach the house and knock on the door, which was opened by a frog footman's livery. The Fish-Footman hand the other one a letter which contains an invitation to play croquet from the Queen for the Duchess. When the Fish-Footman leaves, Alice goes

Tenniel's Illustration of Chapter 6



timidly up to the door, where the Frog-Footman is staring stupidly up into the sky. Alice knocks the door, but he tells her that now that he is outside, no one will open the door, as they are making too much noise to hear it. The noise consists in a constant howling and sneezing, and sometimes a great crash. Alice asks him how she can get inside, to which the Frog-Footman just explains her his plans of sitting outside for days. Suddenly, the door of the house opens, and a large plate comes skimming out, straight at the Frog-Footman's head. However, he just continues looking up to the sky, just like nothing had happened. Annoyed, Alice opens the door and enters the house, discovering the Duchess nursing a baby, a cat lying on the heart and grinning from ear to ear, and a cook. The cook is leaning over the fire, stirring a large cauldron full of soup, which contained too much pepper. As the air is full of it too, the baby sneezes and howls alternatively. Alice asks why the cat grins to the Duchess, who answers that it is a Cheshire-Cat and insults her by telling her that she may not know much. Meanwhile, the cook randomly starts to throw everything within her reach at the Duchess at the baby, to which Alice asks her to mind what she is doing. The Duchess sings a sort of lullaby to the baby. When she finishes, she hands the baby to Alice, telling her that she has to prepare herself to play croquet with the Queen. Alice decides to go outside with the baby, but suddenly he becomes a pig. She feels that it is quite absurd to carry him any further, so she sets the creature down, which trots quietly into the wood. Then, she encounters the Cheshire-Cat again. She asks him where she should go next, and the Cat suggest

going to visit the Mad-Hatter or the March-Hare. Alice responds that she doesn't want to go among mad people, to what he answers that they are all mad there, even her. After telling her that she must go to see the Queen's croquet game, he vanishes. However, he appears again to ask Alice what became of the baby. He does the same a few more time, and when he disappears entirely Alice makes her way to the March-Hare house. When she arrives, she discovers that it is so large and she wonders if she should have visited the Mad-Hatter instead. Alice consumes a portion of the Caterpillar's mushroom and grows to two feet tall.

7.2 CHARACTERS

- Fish-Footman: Apparently a servant from the Queen, as he brings the Duchess her invitation to play croquet.
- Frog-Footman: Apparently a servant from the Duchess. The Frog-Footman is stupid and accustomed to the fact that nothing makes sense in Wonderland.
- The Duchess: The Queen's uncommonly ugly cousin. When they are at her house, the Duchess behaves rudely to Alice, but later she treats her so affectionately in the open air. She assigns morals to everything, even if they don't seem to fit.
- The Baby: Apparently a normal baby, but he becomes a pig when Alice is holding him.
- The Cook: She is cooking at the Duchess house, but she seems to not have respect for her or the baby.
- The Cheshire-Cat: The cat of the Duchess. He can disappear and appear at his will, and he grins all the time. The Cheshire-Cat is the only cat who actually listens to Alice, so she will keep looking around her for the Cat, hoping for more advice or intelligent conversation. The Cat is the one who explains Alice that everyone is mad in Wonderland, even her.



*Tenniel's Illustration
of the two Footmen*

7.3 ANALYSIS

The Fish-Footman brings an invitation to play croquet. Croquet was introduced in England in 1856, and it was considered suitable for women since it required skills, but it wasn't needed strength. In the book, the invitation is from the Queen to the Duchess, two women.

In this chapter we can see how Wonderland inhabitants consider their world to be normal. It seems that the Frog-Footman expects nothing but chaos, as he is sitting outside the door in total calm, even when the plate comes skimming out straight at



*Tenniel's Illustration of
Chapter 6*

his head.

When Alice enters the house, she wonders if it would be good manners to speak first. Alice is conscious of her manner at all times, and that could be because in the Victorian Era, the upper-class mothers taught her children how to behave correctly.

The Duchess's lullaby is a parody of a poem, *Speak Gently* by David Bates. The Duchess version of this long, sentimental poem is the literary equivalent of a short burlesque of conventional lullabies and accepted views of child-rearing.

The Cheshire-Cat was named after a Victorian expression, "Grin like a Cheshire Cat". The Cat is always grinning, so it must be a Cheshire Cat. The expression's origin is not clear, but it could be the Cheshire's (a country Palatine) cheeses that were produced in cat-shaped moulds. The Cat makes a verbal pun when he asks for the baby, and instead of "by the way" he uses "by the bye" as he was already saying goodbye to Alice.

Carroll didn't like boys and he thought that they were a mistake, so that may be the reason of the baby becoming a pig.

8 CHAPTER 7: A MAD TEA-PARTY

8.1 SUMMARY

Under a tree in front of the house there is a table, and the March-Hare and Mat-Hatter are having tea on it. A Dormouse was sitting asleep between them. Even if the table is large, they tell Alice that there is no room for her to sit down, but she does it anyways. The March-Hare offers her some wine, but there is none, so Alice tells him that it was uncivil to offer it. Then, the Mad-Hatter enters the conversation making some personal remarks on Alice's hair, so she gets offended. The Mad-Hatter just responds with a riddle. However, when Alice tries to answer, a big argument about semantics starts. After it, the Mad-Hatter discovers that her clock, which marks the day and the month, is broke. He blames the March-Hare for putting butter on it. Alice discovers that the Mad-Hatter himself doesn't



*Tenniel's Illustration of
Chapter 7*

know the answer for his riddle, so she tells him that he shouldn't waste his time asking riddles that have no answers. The Mad-Hatter explains that Time is a "he", and not an "it". Then, he tells Alice how Time got upset when the Queen bawled out at him that "he was murdering the time" while he was signing, and that since that it is always six o'clock. Therefore, it is always tea-time, and that is the reason why they live in the table having tea constantly. Bored, the March-Hare interrupts this conversation to change the subject, asking Alice to tell them a story. As she does not know one, they order it to the Dormouse. He tells a story about three sisters who lived at the bottom of a well. Confused with the story, Alice interrupts him so many times to ask questions that he becomes upset and he refuses to continue the story. However, Alice keep on asking questions, and finally the Mad-Hatter insult her. Offended, Alice leaves the house while the March-Hare and the Mad-Hatter are trying to put the Dormouse into the teapot. Back in the wood, she encounters a door leading right into a tree and she decides to enter. Once again, she finds herself in the hall, close to the little glass table. This time she managed better; she opens the little door with the tiny key, and then she eats a piece of the

mushroom until she is about a foot high. Then, she walks through the door and she arrives at the beautiful garden.

8.2 CHARACTERS

- The Mad-Hatter: A member during the tea party. He also appears later as a witness during the trial. The Mad-Hatter is rude to Alice, and he enjoys frustrating her. Hatters were said to go mad because of their exposure to mercury, a dangerous chemical used in the manufacture of the hats they sold. The phrase 'mad as a hatter' was common in Carroll's time.
- The March-Hare: Host of the Mad Tea-Party and a witness during the trial. Hares and rabbits are said to go mad in spring because it's their mating season. The phrase 'mad as a March hare' was common in Carroll's time.
- The Dormouse: The Dormouse sits at the tea table and drifts in and out of sleep, and he appears later at the Knave's trial. He does not seem as mad as his companions.

8.3 ANALYSIS

A Dormouse is a small rodent of a family intermediate between the squirrels and the mice. Apparently, Dante Gabriel Rossetti's pet was a dormouse which used to sleep on the table. Carroll knew the Rossetti family well, since he visited and photographed them. Therefore, the Dormouse may have been inspired on this pet.

During this chapter, Alice repeats a few times that the Hatter and the Hare conducts are rude. Again, we can see how Alice is well-educated about manners and how she thinks about them all the time.

*Tenniel's
Illustration of
Chapter 7*



Alice says that "she is glad they have begun asking riddles". In fact, Carroll's letter to the girl are literally riddle after riddle, so it can be imagined that Alice Liddell enjoyed them. That could be the reason why Carroll decided to put them in the book. The Mad-Hatter's riddle "Why is a raven like a writing-desk?" does not have an answer in the book. Carroll himself said that when it was invented, it had no answer at all. However, he gave a possible answer "Because it



can produce a few **notes**, although they are very flat; and it is **nevar** put with the wrong end in front!". This answer is a verbal pun:

- First part of the sentence: "Note" is a musical note and also a written note, and evidently a raven produces notes when he honks and on a writing-desk are also produced written notes. "Flat" means boring, and both the crow's notes and the letters (notes) produced by a desk are often monotonous and boring. Therefore, both a raven and a desk produce flat notes.
- Second part of the sentence: Carroll writes nevar, and not never. "Nevar" does not have any meaning, but it sounds almost the same as "never" and, in fact, it is "raven" in reverse (RAVEN - NEVAR), hence it is never with the wrong end in front.

The Mad-Hatter's clock is broken, and it indicates that it is 4th May. Alice Liddell was born on 4th May 1852.

The Mad-Hatter explains that Time got upset with him, and we find a verbal pun during his explanation. He was singing a song, which was in fact a parody of the famous nursery song by Jane Taylor *Twinkle, twinkle, little star*. The Queen says that "he is murdering the time", which means that the Hatter was singing off-tempo. However, the Hatter understands it that he is murdering Time as a person. After this, it is always six o'clock, and they say that it is always tea-time. When Carroll wrote that book, five o'clock tea had not become an established practice. At that time, the Liddell family had tea at 6:30pm, and that is the reason why Carroll relate 6 o'clock with tea-time.

The Dormouse's story starts with "once upon a time there where three little sisters... their names were Elsie, Lacie and Tillie". Once again, the three little sisters are an allusion of the three Liddell sisters. Elsie is a punning reference to Lorina (L. C. Liddell), Lacie is an anagram of Alice, and Tillie is an abbreviation of Matilda, a nickname given to Edith. According to the Dormouse's story, the sisters live in a treacle-well. Medicinal springs in Oxfordshire seem sometimes to have been known as treacle-wells. Ironically, eating the treacle from the well makes the sisters ill.

9 CHAPTER 8: THE QUEEN'S CROQUET-GROUND

9.1 SUMMARY

Alice enters the garden to find three gardeners painting white roses on a rose tree red. The gardeners, whose names are Two, Five and Seven, are arguing with each other. After noticing Alice, they explain her that they are painting the roses because they should be red and not white, and they don't want the Queen to find their mistake. Just then, the Queen arrives with an entire pack of living cards. The gardeners lie down on their face to welcome the Queen, but Alice decides to stand where she is. The Queen asks her name impatiently, to which Alice responds with great education. The Queen proceeds to ask her who the gardeners are, and Alice replies with a terse answer. That causes the Queen to want to punish



*Tenniel's
Illustration of
Chapter 8*

Alice, and she starts yelling "Off with her head!" until the King calms her down. She then asks to the Knave to turn the gardeners over, and once she discovers who they are and what they were doing she orders their decapitation. Alice saves the gardeners by hiding them in a flower pot and going off with the Queen to play croquet. While they are going to the match, Alice finds out that she is walking by the White Rabbit, who tells her that the Duchess is under sentence for boxing the Queen's ears. After this, the game begins. Alice has a difficult time adjusting to the curious version of croquet played by the Queen. The croquet balls are live hedge-dogs, the mallets are live flamingos and the soldiers are the arches. There are no turns, and Alice concludes that the game is way more difficult than she thought because of the constant moves of the soldiers walking to other parts. As the Queen plays, she apoplectically shouts for everyone's decapitation. Alice is thinking of escaping from the match when she sees the Cheshire-Cat in the air. The Cat asks her how she is getting on, and she complains on the Queen's way of playing. However, she notices that the Queen is trying to listen in the conversation so Alice decides to talk her up.

The King notices the Cheshire-Cat and asks to Alice who he is with a surprising tone. He gets offended by the Cat's answers, so he asks the Queen for its removing. Without even looking at it, the Queen orders its decapitation and continues with the game. However, the King doesn't know how to proceed with the decapitation, as only the Cat's head can be seen floating in the air. Alice returns to the match, as she doesn't want to be executed as well. When she goes back to the Cheshire-Cat she finds a crowd around it, and the executioner, the Queen and the King are having an argument. After hearing the three point of view, Alice suggests calling the Duchess to resolve the problem. By the time the Duchess arrives, the Cheshire-Cat has completely vanished.

9.2 CHARACTERS

- The gardeners: The Two, the Five, and the Seven of Spades; animated playing cards. They are "gardeners" for the Queen of Hearts.



*Tenniel's
Illustration of
the gardeners*

- The Queen: She is the ruler in Wonderland she is severe and domineering. The Queen of Hearts is an aggressive woman who tries to dominate everything around her. Unlike many of the other characters in Wonderland, the Queen of Hearts is not as concerned with nonsense and perversions of logic as she is with absolute rule and execution. In the Queen's presence, Alice finally gets a taste of true fear, even though she understands that the Queen of Hearts is merely a playing card.
- The King: He is the Queen's husband and also the judge at the trial of the Knave of Hearts. The King is ineffectual and generally unlikeable, but lacks the Queen's ruthlessness and undoes her orders of execution. He makes terrible jokes, and cannot seem to say anything clever.

9.3 ANALYSIS

Alice wants to enter the garden since Chapter 1. When Alice reaches the garden, she hopes that it will fulfil her desires, but her experience in the garden proves to be as frustrating as the rest of Wonderland. The rules and practices of the garden are just as idiosyncratic and maddening as the rest of the locales she has visited. The garden is not an idyllic place of calm pastoral beauty, but an artificially constructed space that becomes a source of anxiety and fear for Alice.

Alice has grown accustomed to the unusual social hierarchy of Wonderland, but the discovery that an inanimate object rules as Queen shakes Alice's fragile understanding of her surroundings. In Alice's world, inanimate objects register below animals in the social hierarchy (assuming that inanimate objects would fit into a "social" hierarchy at all).



*Tenniel's
Illustration
of Chapter 8*

The Queen of Hearts is an important character in Carroll's work. Critics sometimes try to connect the Queens to the historical Queen Victoria, implying that Carroll was satirizing his country's ruler. Another point of view is the observation that Carroll's fantasy villains tend to be women, whose power has made them shrill and aggressive. Their husbands are passive: the King of Hearts quietly countermands his Queen's orders, the White King simply watches his wife rush around the game board, and the Red King just sleeps.

The Queen of Hearts and her followers are only a pack of cards. Carroll's interest in cards began in 1858 as he records in his diaries, where he explains that he has learned to play cards. Carroll makes a joke on his characters being cards, when he says that the Queen required the gardeners to turn over because "the pattern of their backs was the same as the rest of the pack".

The Queens famous phrase is "Of with their heads!". It is an allusion to *Richard III*. Carroll joked on the same phrase in a letter of 1889 to his stage Alice.

Victorian women were considered incapable of playing any sport but croquet, as it was considered that it didn't required much strength or technique. The Liddell

children all played croquet and Carroll often took part in their games. He even invented his own variant for them. Thus, it is not surprising that he decided to choose this game to appear in his book.

The Cheshire-Cat is the only cat who actually listens to Alice. Because of this, Alice exclaims "...now I shall have somebody to talk to" when she notices the Cat during the match.

"A cat may look at a king. I have read that in some book, but I don't remember where" says Alice. This phrase is a real proverb. The fact that Alice mentions that she has read it can be associated with the book *A Handbook of Proverb* (1855) as it was included in Carroll's library.



*Tenniel's Illustration of
Chapter 8*

The three point of view of the executioner, the King and the Queen are full of nonsense. The executioner says that he cannot cut off the Cheshire-Cat's head because there is no body to cut it off from. The King's argument is that anything with a head can be beheaded.

The Queen's just says that if something isn't done in less than no time, she will execute everyone. We can see an example of how everything in Wonderland seems to be reigned by chaos.

10 CHAPTER 9: THE MOCK TURTLE'S STORY

10.1 SUMMARY

When the Duchess arrives, she takes Alice gently by the arm and they walk together. At first Alice is glad to find her in a pleasant temper, and she thinks that is because she has no pepper around. However, she becomes immediately uncomfortable with her proximity. The Duchess seems to take advantage of every occasion to explain moral lessons to Alice. The Duchess attempts to put her hand around Alice's waist, but Alice convinces her not to, telling her that the flamingo croquet mallet might bite. Suddenly, the Duchess's words get interrupted by the Queen's presence. The last one orders the Duchess off and asks Alice to continue with the croquet game.

The others guests are resting in the shade, taking advantage of the Queen's absence, but when they see her they hurry back to the game. Due to the Queen's execution orders, in a time the only players that remain there are Alice, the King and the Queen. With no soldiers to be arches, the Queen concludes the game and asks Alice if she has meet the Mock Turtle yet. They walked off together in search of the Gryphon, who is lying fast asleep in the sun. The Queens orders him to lead Alice to the Mock Turtle. During the route, the Gryphon explains that the Queen never executes anyone. Not too far, they see



*Tenniel's
Illustration of
Chapter 9*

the Mock Turtle in the distance. When they are near, they notice that the Mock Turtle is sad. The Gryphon shows no sympathy for the Mock Turtle, explaining to Alice that he only fancies himself as being sad. The Turtle asks them to sit down and wait until he finishes talking. The Mock Turtle begins a tale explaining his sorrow, saying that he once was a real turtle. He went to a sea school and the master, who was an old Turtle, was named Tortoise. Alice interrupts, asking why the teacher would go by the name of "Tortoise" if he wasn't one. The Turtle goes on talking about his education, which he thinks it is the best available. He studied a variety of unusual subjects, including Reeling and Writhing. Alice asks a question

about his lessons plans, and the Mock Turtle decided to change the subject to games.

10.2 CHARACTERS

- The Gryphon: A mythical animal that is half eagle and half lion. A Queen's servant who escorts Alice to meet the Mock Turtle. He is polite to Alice and is never overtly hostile.
- The Mock Turtle: A turtle with the head of a calf. The Mock Turtle is friendly to Alice but is exceedingly sentimental and self-absorbed. The Mock Turtle is, as the Queen of Hearts explains, the thing that mock turtle soup is made from (a parody made by Carroll which I will explain later).
- The Mock Turtle and the Gryphon spend most of their time with Alice telling her about their school days. The subjects they studied are strange undersea parodies



Tenniel's Illustration of the Gryphon

of real school subjects, just as the dance they perform for her in Chapter 10: The Lobster-Quadrille. Because they are playful, light-hearted, and focused on their own childhoods, the Mock Turtle and Gryphon seem like the most fitting companions for Alice of all the Wonderland creatures.

10.3 ANALYSIS

When Alice is talking in her mind, she says that when she is a duchess, she will forbid chamomile. Chamomile is still used to make herb tea, but in Victorian times it was a common herbal medicine taken by children.

The Duchess, as a good Victorian, seems to be obsessed with finding a moral to everything and teaching them to the children, in this case to Alice. These are the morals that the Duchess finds:

- *Oh, 'tis love, 'tis love, that makes the world go round!:* A reference to Ségurs's *Chanson nationales et populaires* (1851), which includes:

C'est l'amour, l'amour,
Qui fait le monde
A la ronde.

- *Take care of the sense, and the sound will take care of themselves*: A play on the proverb "Take care of the pence and the pounds will take care of themselves". It also evokes Pope's famous formula from *The Essay on Criticism*: "The sound must seem and echo to the sense".
- *Birds of a feather flock together*: An actually real proverb said about people who have similar characters or interests, especially ones of which you disapprove, and who often spend time with each other.
- *Be what you would seem to be – or, if you'd like it put more simply - Never imagine yourself not to be otherwise than what it might appear to others that what you were or might have been was not otherwise than what you had been would have appeared to them to be otherwise*: Carroll probably just wanted to confuse his readers.

The Duchess also makes a reference to an idiom when she says *as pigs have to fly*. "When pigs fly" means never, and "pigs might fly" means perhaps. One of the things of which the Walrus (in *Thought the Looking-Glass*) desires to speak is "whether pigs have wings".

The Queen explains that a Mock Turtle is the thing Mock Turtle Soup is made from. The Mock Turtle's character has a calf's head. Mock Turtle soup was usually made from calf's head. Moreover, mock can mean "fake". The soup was called "turtle soup" but it wasn't actually made from turtle, so it was a "fake" soup. That must be the reason why the Mock Turtle is crying, he hopes he was a real turtle.



*Tenniel's Illustration
of Chapter 9*

When the Mock Turtle explains that they called his master Tortoise, Alice wants to know the reason for this name if he wasn't a tortoise. The Mock Turtle responds: "we called him Tortoise ['tɔ: tæs] because he taught ['tɔt əs] us". By saying this, the Mock Turtle claims that this similarity of pronunciation is a valid reason to call him "Tortoise". However, this pun can't be understood in American English, as the pronunciation differs from the England English.



The subjects that the creatures studied in the sea-school are all puns. *Reeling, Writhing, Ambition, Distraction, Uglification, Derision, Mystery, Seaography Drawling, Stretching, Fainting in Coils, Laughing and Grief* refers in fact to reading, writing, addition, subtraction, multiplication, division, history, geography, drawing, sketching, painting in oils, Latin and Greek. This lead into a satire in Victorian education.

The Mock Turtle also mentions a *Drawling-master who was an old conger-eel*. The Liddell children had a particularly distinguished drawing-master at this time, John Ruskin. The Drawling-master may refer to him.

Last but not least, the Mock Turtle talks about his lessons plans. He says: *ten hours the first day, nine the next, and so on*. Alice guess that the eleventh day was a holiday, but when she asks how did they manage on the twelfth, the Mock Turtle changes the subject because he doesn't have an answer for this. With this plan, we can find also a verbal pun: *that's the reason why they're called lessons, because they lessen from day to day*, meaning that from day to day the hours a day devoted to the lessons were diminishing.

11 CHAPTER 10: THE LOBSTER-QUADRILLE

11.1 SUMMARY

The Mock Turtle continues sobbing, which impede him asking a question to Alice because his voice was chocked. Finally, he manages to speak and he asks Alice if she has been introduced to a lobster. Alice almost mess things up by saying she once tasted one, but reconsiders it and simply says no. The Mock Turtle and the Gryphon proceed to explain her what a Lobster-Quadrille is: a dance in which all the sea animals, except the jelly-fish, partner with a lobster to then throw them as far out the sea as they can and swim after them. The two creatures had been jumping about like mad thing during the explanation, and when they finish they sat down again very sadly and quietly. When they looked at Alice waiting for an answer, she says it must be a pretty dance. The Mock Turtle and the Gryphon decided to show the first figure to Alice, even though they don't have any lobster. Due to this, the Mock Turtle sees himself forced to sing a tune about a whiting to a snail, which he does very slowly and sadly. Alice is glad when they finish the dance and she asks

them about the whiting, holding back her impulse to mention that she has also tasted whiting. The Gryphon says that she is confused, and he explains things about whiting that were not known by Alice. Then, he proceeds to explain that the whiting is named this way because they it shines the sea animals' shoes. Noting that in the song, the porpoise steps on the whiting's tail, Alice says that had she been in the whiting's place she would have left the porpoise out of the dance. The Mock Turtle explains to Alice that it is unwise for a fish to go anywhere without a "porpoise". The Gryphon and the Mock Turtle asks Alice to tell them her adventures, so Alice starts relating what has happened to her from the time when she first saw the White Rabbit. The two creatures listen quiet till she gets to the part about her repeating "*You are old, Father William*" to the Caterpillar. They were so curious about Alice getting the poem's words wrong, that they ask her to recite another poem. However,



Tenniel's Illustration of
Chapter 10

Alice's head is so full of the Lobster-Quadrille that she hardly knows what she is saying, and she messes up the words. The Mock Turtle wants an explanation of the nonsensical verse that results, but the Gryphon says that she cannot explain it and asks Alice to proceed with the recitation. The words come wrong one more time, confounding even more the Mock Turtle. The Gryphon recommends that she stops reciting, and she asks whether if she prefers another figure of the Lobster-Quadrille or another song from the Mock Turtle. Alice chooses the song, and the Mock Turtle sing "*Turtle soup*" sobbing. As the Mock Turtle finishes the song, the Gryphon hears the cry "The trial's beginning!" and hurries off, taking Alice by the hand.

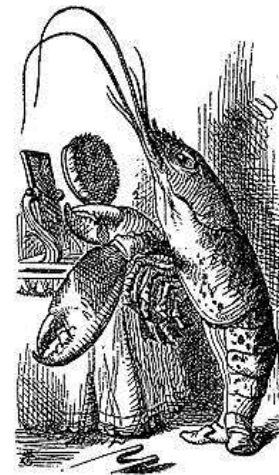
11.2 CHARACTERS

No new characters appear in this chapter. The protagonists are the Mock Turtle and the Gryphon, which are analysed in Chapter 9.

11.3 ANALYSIS

This is the first chapter in which Alice reconsiders the words that she is saying to avoid annoying her interlocutors. In Chapter 2, for example, we can see how Alice messes things up and frightens the Mouse, up to the point of making him leave. Nevertheless, in this chapter she seems to finally understand that her words can bother the others. Moreover, when the two creatures finish their dance she knows just what to say: that it was a very interesting dance, even though she is relieved it's over. Therefore, she is beginning to be able to navigate social situation.

The Quadrille is a fashionable ballroom dance, known to the Liddell children through their dancing lessons. The song sang during this dance by the Mock Turtle is a parody of Mary Howett's famous nursery song "The Spider and the Fly", published in her *Sketches of Natural History*. The Mock Turtle also sings a parody of the Nigger Minstrel Song "Sally Come Up" by T. Ramsey and E. W. Mackney which Carroll had heard the three Liddell girls sing at the Deanery the day before the river trip on which he improvised the first versions of his book *Alice*.



Tenniel's
Illustration of
Chapter 10

The Gryphon says that whiting have their tails in their mouths. Carroll later explained that he really used to believe this. Alice's natural history here is influenced by the fact that her main acquaintance with much of the marine world has been at the dinner table.

All of the Gryphon explanations on whiting are puns: "eels" instead of "heels", "porpoise" instead of "purpose".

One of the book famous quotes, "*I could tell you my adventures—beginning from this morning,*" said Alice a little timidly: *'but it's no use going back to yesterday, because I was a different person then.'*", is said by Alice in this chapter. Alice seems to be implying here that her adventure in Wonderland has changed her and that it has made her a new person.

"*Tis the voice of the sluggard*" is the first line of Isaac Watts's song from *Divine Songs for Children*. Its ending conforms perfectly to the Duchess's view that

everything should have a moral. "*Tis the voice of the Lobster*" is a parody of this poem.

The Mocks Turtle's song is named "*Turtle Soup*". During this chapter, and as said before, Alice tries to avoid mentioning eating fish. But in the end, the Mock Turtle himself mentions the turtle soups, perhaps because he has no qualms about soup made from real turtles because he is 'mock'.

12 CHAPTER 11: WHO STOLE THE TARTS?

12.1 SUMMARY

When Alice and the Gryphon arrive, the King and Queen of Hearts are on their throne surrounded by a great crowd of animals, as well as the whole pack of cards. The White Rabbit is standing near the King with a trumpet in one hand, and in the middle, there is a table with a large dish of tarts upon it. Alice takes great pleasure in identifying the name of nearly everything there. She notices that all the jurors are writing very busily on slates, so she asks the Gryphon what they are doing since they cannot have anything to put down before the trial begin. The Gryphon explains



*Tenniel's Illustration of
Chapter 11*

they are writing their names for fear they should forget them before the end of the trial. Alice calls the jurors "Stupid things!" and she immediately notices that they are writing this down. She snatches a squeaking pencil out of the hand of the juror Bill, last seen as the servant of the White Rabbit, and he promptly begins writing with his finger because he cannot make out what have become of it. The trial begins when the White Rabbit blows on the trumpet. Then, he accuses the Knave of Hearts of stealing the tarts, and proceeds on calling the first witness, the Hatter. He comes

with a teacup in one hand and a piece of bread-and-butter in the other. The King bids the Hatter remove his hat, but the Hatter refuses, explaining that he does not own the hats, he merely sells them. This causes a misunderstanding, because the king believes that the Hatter has stolen the hats. As Alice watches, she notices

that she is beginning to grow larger again. The Dormouse becomes upset by Alice's growth and storms off to the other side of the court to avoid being crushed by Alice. The Queen keeps on looking at the Hatter, who is more and more nervous. He then attempts to suggest that the March Hare said something, but the Hare denies doing it before the Hatter can relate what he said. Straightaway, he suggests that it was the Dormouse who said something, but the Dormouse doesn't reply because he has fallen asleep. A juror asks what the Dormouse said, but the Hatter cannot remember. The King insults the Hatter's stupidity, which prompts a guinea-pig to start cheering. The guinea pig is immediately "suppressed" by being tied up in a bag and sat on. The King request the Hatter to stand down, to which he replies that he cannot go lower because he is on the floor. Due to this the King bids him sit down, and another guinea pig begins cheering and is similarly suppressed. Finally, the King lets the Hatter leave, and he sneaks off before the Queen has time to order one of the officers to chop off his head. The King calls the Cook as the next witness. The King asks her what the tarts are made of, and the Cook replies "pepper." The Dormouse sleepily calls out the word "treacle", and the Queen orders so many things that the courtroom flies into chaos. Taking advantage of this the Cook disappears. The King demands the next witness, and the White Rabbit calls Alice to the stand.



*Tenniel's
Illustration of
Chapter 11*

12.2 CHARACTERS

No new characters appear in this chapter. The protagonists are the Gryphon (analysed in Chapter 9), the pack of cards (analysed in Chapter 8), the Hatter, the Hare and the Dormouse (analysed in Chapter 7), the White Rabbit (analysed in Chapter 1), the Cook (analysed in Chapter 6), and Bill (analysed in Chapter 4).

12.3 ANALYSIS

The court looks real and official to Alice, just as she thinks it should look based on the things she's learned and read. She seems to think that it will run like a real court,



Tenniel's
Illustration
of Chapter

dispensing justice impartially, providing a logic and fairness that are absent in the rest of Wonderland. However, the absurdity of the legal trial recalls the ridiculous Caucus Race, in which pointless activity serves to arrive at pointless conclusions. Carroll may be parodying the real world's justice, which don't work as fair as Alice innocently believes.

Alice's body starts growing larger again, representing one more time the changes that happen to a child's body. This time, the growing is not determined by her eating or her drinking, and neither by any object. This represents the feeling of being out of control of one's own body.

The Hatter says "*the twinkling of the tea*". He is getting mixed up about a line from "Twinkle, twinkle little bat" which he had sung for the Queen's last concert:

Twinkle, twinkle, little bat!
How I wonder what you're at!
Up above the world you fly,
*Like a **tea-tray** in the sky.*

The King makes a verbal pun when he confuses the word "tea" with the letter T.

13 CHAPTER 12: ALICE'S EVIDENCE

13.1 SUMMARY

Alice jumps to the White Rabbit's call to stand, forgetting that she has grown larger and tipping over the jury-box with the edge of her skirt. Then, she scrambles to put all the jurors back. When they are on their place, they start writing about the accident. Alice claims to know nothing about the tarts, which causes the King's confusion on the words "important" and "unimportant". The King read a rule which says that all persons more than a mile high must leave the court. Alice refuses to do it, firstly denying she is a mile high and then accusing the King of inventing that

rule. The White Rabbit interrupts and declares that more evidence must be presented. He presents a paper supposedly written by the Knave, though it is not written in the Knave's handwriting. The Knave refutes the charge, explaining that there is no signature on the document. The King reasons that the Knave must have meant mischief because he did not sign the note like an honest man would. The court seems pleased by this reasoning, and the Queen concludes that the paper proves the Knave's guilt. Alice demands to read the poem in the paper, because if they don't know what it says they cannot accuse the Knave. While the poem seems to not have any meaning at all, the King provides a nonsense explanation and calls for a verdict. The Queen reproach her husband that the sentence comes before the verdict. Alice criticises the Queen, because she has grown so large than she is not afraid of her anymore. The Queen calls for her beheading and all the card start flying to Alice. She tries to beat them off, and founds herself lying on the bank, with her head in the lap of her sister. She tells her sister her adventures in Wonderland and then she runs in to her tea. Her sister remains in the riverbank daydreaming: she imagines that Alice will one day grow older but retain her childlike spirit and recount her adventures to other children.



*Tenniel's
Illustration of
Chapter 12*

13.2 CHARACTERS

No new characters appear in this chapter. The protagonists are the pack of cards (analysed in Chapter 8), the White Rabbit (analysed in Chapter 1), Bill the Lizard (analysed in Chapter 4), and Alice's sister (analysed in Chapter 1).

13.3 ANALYSIS

The chapter title "Alice's Evidence" refers both to the evidence that Alice gives during the trial, and the evidence that she discovers that Wonderland is a dream that she

can control by waking up. Alice's growth during the trial mirrors her growing awareness of the fact that Wonderland is an illusion.



Tenniel's Illustration of Chapter 12

The King repeats the words "important" and "unimportant", considering which to use, even though they are opposites, showing that he really has no concept of meaning as Alice understands it. To him, a word that is only two letters different must be very similar.

We find a verbal pun when the King reads the Rule Forty-two. Alice accuses him of inventing the rule, but the King replies it is the oldest rule in the book. However, if it is the oldest rule, it must be called Rule One.

The Knave's poem read during the trial is a revised and shortened version of Carroll's "She's All My Fancy Painted Him", first published in *The Comic Time* in 1885.

This started as a parody of

"Alice Gray" by William Mee, a popular love song of the day. Mee's original poem began:

*She's all my fancy painted her,
She's lovely, she's divine,
But her heart is another's,
She never can be mine.*

Carroll's parody took off from here:

*She's all my fancy painted him
(I make no idle boast)
If he or you had lost a limb,
Which would have suffered most?*

But then it takes its own way. The result is a nonsense poem based on phenomenal pronominal comedy of errors. The fact that Alice asserts that there is



no meaning in the poem is ironic, considering that she tries to find the meaning of nonsense things during all her adventure.

The final scene with Alice's sister establishes narrative symmetry and changes the tone of Alice's journey from harrowing quest to childhood fantasy.



IV. WONDERLAND AND WHAT HAPPENED AFTERWARDS

"But I don't want to go among mad people," Alice remarked.

"Oh, you can't help that," said the Cat: "We're all mad here. I'm mad. You're mad."

"How do you know I'm mad?" said Alice.

"You must be," said the Cat, "or you wouldn't have come here."

-Lewis Carroll, Alice in Wonderland: Pig and Pepper



1 INTRODUCTION: POEM 152¹

*It's been a while since that July²
in which the boat floated under a blue sky
with a story to beautify.*

*But, what could the poor man do?
If the three voices won't stop begging for a story or two,
making sad faces too.*

*Earlier than expected the story appeared
along with a world of things so weird
that from our minds can't have disappeared.*

*After this explanations, I have no doubt
that now all is clear out..
So, do you already know what am I talking 'bout?*

*Have you seen the films that to this belong?
Have you also heard a song?
With his story, Carrol can't have been wrong*

*since everyone has travelled to Wonderland.
And if not, take my hand
and with my narration immerse yourself in that dreamland.*

2 CHAPTER 1: A WHITE FUNERAL

That one was a cold afternoon, and indeed it was cold because it was winter. And what can you expect of winter other than cold and snow? At least that was what



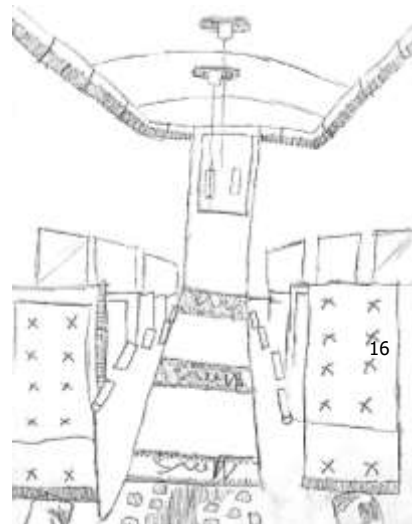
15

Alice, whose reading had been interrupted by the post, thought. She looked up from the "Answers to Correspondents" section in *The Girl's Own Paper*¹, and she left the magazine carefully on the table. Alice would almost swear that the two women in the cover were looking at her while they conversed animatedly, probably of the book that one of them was holding between her arms. She opened the letters reluctantly, tired of repeating the same thing every day. Who would have imagined that her childhood boat trips would turn into this? Since Alice read Hints to Lady Travelers², she had wanted to travel abroad alone. But being a woman that was an unsuitable and unseemly pursuit for her. And Alice had been well-educated enough to know that she should do what was expected from her. But, oh, how bored she was! If only she could play cricket, as her husband and children did. Poor Alice... Her lack of strength and technique only allowed her to play croquet³. So there she was, more attentive to her own thoughts than to the letters, when suddenly... What a surprise she had when she opened that one! And the thing is that in her hands she had nothing but the death statement of her childhood friend, Charles Dodgson. "I remember those photographs he took me⁴" thought Alice. "The truth is that I had good times by his side. He had to admire me a lot to write that story to me. What a pity that we had to lose contact when...⁵" But her thoughts were interrupted when her Maid⁶ knocked the door, reminding her that it was almost four o'clock, and her guests would arrive for the afternoon-tea⁷. The Maid helped her to change into her long gown, gloves and hat. Then, she went down to the drawing room.



It was almost dinnertime when he arrived home. Reginald⁸ was a good man, and those who knew him would say that what stood out most of him was his huge moustache. When Alice heard the door opening, she went to meet her husband, desirous of telling him the news about Dodgson. Nevertheless, Reginald told her that they must prepare for dinner⁹ and that they would talk during the meal. Alice would have wanted to insist, as she *really* felt like telling the news, but thus she would be showing a lack of manners, so she just called her Maid to help her to change into her dinning clothes and to take care of her sons. Once she had finished, she went down, where her husband was already waiting for her. Alice sat down in front of him, and a lot of servants entered the room with meat and some accompaniments, including soup. Then, dried fruits and small cakes were served as the dessert. To drink, Reginald had port and Alice had a sweet wine. During the dessert, Alice brought up the topic of the letter she had received that afternoon. During the next minutes, she and Reginald talked about Dodgson, and the chat finished when they talked about their last meeting seven years ago¹⁰ (Alice couldn't believe it would have been so long, so her husband had a rough time convincing her). They decided to take the railway the next day so they could attend the funeral.

And the next day arrived. Reginald and Alice said goodbye to their sons, leaving them in care of their Maid. One of their servants brought them in barouche¹¹ to the railway station, where they picked the one which went to Guildford¹². Once they entered the first-class cabin, Alice decided to medicate herself with laudanum¹³, as she was feeling a little sick. This made her sleep during all



the journey, so she was woken up with the soft blows of her husband. At first, she felt a little disoriented, but right next she recovered to head for St Mary's Church.

They arrived just in time, and as they entered the air's sorrow intoxicated their bodies.

"The brilliant, venturesome imagination, defying forecast with ever fresh surprise; the sense of humour in its finest and most naive form; the power to touch with lightest hand the undercurrent of pathos in the midst of fun; the audacity of creative fancy, and the delicacy of insight--these are rare gifts; and surely they were his."¹⁴ was what the local clergyman said about Carroll at the time Alice saw a White Rabbit. She was wondering what was the Rabbit doing there (she wasn't impressed at the fact that the Rabbit managed to enter the Church, but at the fact that he was standing in front of the gravestone feeling sad) when suddenly he took a watch out of his waistcoat-pocket and exclaimed "Oh no! I will be late!" Incredulous, Alice blinked a few times, and the Rabbit was gone, just as all the funeral's assistants.

3 CHAPTER 2: THE VOICES' GARDEN

However, Alice didn't even notice their disappearance, starting to speak aloud. "That Rabbit seemed familiar... I wonder if I have met him before." And she thought about it during a time, right before exclaiming "Oh, I got it! He is the Rabbit on Charles's book! But, how can he be real? Was not it just a story?" Alice was so confused that she started to speak with Dodgson, as if he could hear her "So, Charles, have you sent me to Wonderland? That would be fantastic, you know, seeing again all the creatures I met there (she was sure that if she had been able to recognize the Rabbit she must have met him before, so she must have met everyone else too) and knowing how their life is going. I bet I could even meet someone new! But, would you come with me? I'm a little lost right now and I don't know where to start walking".

"Oh, I can't come with you. I'm sure you will understand. But we can meet at the end of the trip". For a moment Alice didn't find anything remarkable on that answer, but then she remembered that Dodgson couldn't hear her so she jumped in frighten. She was looking around her, looking for the voice's owner when it said again "And I already told you once, the direction you have to take depends on where you want to go¹". The



Cheshire-Cat's grin appeared, and then his eyes, his ears, his entire body and his tail.

"But if it's just you! What a fright you've given me! How lucky I am now that I have somebody to talk to. Oh, Cat! If only I knew where I want to go... But I don't have any idea. I just wanted to see again..."

"If you want them to recognise you, you will have to return to your old appearance. Don't you think so?"

Alice was annoyed by the Cat's interruption, but she decided to play down the importance and she said "Return to my old appearance? What do you mean by that?"

However the Cat changed the subject "Oh, I knew I was forgetting something! Do you remember the Dodo? It's a shame to tell you this, but he died yesterday. You should go to the funeral, you know, to show your condolences."

Alice surely remembered the Dodo she met on her first trip to Wonderland. He was very wise when he proposed a Caucus-Race² in order to dry them all. Although she would have liked to have fun at Wonderland, she knew she must attend the funeral. Especially to show that she had good manners. "And where is the funeral? I beg you to orient me, that's so big and I will get lost. And, oh, I don't want to be late!"

"You won't have any problem as long as you follow the instructions in the letter you are holding" answered the cat, although Alice didn't know what letter he was talking about.

Even so, she looked down her hands and she *almost* fell to the ground when she noticed that she really was holding a sheet. "Wait, how have you done that? How has the letter arrived to my hands?" But the Cat had already disappeared.

The note looked like this:



After meeting you for the first time in that
 Long race that dried us
 I am so glad that you decide to
 Come to my funeral, go to the
 End of the path and you will be closer.

Alice understood quickly that it was a looking-glass letter³, so she took out of her pocket a little mirror (she always carried that mirror with her in case she needed it) and she put the sheet in front of it. What she could read was this:

After meeting you for the first time in that
 Long race that dried us
 I am so glad that you decide to
 Come to my funeral, go to the
 End of the path and you will be closer.

Alice decided to start walking, since she didn't even see the end of the path. Suddenly the Cheshire-Cat's grin appeared again startling Alice, who waited for the rest of the cat's body to appear. That never happened and, although she thought talking to a grin was stupid, she was getting so tired that she couldn't find another solution. She was opening her mouth to speak when the grin blurted out "By-the-bye⁴, if you want to return to the old appearance, you must smell the flowers".

"What flowers?" asked Alice while the grin disappeared slowly. However, she neither know what 'old appearance' meant, so she decided to keep walking. "And if I find the flowers later on" she thought, "I'll smell them to see what happens". Alice walked downwards the path looking all around her, considering that everything she saw seemed more and more strange. She was so distracted by a Caterpillar who was

riding a bicycle⁵ near her that she didn't notice she had already arrived to the end of the path, falling down a cliff.

"Poor me, they will need to make a place for me in the Dodo's coffin!" cried Alice while she fell and fell. After a moments, she landed in a pink meadow.

"How curious! I thought the grass was green... All is so different here!" exclaimed Alice. "Oh, look! There is plenty of flowers a few steps beyond. I bet they are the ones the Cheshire-Cat had mentioned". And she headed for them firmly. When she was in front of the group she sniffed deeply the air, which smelled like a fruit aromas' mixture.

"Watch what you do! You almost rip me off my beautiful dress" yelled a Rose holding her petals. But she didn't pay attention, as she was distracted by her changes. Now she knew what the Cat meant with 'old appearance'.

"I can't believe it!" said while she was looking at her hands. "I look exactly like when I was seven⁶. I'm a little girl again!"

"What did you think that would happen? If you were smelling us so much! Everyone knows what we are capable of doing with our scent" that time it was a Tiger-lily who talked. "But wait... Have you said little girl? Aren't you just a bud?" A Violet joined the conversation saying "She must be a bud if she has smelled us.

You know every flower whose punishment consisted in smelling us, turned into a bud... What have you done, you...whatever you are?"

"I thought the punishment was to turn into a bud! Didn't they just smelled us to try make us go with the wind?" cried a Daisy, beginning an argument. All kind of flowers started to yell to each other until there was only a small voices' great murmur.

"Shut up all of you!" said angry the Tiger-daisy, who seemed to be an important person among

them. All the flowers kept quiet at once and Alice decided to take advantage of the silence.

"Please, would you be kind enough to show me the way to the Dodo's funeral?" asked.





"Who do you think you are? Going wherever you want to while we can't even move!" blurted out the Rose.

"How selfish!" exclaimed a voice.

"What a lack of manners!" said another one.

"She must leave right now!" cried a Larkspur. And once again the chorus of high-pitched voices spread. Alice covered her ears with both hands, for the voices were so piercing that her head ached.



4 CHAPTER 3: WHO WAS THE WALRUS?¹

Alice was laying down in the ground when she opened her eyes slowly. She had no idea of how she had arrived there, but that wasn't her bigger problem. Two pairs of eyes were staring at her fixedly. Still muddled, she startled and screamed in frighten. The other two looked at each other and then they looked at Alice, starting to scream too.

"Oh, I have been scared to death!" exclaimed Alice. However the two creatures hadn't stopped screaming, so she talked again. "Stop! We seem a group of mad people!"

They stopped without giving it a second thought. "If we seem mad, we must be mad then" said one of them.

"Who are you?" asked Alice.

"I am he as you are he" answered the other.

"And who is he exactly?" cried Alice, who was beginning to lose patience.

"I am the eggman and my name is..."

"I remember you now. You are Humpty Dumpty²! But where have you left your belt? Or it was a cravat?"

"What I was going to say," said Humpty Dumpty with an important air, "was that he is the Walrus³"



"Weren't you just going to say your name?" said Alice. She didn't want to offend him, but she was irritated by his tone. Humpty Dumpty turned his back and crossed his arms. "So, are you the Walrus?" asked Alice, trying to speak to the other.

"I am he, obviously. And you have been a naughty girl. Look at him! Didn't you know who were you talking to? It has to be that, since nobody would talk like this to Humpty Dumpty, you know. Not after he spoke to a King." Exclaimed the Walrus. "I beg your pardon!" rather than apologizing, Alice wanted to end that stupid tantrum. Her answer worked, since Humpty Dumpty started to spin round smiling. The Walrus joined immediately and they took Alice up in the air, without letting her refuse. Humpty Dumpty stumbled on his own feet and, as he was ovoid-shaped, he started rolling all over the floor.

Alice saw how the Walrus took a knife out of nowhere, running to where Humpty Dumpty was. "What are you doing?" shouted horrified the last one. The two calm down for a few instants, striking up a conversation which Alice couldn't hear because she wasn't near enough. "Idiot! I said 'stop me', not 'stab me'!" yelled again Humpty Dumpty, and the panic spread again.

Losing sight of them, Alice run to where they went. She found them sitting in a kind of garden and she decided to imitate them. "What are we doing?" asked when she took a place next to the Walrus.

"I don't know what you are doing. What we are doing is sitting in an English garden waiting for the sun" answered Humpty Dumpty.

Alice looked up the sky confused. "I don't know if the sun will rise" thought Alice, "these clouds are so dark. It seems like is going to rain in any minute". And just immediately after it started to drizzle.

"Oh no! Oh no! It is the English rain! I will get a tan! I don't want to lose my precious white colour!" cried the eggman wandering around.

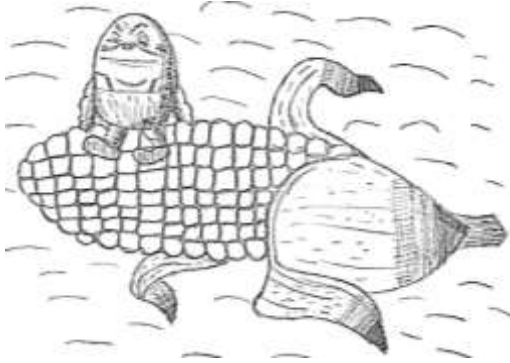
"I won't let that happen" said the Walrus in a solemn tone, and he covered the other with his coat. Then, he carried him in his arms and he started running.

Alice tried to follow them, but the Walrus was so fast that she couldn't go at his pace. When she finally stopped to catch air, she found herself alone in the middle of a park and she started to walk around it.

"Curiouser and curiouser⁴," said Alice, "that Dragonfly is spitting fire. What horrible sneezes! She must have a cold".

Alice was looking at the insect when she heard a litany to the sound of a tambourine: "Hare Krishna, Hare Krishna ..."; Alice was getting more and more scared.

"They are the elementary penguins!" announced the Walrus, making Alice jump. "How long have you been here?" she asked.



"More than the necessary. Come on! We were waiting for you" said the Walrus.

"Who is Common?" thought Alice. "That penguins are getting away. What would they mean with 'here is Christ now', that they repeated it constantly?"

The Walrus took her hand and they started running as quick as they could. They stopped when they were in front of Humpty Dumpty, who was sitting on a huge cornflake smiling like a pig in a sty. "The van will arrive in a minute" he stated without stopping laughing.

"He is dying of laugh... Although on second thoughts, if he was dead he should stop laughing. Whatever, what nonsense I'm talking" thought Alice just when the van arrived. They all got in it and it started immediately.

"Who is the driver?" asked Alice interested.

"I'm not sure, but I think he is the Walrus. If not, he would have to be me. And, you see, I am here. I can't be in two places at the same time" answered Humpty Dumpty, "That is a good reasoning" added the Walrus.

"Wait a moment... If you are here (Alice pointed at the eggman) and you are here (then, she pointed at the Walrus)... There is no one driving?" yelled frightened.

"Then it must be you surely!" exclaimed both the Walrus and Humpty Dumpty, looking at each other.

"Oh, it doesn't matter as long as we arrive safe" answered Alice.

"And where do you want to arrive?" asked the Walrus.

"I was going to the Dodo's funeral, do you know the way to it?"

"Sure, it should not be a problem" said Humpty Dumpty. The van stopped so brusquely that Alice almost fell. When they got out of it, she contemplated fascinated the building which was rising in front of her.

"It is the Eiffel Tower! I read about its built in a magazine!" shouted Alice.

"If we climb it, you will find your path" exclaimed the Walrus.

All of them started to climb up the building. Alice thought the other two wouldn't get it, but the Walrus hammered his tooth into the iron and Humpty Dumpty helped himself with his cravat (Alice was not sure where he had got it from). When they arrived at the top, Alice was so

surprised by the views that she didn't even noticed that the other two were getting ready to push her. "Walrus? What are you doing?" she asked.

"I'm not the Walrus" said he.

"The Walrus was Paul⁵" added Humpty Dumpty before both of them pushed her.

Alice fell down, thinking it was her end, when she got into a cold lake.



5 CHAPTER 4: A MAD LAKE

Alice opened her eyes under the water and, to her surprise, she saw clearly. Besides, she could even breathe! She swam by the lake, which seemed deeper and deeper with every move she did. Tired of never getting to the bottom, Alice sat down on a rock which was floating by the water.

"How dare you! You woke me up. How inconsiderable of you!" groaned the rock.

"I'm so sorry! I didn't know you were alive" answered Alice confused.

"Why wouldn't I be alive?" said the rock with a frightened tone. "Do you know someone who wants to kill me? Then, I must hide immediately".

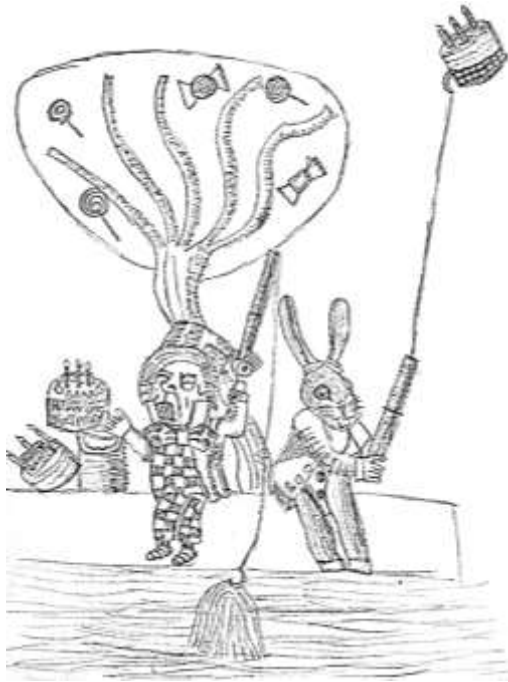
"Oh, no! Please don't go" begged she.

"I will stay as long as you get off of me" cried the rock, which made Alice move quickly. "My name is Brock and it has nothing to do with being a rock".

"I didn't even think about it" answered Alice, stopping herself from laughing. "My name is..."

"I didn't ask for your name!"

Alice was so upset by his answer that she kept swimming without answering him. As she saw that it would be impossible for her to reach the bottom, she decided to swim upwards. During her route she bumped into some curious creatures, including a Sea-horse who was conducting an orchestra. Alice wasn't sure of what kind of animals were playing the music, since they seemed fishes with tweezers instead of fins. When she was about to reach the surface she saw a big cake with a delicious appearance, so she swam towards it. She had already touched it with her index finger when something grabbed her by the hair.



"I think this one is huge! Help me, I can't even get it out from the water" Alice heard someone speaking.

After a few more tugs in her hair, Alice finally came out to the surface.

"What is this? What a disappointment! I thought this would be so big that we could even give it to the Queen" exclaimed the Hatter when she saw Alice, putting a grim face.

"I'm not a this. I'm Alice. Don't you remember me?" exclaimed Alice untangling her hair. She thought so many

knots had formed around the hook that she would need to have her hair cut.

"Do you know what she is talking about?" asked the Hatter to his partner, the Hare, who denied it moving his head from right to left.

Alice finally got rid of her knots and she stood up in the shore. She couldn't believe that the other two didn't remember her, especially the Hatter, since they had seen each other during the fight between the Unicorn and the Lion¹.



"Well, it doesn't matter" thought Alice, "and now that I think about it... Should I call the Hatter Hatter, or just Hatter¹?" Alice proceeded to make the question aloud, as she really didn't want to offend him.

"I don't mind, as long as you call me by my name" answered the Hatter, leaving Alice confused.

"So, March-Hare? How are you doing?" she asked, trying to speak to the other creature.

"Oh, I'm not a March-Hare anymore. I was tired of everyone calling me this, you know, so yesterday I decided to be a January-Hare" answered the Hare.

"Wait a moment. If you can change your name, that means I can change mine too. What fun!" added the Hatter.

"Why would you want to change your own name?" asked Alice perplexed.

"Because I hate my name" he answered.

"Are you sure? Your parents gave that name to you for a reason, you know" Alice was trying to convince him.

"I hate my parents"

"Well, what about you friends? They would be confused if they had to call you by another name"

"I hate my friends" and when the Hatter said this, the Hare looked daggers at him.

"Anything else that you hate?" asked Alice, tired of his answers.

"Yes! I hate you, I hate him, I hate me... I hate everything" yelled the Hatter hysterically.

"You are being very cruel now" said the Hare before bursting into tears.

"Oh, don't cry." Alice consoled her, "Look what you have done! Poor thing..." added, looking at the Hatter.

"What? It's not my fault. I'm the Hater now, you know" answered the Hatter (or the Hater, Alice wasn't very sure at this point). "On second thoughts... I think I prefer my original name. Yes, forget this"

After saying this, both the Hatter and the Hare went back to what they were doing, ignoring Alice. She felt uncomfortable, so she decided to bring up a topic. "Why aren't you having tea? Wasn't it always tea-time?" asked she.

"Time and I reconciled. He understood that I didn't want to murder him. And now that we are friends again, you should meet him. Would you like it?" said the Hatter.

Alice wasn't very sure if Time really existed but she didn't want to seem ungrateful, so she answered with a simple 'yes'. "And what are you doing now?" took Alice interest in.

"We are fishing²" this time the answer came from the Hare.

"Oh, my parents usually take me to fish! Can I see your fishes?"

"What fishes? We are fishing cakes, you idiot" said the Hatter irritated.

"We must fish as many as we can! We need to give an un-birthday cake to everybody we know or they will get annoyed" added the Hare.

Alice was wide-eyed. She wasn't surprised by the un-birthday fact, because she had already heard about it³. But she hadn't seen two people fishing cakes on a lake in her entire life. Although, if she had seen an enormous cake inside it, why wouldn't people be fishing them?

"In my country," said Alice "we fish fishes. And then we cook them on the griddle"

"Talking of riddles, do you want to hear one?" asked the Hatter winking at her.

"No!" yelled Alice angry, "The last time you asked me a riddle you yourself didn't know the answer... That's not funny"

"No way! I would never do that. What do you take me for?" answered the Hatter, red with embarrassment.

Alice was about to respond him when the Hare interrupted her, jumping in all directions. He even leapt into the air and made such an impossible pirouette, that Alice thought he would become entangled in it.

"What's wrong with him?" shouted Alice. The Hare was now yelling some illegible words and it was difficult to hear nothing else.

"Quickly! We must put him in the water right now!" cried the Hatter, pulling his hair out.

And then both Alice and the Hatter tried to catch the Hare in the air, which was a bit

complicated since he did not stand still for more than a second in the same place. Fortunately, he got trapped in a tree with candy in its leaves and the Hatter tugged at his left ear until the Hare was on the ground. Alice helped him to carry the Hare into the water.





"Why has he behaved like that all of a sudden?" asked Alice panting.

"Oh, his March madness was reappearing. If he wants to be a January Hare he must be near the water⁴, you know"

"Ah!" exclaimed Alice a little confused. Suddenly, she remembered what she was doing here, "Can I ask you something?"

"You can ask me what you want. Another thing is that I answer you" said the Hatter.

"I was going to the Dodo's funeral, but I'm a little lost. What path should I take?" asked Alice, not being sure if the Hatter would answer her or not.

"Time will help you better. Let's go!" exclaimed he, jumping to his feet.

"Wait, what about the Hare?" asked Alice looking at the mentioned, who was floating above the water singing a song that Alice could not recognize.

"He needs to recover in the water" said the Hatter before taking Alice's hand.

The Hatter ran so rapidly that Alice could not keep up with him, so her feet were in the air. After a few minutes he released her hand and, before Alice could thank him, he was gone.

6 CHAPTER 5: TIME FLIES

When she looked around her, Alice only could see the trees that settled the forest. Seeing herself all alone, she felt frightened so she decided to walk out of there.

"I will find the way myself, I don't need anyone's help. I should have known that Time doesn't even exist. The Hatter has played a dirty trick on me" thought Alice while she was crossing a wooden suspension bridge. All of the sudden, someone ran across the bridge making it totter. Alice had to hold on to the handrail as not to fall, but she managed to see two white ears. The bridge was so narrow that it could only pass one person at a time, so the White Rabbit climbed into Alice's head and passed over her.

"Oh no! I must arrive immediately!" exclaimed he. Alice deduced that he was referring to the Dodo's funeral, so she tried to follow him to arrive there too.

"Please Sir! Don't go so fast, or I will lose you" cried she. However, the White Rabbit jumped to the top of a tree and continued his way there. Alice tried to imitate him but she did not have the same legs as the Rabbit, so it was impossible for her to climb the tall tree. Resigned, she stayed in the same place until she heard a hard



crash and she saw fume in the air. Alice ran to the direction where the noise came from, arriving to a wooden cabin with a thatched roof. She had never seen a stranger house in her entire life, with the windows and the chimney in an indefinite form. There were clocks sticking out everywhere, even hanging of the trees! Just when she decided to knock at the door to ask for directions, a strange man came out the door coughing. Alice was not sure of which was the strangest, whether

the house or the man. He had a black moustache that resembled a clock's hands, and a monocle covered his left eye. He was wearing a long overcoat and his trousers with subtle plaids fell loosely to the ankle. He had a pocket watch, with its chain worn across the waistcoat. His hands wore gloves and he was holding a walking stick. However she had never seen the shoes he was wearing, with a kind of check mark on it. Alice finally noticed his hat which was labelled "Time¹", and she thought that he should be the Hatter's friend.

"Hello, I know you²" said the man, although Alice was completely sure that she hadn't never seen him. "Would you tell me your name?"

"That is such a nonsense. If you knew me, you should know my name too" replied Alice.

"What? I was just signing a song" said he.

"Oh, and what song is this? It doesn't seem familiar at all"

"It's from The Doors, you know," the man explained. "Well, in fact you do not know. It's from 1968, and I bet you have not been there yet" added immediately after.

"1968? But you can't have been there neither" reproached Alice.

"Why not? If I am Time. At least that's what my hat says... Nice to meet you" replied Time, extending his arm for them to shake hands.

"Where does that much smoke come from?"

"The Hatter's clock has exploded while I was trying to repair it"

"You must not be a very good watchmaker then. What would the Hatter say now?" asked Alice.

"I will return the clock as he gave it to me, because it's impossible to repair it. He will not know if it has more or less butter in it³. And I am the best watchmaker you will find in Wonderland... Although on second thoughts, I am the only one too"

"But you can't return it the same! You made it explode, don't you remember?"

"That's not a problem for me." answered Time while he was watching something in his pocket watch, "I will just change the time to one hour ago in my clock... and that's all"

Suddenly, Alice saw everything around her darkened and spinning around her. She would even swear that she seen the White Rabbit climbing up the tree again. When everything returned to normal, the fume had disappeared from the air.

"Do you want to enter or not?" cried Time, almost opening the door of his house.

Alice ran to him and, once she was inside the cabin, Time showed her how the Hatter's clock was exactly as she remembered, without seeming to have exploded a while ago.

"I didn't know that it was possible to return back in time!" exclaimed Alice.

"You don't seem to know much" grumbled Time, immediately adding "You haven't seen anything yet! I will show you my time machine"

Alice was flabbergasted...She thought the time machine was only real in her book⁴. She had heard of other amazing discoveries, but she didn't know that one was real too. However, she preferred not to say anything about it since Time had already taken her as an ignorant, so she only followed him in silence. After walking a few minutes through the corridors (Alice realized that the cabin looked so much bigger inside than outside), they arrived at a small room. It was a cold room, only occupied by the presumed machine. It was kind of a bicycle, but with a steering wheel instead of handlebars.

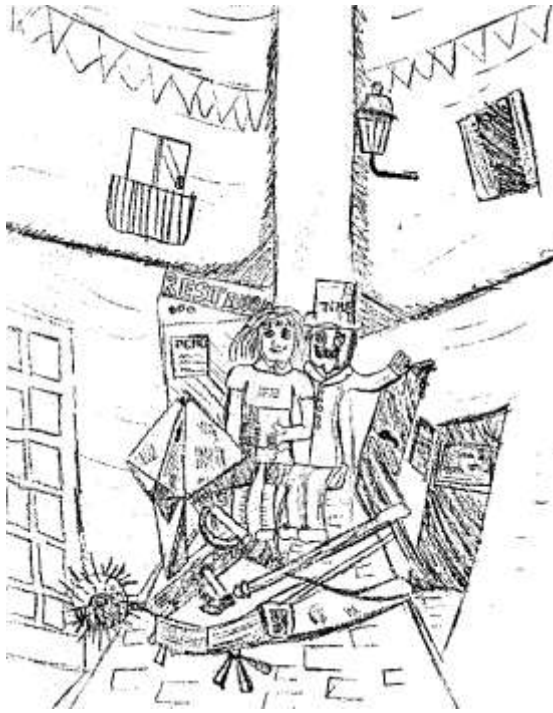
"Do you like it?" asked Time.

"It's interesting... That seems a bellows" said Alice, pointing to something stuck to the metallic bars which worked as wheels.

"But I have not bellowed... As if I was an animal! Well, it doesn't matter. Do you prefer the past or the future?"

"The past please! I have always wanted to see dinosaurs. They seem nice creatures, you know" begged Alice.

"Perfect, then we will go to the future" replied Time.



"Why have you asked then?" answered back Alice.

However, Time seemed not to have heard her, since he sat down and waited for Alice to take the back seat. Once she did that, he turned on the machine and all of the sudden all around them became light. It was so bright that Alice had to close halfway her eyes in order not to have her eyes hurt. It all finished sooner than she thought, and when the machine stopped they found themselves in a cool alley.

"Follow me, I'll guide you to the centre" said Time.

Alice followed him without saying a word and, after a moments, they arrived at a big square⁵ with tall buildings all around it. Alice felt very impressed as she walked through the red, black and white ground. There were also beautiful fountains gushing big amounts of water upwards.

"Where does that music come from? I can't see any gramophone around" asked Alice looking at a group of pigeons. One of them seemed familiar to her⁶.

"That girl over there is listening to music on her MP3, you see" replied Time.

"MP3? What is this?" insisted Alice, but Time didn't answered anymore.

She then diverted attention to a big vehicle that made a lot of noise. It was so strange: red-coloured, four big wheels, for windows and four doors too. Alice had never seen one like this in her entire life, but she didn't want to question what it was, as Time didn't seem happy answering her doubts.

"Do you have any friend here?" she preferred to ask that.



"Of course! I have 657 friends right now"

"657? That's a lot!" replied Alice incredulous.

"How many do you have?"

"Oh, I don't actually know. Let me count them: there is Ada, Mabel..."

"Oh, I have a new friend now!" exclaimed Time enthusiastic.

"How did you meet him? I haven't seen you speaking to anyone"

"Look, his name is Elijah" answered him while showing Alice a screen.

"I'm sure we don't have one of this at home" said Alice, showing more interest on the little device than on Time's friend.

"For sure you don't have one! It's the last iPhone model, you know" replied Time with a superiority tone.

Alice grabbed the phone to examine it closely but when she touched the screen, Time's friend image disappeared to give way to her own face. This caught Alice by surprise, causing her to let the phone down.

"What are you doing?" cried Time, trying to catch in the air. "Don't you see is so fragile? And too expensive for you to try to break it!"

"Oh, I beg your pardon" exclaimed Alice.

"You have opened the camera application. Let's take a selfie to remember today!"

Time moved closer to Alice smiling, but as she didn't know what was happening, she put on a confusing face which was portrayed in the photograph.



"Come on, let's return to the time machine... Everyone is starting to look at us" said Time.

"Why would they do that?" replied Alice while she followed him.

"It's because of our clothes"

When they arrived at the machine they sat down immediately and the bright light appeared again until they returned to Time's room.

"How late it is! Time flies" exclaimed Alice, looking at one of the house clocks.

"Really? I didn't know I could fly!" cried Time excited, and before Alice could say anything he ran out of the door.

When she went outside he had already disappeared. Alice felt impotent because she didn't even ask for the way, when suddenly she saw smoke rings in the air and she decided to go to where they came from.



7 CHAPTER 6: WHERE IS THE WAY, ANNIE?

While she was on her way, one of the smoke rings went directly to her and she could not dodge it. She slipped through the middle hole and the smoke started to float higher and higher.

"How lucky I am! Now this will bring me so far away..." thought Alice, incapable of getting out of the smoke ring.

She flew all over Wonderland (or so she explained later) and noticed that it looked like a huge chessboard from above¹. She was so entertained with the landscape that she did not see that the hoop was entering the hookah from which it had proceeded. Nevertheless, with Alice inside it could not shrink enough and it ran aground. A Caterpillar stretched Alice out and the smoke ring disappeared through the entrance of the hookah.

"Not a single smoke ring can be wasted" said the Caterpillar in a sleepy voice, and then he continued smoking.

Alice wanted to start a conversation, but the Caterpillar was staring at her and she felt so uncomfortable. After a few moments, he took the hookah out of his mouth and addressed to her.

"Excuse me, do you want something? You are disturbing me"

"Oh, I'm sorry sir. I was searching for the way to the Dodo's funeral when a smoke ring arrived to me and..."

"Arrived to you? Are you saying that MY smoke rings can walk?"



"No, sir" said Alice nervous.

"Explain yourself then!"

"It was in the air, you see"

"I don't see" said the Caterpillar sharply.

"I'm afraid I can't explain myself better"

The Caterpillar put the hookah in his mouth again, ending the conversation. Alice deduced that she wasn't doing anything there and she left.

"What an unfriendly creature" thought Alice.

She found herself in the middle of the forest once more. Alice looked around her hoping to find someone to tell her the right way, but nobody appeared. She decided to start walking.

"That's right, isn't it? If I walk long enough I will arrive somewhere" she thought.

She walked and walked, but she couldn't leave the forest. And for a curious reason, every tree looked the same no matter how much she walked.

"Well, I guess the forest is somewhere" said exhausted.

"What nonsense you are talking! You know, no matter where you are you will be somewhere" answered the Caterpillar on her back, scaring Alice.

"What are you doing here?"

"Nothing" replied the Caterpillar.



"It doesn't matter. What you say is wrong. If you are in the void, you are nowhere" said Alice.

"It can't be the void if you are there" answered the Caterpillar.

Alice didn't know how to respond to this.

"Can you please tell me the way to the Dodo's funeral?" asked her a little shyly.

"I will tell you a story², and then you will discover the way" said the Caterpillar before clearing his throat.

*"On the island of Jamaica
Quit a long long time ago
At rose hall plantation
Where the ocean breezes blow
Lived a girl named Annie Palmer
The mistress of the place
And the slaves all lived in fear
To see a frown on Annie's face*

*Wheres your husband Annie
Where's number two and three
Are they sleeping beneath the palms
Beside the Caribbean sea
At night I hear you riding
And I hear your lovers call
And I still can feel your presence
Around the great house at rose hall*

"Are you sure this will help me?" asked Alice.

"If you don't want to continue listening you can leave" answered the Caterpillar, slurring speech.

"Oh, I didn't mean to interrupt you"

The Caterpillar took a little longer to continue his story. Alice thought it must be a song, but the Caterpillar spoke so slowly that it made her sleepy.

Well if you should ever go to see the great house at rose hall



*There's expensive chairs and china
And great paintings on the wall
They'll show you any sitting room
And the whipping post outside
But they won't let you see the room
Where Annie's husbands died*

*Wheres your husband Annie
Where's number two and three
Are they sleeping beneath the palms
Beside the Caribbean Sea
At night I hear you riding
And I hear your lovers call
And I still can feel your presence
Around the great house at rose hall"*

"I didn't understand a word" said Alice when the Caterpillar finished.

"Neither do I"

"How is this supposed to help me?" replied Alice annoyed.

"You should visit Annie, she seems to know everything"

"I don't know where Rose Hall is"

"Neither do I"

"What am I supposed to do then?" Alice didn't understand where the Caterpillar wanted to arrive.

"If you want I lend you one of my smoke rings, it will know how to lead you"

The Caterpillar put the hookah into her mouth.

"I thought he said not a single smoke ring could be wasted" thought Alice.

And as if the Caterpillar could read her mind, he took the hookah out of his mouth again.

"I'm afraid not a single smoke ring can be wasted," he repeated, "You should search another vehicle"

"Sir, I promise to return it when I have reached Rose Hall" begged Alice.

"MY smoke rings are clever enough to find their way" cried the Caterpillar offended.

A big smoke ring came out of his mouth and Alice slipped through the middle hole as she did firstly. Then she just let the wind move her. This time, though, the landscape was not a chessboard, but she was above the Caribbean Sea. Not long after she arrived to a big old mansion and she decided that it was Rose Hall's³ one. She managed to sneak out and she fell right in front of the entrance. Alice was about to knock the door when a man came out of it and run away quickly. Next, a woman who seemed very angry appeared.



"And this time bring brown sugar!" cried her, before noticing Alice standing in front of her.

"Are you Annie?" asked Alice.

"Of course I am" replied the woman.

"Do you know the way to the Dodo's funeral?"

8 CHAPTER 7: NEVER TRUST A CATERPILLAR

Annie seemed not to have listened her question.

"Five has brought me envelopes of white sugar to put on my plantation. He should know that I prefer brown sugar, because I like that the sugar cane grows bronzed. By the way, what are you doing in my house?"

"The Caterpillar told me that you would know..."

"You talk so much" interrupted Annie.

"But you have just asked me a question" replied Alice annoyed.

"Come in. What's your name?" asked Annie, inviting Alice to go inside the mansion.

"My name is Alice"

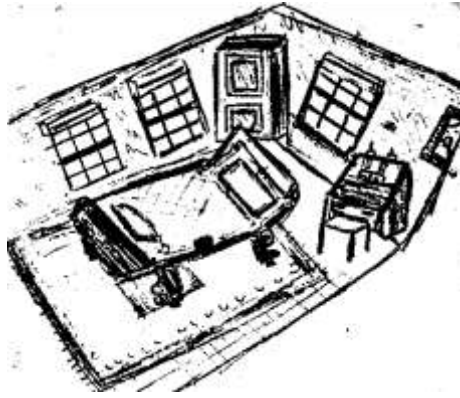
"Wrong! Your name is Eleven. The last Eleven disobeyed me"

Alice did not want to change her name because she liked her own, but she was afraid of contradicting Annie so she did not say a word.

"I will show you the house" said Annie.

The house was full of expensive furniture and Alice looked all around her while she followed Annie through the long corridors. Annie led her to a balcony in the top floor

and they leaned out of the window¹. Alice felt impressed when she saw the big sugar plantation in front of her. However, the leaves were brown.



"I thought the leaves were green" said curious Alice.

"I already told you that I prefer the sugar canes to be bronzed. That's why I put brown sugar on my plantation" explained Annie.

"But *you* don't put any sugar"

"Exactly. That's their job" said Annie

pointing at the people working at the plantation.

Suddenly, she took Alice's hand furiously and she started to run down the stairs. However, they were going so fast that they stumbled and fell flat on their faces.

"Look what you made me do!" cried Annie.

Panic spread among all the people around them. Annie got up and walked firmly to the door. Once she was on the plantation, she headed towards a group of people working at the bottom. Alice followed her hastily.

"What are you doing?" screamed Annie angrily.

"We were using the sugar that Five gave us..." muttered one of them.

"Is that brown sugar?" asked Annie, "Off with their head²!"

Alice wanted to help them, because she thought that they shouldn't be beheaded³.

She took a few brown sugar envelopes and gave them to one of the people. Then, she threw the white sugar envelopes again.

"I'm afraid that they are using brown sugar actually" said Alice.

Annie looked the envelopes once again, feeling bewildered.

"Who are you to confuse me? Off with her head!" exclaimed Annie, more and more angry.

"I beg your pardon! I didn't want to offend you"

"I will give you a last chance. Do you know about archery⁴?" asked Annie.

"Yes, we I to play it with my mother"

The crowd started to pull up some sugar canes, but Alice didn't know what was going on. Eventually, she realized that they were making an arch.

“You will compete against me. If I win, you will have to stay here and obey me. If you win, you can leave if that’s what you want to do” explained Annie.

Alice agreed. The crowd moved again, this time to remove some of the bottom sugar canes. When they finished, Alice could see in the distance some hats and she supposed that the Hatter made them.

“You have to aim to these hats. Any doubts?” asked Annie firmly.

“Where are the arrows?”

“We don’t play with arrows. Imagine that you actually pierce one of the hats! I would need to ask for more. That would be improper, you know”.

Alice was confused, but she pretended to throw an arrow to the first hat.

“You have not touched it!” shouted someone.

Then, Annie did the same action. This time, however, the voice exclaimed “Touched!” and the crowd broke into a round of applause.

“That isn’t fair⁵! How do you know we touch them if there aren’t any arrows?”

“Annie has touched it, but you haven’t” said the voice once again.

“Why?” asked Alice upset.

“Because I say so. Let the competition continue” cried Annie.



Both of them repeated the same action for about ten times, but the multitude only applauded Annie’s shots. In the end, the voice announced Annie’s victory.



"It seems like you will have to stay" said Annie gloriously.

"No! Let me go!" exclaimed Alice.

She started to run the fastest she could through the entrance door. Once she was there, she didn't see that Five had just arrived with the new sugar envelopes, so she hit him. Alice fell down the stairs at the entrance. As this raised a lot of dust, she started coughing because she could not breathe well. Suddenly, she woke up at the Caterpillar's feet once more.

"What am I doing here? Didn't I just visit Annie?" cried surprised Alice.

"I already told you that I don't know where Rose Hall is" replied the Caterpillar.

"But I used one of your smoke rings, and it led me to..."

"You fell asleep because of the smoke" replied the Caterpillar cool.

"You made me waste *my* time!"

"And the moral of this is⁶: never trust a Caterpillar"

Alice got up angrily and started walking into the forest.

9 CHAPTER 8: A HAIRY CHOIR

She was getting tired of walking the same forest repeatedly, but she did not know where to go.

"I don't know why I have to bother so much about this. The Dodo wasn't that important. What time is it?" thought Alice.

Suddenly, she saw a big house in the distance. She ran towards it.

"I bet that in this house lives more crazy people who will say me more nonsense things" thought Alice once she was at the door.

However, she knocked anyway because she did not have another option. After a few moments, a smiling man opened the door.

"Welcome to *my* barbershop¹" said him, "Do you want to shave your... Oh, but you are a girl!"

Alice touched her face scared.

"No! I'm lost, and I was willing for directions..."

"Oh, poor child! Come in" said the man.

Alice entered principal room. She remembered being to a barbershop once before with her dad: it was a smoke cigar filled room full of confident men waiting for their turn. Nevertheless, there were only two men in that room.

"What is this child doing here?" asked the second man, "And it's not *your* barbershop. It is *our* barbershop"

"We will have to wait and see! Your hand has been shaky ever since you had that fever. How can you own a barbershop this way?"

"Seriously? You are the clumsiest!"

While the two men were having an argument, Alice distracted herself looking around the room. On the shelves were the customers' personal shaving cups each decorated with their name. She could read "Humpty Dumpty" in one of them, and she found somewhat funny the image of an egg with a moustache.

"Can we stop arguing? We are being so impolite with her!" said the man who opened the door, "What's your name?"

"My name is Alice"

"I'm Brown. And he is Allen"

All of the sudden, the door opened and three persons came inside. Two of them were in an animated conversation.

"You will see that I am right"

"I'm not convinced with your explanations"

It seemed like they had not even realized that they were already inside the barbershop. They didn't see the chair in front of them and they stumbled with it. One of them tried to hold on to the other one, but he failed as he took him from the wig. This left the man's head, who grab it in the air and put it back on as if nothing had happened. The third gave them his hand to help them get up. Alice looked curious at him: it was a boy close to her age, and Alice thought that he could help her.

"Jim! Joe! Be careful!" exclaimed Brown.

"Where is Carr?" asked Joe.

"He is not in the barbershop. He was busy today"

"I told you!" said laughing Jim.

"That's not possible! My explanation was completely logical. Is that a kind of joke?"

"You are getting old, my dear. What will it be today?" said Allen.



Joe and Jim studied the diagrams of possible haircuts. When they decided what they wanted, they took a chair. Both of the barbers chose a brush from their collection, and they dipped it into a bowl of bubbling water. Straightaway, they lathered their faces with the hot soapy mixture. Finally, they started styling their customers' hair. When they finished, Joe and Jim looked at each other.



"It's not so bad..." said Joe.

"But Carr would have made a better job" exclaimed Jim.

The barbers seemed frustrated.

"Can we take up the discussion you were having before?" asked Alice referring to Brown and Allen.

Both of them agreed.

"It is logical that..." started Alice.

"Could you put us in situation?" asked Joe, always willing to a logical deduction.

"Brown thinks that the barbershop is his, because my hand has been shaky ever since I had that fever" said Allen.

"And he thinks that the barbershop is his, because I'm a little bit clumsy" replied Brown.

"In fact, I said the clumsiest" added Allen.

"Well, if the barbershop owns to the better barber... Then, if the customers prefer Carr's haircuts, that means that it is Carr's barbershop" explained Alice.

"Completely logical" exclaimed Jim.

Everyone clapped. The young boy got closer to Alice.

"You seem to be clever" he said.

"I have learned a few things at school..." answered Alice.

"In my school we don't learn logical deduction. Which school are you going to?"

"I do not live here, you know. I just came to visit some old friends"

"That's interesting. By the way, my name is Jacob"

Suddenly, a loud noise could be heard outdoors. The group ran outside to see what had happened.

"What are you doing?" cried Brown.

An old man was standing between the trees. He had a comb in his hand, so Alice deduced that it was the much-mentioned Carr.

"Welcome, my dear friends. Here we have Jim, Joe, Jacob... And who is this new little girl?" asked Carr pointing Alice.

"Sir, my name is Alice. I was going to the Dodo's funeral but I got lost" she explained.

"You would not like to miss the choir that I direct. They have a competition next week"

"Is that the reason why you were making all that noise?" took part Allen.

Jim, Joe and Jacob seemed eager to hear the choir. Alice thought she must do the same as Jacob, as he was the less nonsense person she had ever meet in Wonderland.

"I would love to hear your choir. But, could you show me the way after?" asked Alice.

Carr seemed happy with the offer. All of them walked into the forest. Alice was surprised: did the choir practice in the middle of the woods? However, she didn't want to say anything. She had been able to see that everything was so different and stranger there, and she didn't want to look foolish. Finally, the group stopped in a clearing. Alice searched for the choir member, but she couldn't see anyone.

"Where are they?" she asked.

"Can't you seem them? They are just behind you!" replied Carr.

Alice turned around to see a crowd of barber's tools.

"You can seat there and be quiet, please" asked Carr.

Then, he cleared his throat as if he was going to sing too and he began to move the comb he still held in all directions. The devices began to emit a piercing and annoying noise. When they finished, Alice applauded because she did not want to be impolite.

"My choir would like to sing with any of you" said Carr after doing a bow.

"You said me you will show me the way to..." started Alice, who wanted to arrive to the funeral as soon as possible.

However, Carr interpreted this as an offer to sing with his choir. He put Alice between two scissors and he started to move his comb once more. Alice tried to imitate the rest of the choir through the following few minutes. When she finished, everyone applauded. Then, it was Joe who decided to participate.

"Do you want me to help you?" asked Jacob to Alice.

"Yes please, it's getting so late. Are you going to the Dodo's funeral too?"

"No, but I know how to arrive there. You have tried to get outside the forest, but you have to try to penetrate into it even more. That is the only way to arrive to where you want to go"

Alice thanked him and she decided to do what Jacob told her. She started to walk into the forest, not being completely sure if that would work. Fortunately, in a moments Alice was outside the forest.

"Now I'm going to try to go the opposite side of the Dodo's funeral"



10 CHAPTER 9: SAME OLD FACES

Alice started to walk again. Finally, she could see a crowd of creatures in the distance. They were standing up forming a circle, and she deduced that the Dodo's funeral was taking place in the middle of them.

"The brilliant, venturesome imagination, helping us to dry with every caucus-race; the sense of humour in its finest and most naive form; the power to touch with lightest hand the undercurrent of paths in the midst of fun; the audacity of creative fancy, and the delicacy of insight--these are rare gifts; and surely they were his" she heard a voice saying that between all the creatures.

"Oh no!" regretted Alice, "I have arrived late!"

"Don't worry little girl!" exclaimed Time, appearing suddenly at her side. He had bruises all over his arm.

"What has happened to you?" cried Alice worried.



"Oh, you lied to me! I jumped, and you know what happened? Nothing! I couldn't fly! I could be dead now"

"If only you hadn't run that fast, you would have heard what I was really trying to say to you... You know, if you were that intelligent, you would have known I was only..."

"Shameless! I was going to help you, but now everyone will know that you are a badly-educated child, arriving late to the funeral!"

"I beg your pardon! Sir, please, I didn't want to bother you. Please, help me" pleaded Alice.

"Well, I will do it... But only because I like to use my fabulous inventions" said Time while he was setting his clock back.

When he had finished everyone around them disappeared, leaving Alice and Time alone. All of the sudden, the White Rabbit showed his face at the top of a tree. When he was about to jump to the ground, and since he was going with too much hurry, he ended up rolling through the air. Time and Alice were about to catch him when Time decided his gloves were too white to let the Rabbit land on them. The Rabbit bounced in the ground, darting again up to the sky.

"Now that I think about it," said Time thoughtful, "The Rabbit is white too, so he would have fit perfectly with my white gloves".

Alice rolled her eyes and turned around to see where the poor Rabbit was, realising that he was fortunately landing on his own feet.

"How lucky you are! You could have hurt yourself if you haven't landed this way..." exclaimed she while going closer.

"Rabbits always land on their feet." answered him, "Have I arrived late?" added immediately, putting on an anxious face.

"You have arrived just in time" responded Alice, noticing that the creatures were suddenly appearing from all directions.

Once they all had arrived, the Rabbit cleared his throat and Alice noticed he was the clergyman. After a time (Alice wasn't sure of how much the sermon lasted), applause erupted throughout the animals crowd.

"Anyone wants to dedicate some last words to the Dodo?" asked the Rabbit before bursting in tears.

But all of them were sobbing and they couldn't say a word. Arms came up from everywhere pushing a Frog-Footman to the middle. Once he was in the centre, he sat down and requested the animals in front of him to leave a space so he could look at the sky. After a few minutes in that position, a buzz started among the guests.

"Are you going to say something or not?" someone asked.

"What can I say? I don't even know who that Dodo is. I heard something interesting was happening here, so I decided to come" answered the Frog-Footman.



Arms reappeared one more time, pushing the creature out. The panic spread again while they tried to pick someone to talk. The Cheshire-Cat's grin rose up above Alice's head.

"I would do it" said him. However, when everyone turned around they could only see Alice, so they started pointing at her in silence. Alarmed, Alice walked to the place that the Frog-Footman had occupied a few moments before. She wasn't sure of

what she had to say, so she just started talking:

"I don't even remember what I was doing before getting here. The only thing I know is that during the time I have been here, I have lived the strangest things. It seems that no one in Wonderland knows how to give indications without talking nonsense. In more than one occasion, I thought I wouldn't get here in time... You know, I have even almost died! When I went..."

"What has that to do with the Dodo?" cried someone.

"I beg you not to interrupt me" answered she offended.

"Shorten it!" exclaimed someone else.

"I didn't even wanted to dedicate the words," yelled Alice, "it has been the Cheshire-Cat who has set a trap for me!"

After this statement nobody said something else. The creatures put a sad face again and waited for Alice to talk:

"I met the Dodo the first time I was in Wonderland. I'm confused, because I would say that it has been a long time, but I look exactly the same... Well, the thing is that he was so intelligent by helping us to dry. If he hadn't been there, I would probably be wet still! So I would like to thank him for being such..."

"Thank you! Thank you all for coming!" exclaimed someone behind Alice.

When she turned around to see who dared to interrupt her again, her face became white and she was wide-eyed with amazement. It was no other than the Dodo!

"But... What... How...? I thought you were dead! Am I dreaming? This has to be a joke" whispered astonished Alice.

However, nobody around her seemed to not understand anything.

"That coffin was a little uncomfortable..." complained the Dodo.

"Oh, I would ask the Queen to change it for the next funeral" apologised the White Rabbit.

"Can anybody explain me why is he alive?" asked Alice pointing the Dodo.

"Nobody dies in Wonderland, you know" answered him, winking at her.

"Are you serious? I *almost* die for nothing!"

"What do you mean? You have seen me again. Although, to be honest, I can't remember who you are..." said the Dodo thoughtful.

"This is really the limit!" cried Alice.

Everyone looked at her as if they were looking at a ghost.

"What is the matter now?" asked she. "Do I have something in my face?"

"You have a change in your face!" yelled someone.

The creatures' crowd started pushing Alice out, exclaiming things as "Impostor!" or "Uninvited!" and she ran to escape from that nonsense. She ran so fast that she arrived at the lake where she had been with the Hatter and the Hare. She decided to look at her face reflected on the water, and she understood why the creatures





were so frightened... She had become a woman again! She sat down at the shore, starting to cry. She thought that she could never return to her home and she would have stay in Wonderland forever, without anyone to talk to. At that moment the Cheshire-Cat's face reappeared again, starting with his grin and ending with his ears. "Why are you crying?" he asked her.

"You have forced me to talk in front of everyone!" yelled Alice bothered, but then she keep on talking. "Why has my appearance changed again?"

"Oh, your mission here is completed. You have said good-bye to the Dodo, and to all the creatures you have met during your journey here too"

"Please, help me to return home! I'm tired and I just want to sleep in my bed" begged Alice.

"I'm afraid you are the only one who can make yourself return..." answered the Cheshire-Cat, and then he disappeared.

Alone once more, she started to cry again until she noticed a hand on her shoulder. The Hare had come out of the water and he was shaking her yelling her name repeatedly.



11 CHAPTER 10: THE HARE'S INSISTENCE

"Alice! Alice! Alice!"



12 CHAPTER 11: WAKING UP

"Alice! Alice! Alice!"



13 CHAPTER 12: NEVER CAN SAY GOODBYE

Alice's husband was shaking her gently. She opened her eyes slowly feeling drowsy, and she looked around her a little bit bewildered. She was at the railway again.

"Finally you wake up!" exclaimed Reginald.

"Well, it has been a long trip..." said Alice, "I thought it will never end."

"What nonsense you are saying. Every trip comes to an end."

"Unless you don't want to."

"But the railway must stop sometime."

"That doesn't matters. You can continue with the trip even when the railway has stopped, you know. In fact, I just did it. The railway had stopped, but I continued the journey visiting some old friends."

"You seem so distracted. It must be that medicine you have taken" cried her husband.

Alice was about to try to convince him when they reached their destination.

"We have just arrived at Guildford. We must go to the church if we don't want to..."

"Don't worry. It doesn't matter if we arrive late. In fact, it doesn't matter if we don't arrive at all. I have already said goodbye."

"Are you sure? Your friend has just died" said worried Reginald.

"What do you mean? Nobody dies in Wonderland." Replied Alice.

Reginald was befuddled but he decided not to insist. Instead, he took his wife's hand and began to think about her first meeting. He remembered the gleam in her eyes. The same gleam that has a child opening the gifts at Christmas-time. And he was so glad to have seen that gleam again, that he didn't even care it was Wonderland that had given it to her.

14 NOTES

14.1 INTRODUCTORY POEM

I have decided to write this introductory poem because that is the way how Carroll starts both books *Alice in Wonderland* and *Through the Looking-Glass*, with a poem of his own.

1 *Poem 152*. The title refers to the years that have passed since the publication of *Alice's Adventures in Wonderland*, one hundred and fifty-two.



- 2 *...July*. It was in that month when Carroll took the three Liddell sisters to a boat trip where he explained them the story of Alice.

14.2 CHAPTER 1

- 1 *the Girl's Own Paper*. During the Victorian Era, there was a wide range of women's magazines. The Girl's Own Paper was a British story paper catering to girls and young women, published from 1880 until 1956. It provided a mix of stories and educational and improving articles, with 'Answers to Correspondents' and occasional coloured plates, poetry and music.
- 2 *Hints to Lady Travellers*. Campbell Davidson, a prolific Victorian fiction writer, wrote "Hints to Lady Travellers" in 1889. The book included chapters on cycling tours, mountain climbing, rail and sea travel, as well as tips on dress, packing, teapots and toilet requisites. Nevertheless, travel was seen as an unsuitable activity for women.
- 3 *If only she could play cricket ... only allowed her to play croquet*. Victorian people really enjoyed sports. Football was very popular during this time, and, in fact, the first Football Association cup was played in 1871. Other sports included cricket, tennis or cycling. Cricket is a sport of bat and ball, played by two teams of eleven players each other. It is played in a grass field of elliptical form. However, Victorian women were considered incapable of playing any sport but croquet, as it was considered that it didn't required much strength or technique. Croquet consists of hitting wood or plastic balls with a mallet, through small metal bows buried in the playing field.
- 4 *...those photographs he took me*. Lewis Carroll became interested in photography when he was a child. He is considered one of the best photographer of is time, photographing Victorian children (mostly girls, who were his favourite subject), friends, family, and even noted figures as Alfred Lord Tennyson or members of the Rossetti family.
- 5 *...we had to lose contact when...* The relationship between the Liddell family and Dodgson suffered a sudden break in June 1863. There was no record of why the rift occurred, since the Liddell family never openly spoke of it, and the single page in Dodgson's diary recording 27–29 June 1863 (which seems to cover the period in which it began) was missing.



- 6 *...when her Maid...* Most of the houses during Victorian Era had servants, who did different types of jobs for the family. The Lady's Maid was expected to be educated, honoured, pretty and with exceptional needlework skills. She helped the Lady to dress and undress, style her hair...
- 7 *...it was almost four o'clock... for the afternoon-tea...* Afternoon-tea was introduced in England by Anna, the seventh Duchess of Bedford, in the year 1840. The Duchess would become hungry around four o'clock in the afternoon, so she asked for tea, bread, butter and cake. This pause for tea became a fashionable social event, and during the 1880s, upper-class ladies changed into fashionable clothes and invited friends to have tea in the drawing room.
- 8 *Reginald.* He was a Christ-Church student and also a cricketer who married Alice on 15 September 1880 in Westminster Abbey, an Anglican Gothic church the size of a cathedral. Alice became a noted society hostess, and they lived in a mansion in Cuffnells. The couple had three sons: Alan, Leopold and Caryl.
- 9 *...they must prepare for dinner.* Dressing for dinner was very important. Women changed their entire outfit into a corset, a bodice, stockings, a petticoat, a gown, ruffles and shoes. Men, in most cases, only got their hair styled.
- 10 *...their last meeting seven years ago.* Dodgson wrote a letter to Alice on the 8 December 1891, asking her to visit him to have tea. Alice visited him the next day.
- 11 *...in barouche....* Upper-classes usually used barouche for their daily travelling. It consisted in a four-wheel carriage with seats faced to each other.
- 12 *...Guildford.* Lewis Carroll's funeral was held in St Mary's Church, an Anglican church in Guildford.
- 13 *...medicate herself with laudanum.* A Victorian Era's medicine composed of white wine, opium and saffron. If it was ingested in large doses, it produced psychotropic effects.



14 "... and surely they were his." A real part of the sermon in Carroll's funeral, given by the local clergyman Dean Paget.

15 *Image 1.* A real cover of *The Girl's Own Paper* magazine. That one, however, was published in January 1938 and not in January 1898.

16 *Image 2.* That is how the first-class cabin looked like in a Victorian railway.



The Girl's Own Paper
cover

14.3 CHAPTER 2

- 1 *And I already told you once, the direction you have to take depends on where you want to go.* One of the famous quotes that the Cheshire-Cat says to Alice in "Alice's Adventures in Wonderland".
- 2 *a Caucus-Race.* A reference to Chapter 3 in "Alice's Adventures in Wonderland", named *A Caucus-Race and a Long Tale*.
- 3 *...a looking-glass letter.* One of Carroll's favourite jokes. He uses it in "Through the Looking-Glass" and he also sends them in his letters to little girls, for example the one he sent to Edith Ball in the 6th November 1893. It was a reversed letter that was read only in front of the mirror
- 4 *By-the-bye...* An expression that the Cheshire-Cat uses in "Alice's Adventures in Wonderland".
- 5 *...riding a bicycle.* Cycling became popular during Victorian Era. Men and women who lived in town used to ride their bicycles out into the countryside in the evening.
- 6 *...when I was seven.* In the first book Alice was seven years old, so if she wants the creatures to recognise her, she must look the same.

14.4 CHAPTER 3

- 1 *Who was the Walrus?* The entire chapter is based in the song "I Am the Walrus" by The Beatles, which is included in the album *Magical Mystery Tour*. The song was written by John Lennon in 1967, and it was released as a single together with "Hello, Goodbye". A student at the Quarry Bank School - where Lennon had studied in his childhood - wrote a letter to him about a language teacher who had asked them to decipher the hidden meanings of some of The Beatles songs'



lyrics. The teacher's effort fascinated Lennon who decided to write the most indecipherable and confusing song ever never written, with the purpose of driving crazy all those who tried to unravel the hidden meanings of their songs.

I am he

As you are he

As you are me

And we are all together

See how they run

Like pigs from a gun

See how they fly

I'm crying

Sitting on a cornflake

Waiting for the van to come

Corporation tee shirt

Stupid bloody Tuesday

Man, you been a naughty boy

You let your face grow long

I am the eggman (Ooh)

They are the eggmen, (Ooh)

I am the walrus

Goo goo g' joob

Mister city p'liceman sitting pretty

Little p'licemen in a row

See how they fly

Like Lucy in the sky

See how they run

I'm crying

I'm crying, I'm crying, I'm crying

Yellow matter custard

Dripping from a dead dog's eye

Crabalocker fishwife pornographic priestess

Boy you been a naughty girl

You let your knickers down

I am the eggman (Ooh)

They are the eggmen (Ooh)

I am the walrus

Goo goo g' joob

Sitting in an English

Garden waiting for the sun



If the sun don't come
You get a tan from standing in the English rain

I am the eggman
They are the eggmen
I am the walrus
Goo goo g' joob g' goo goo g' joob

Expert texpert choking smokers
Don't you think the joker laughs at you?

See how they smile
Like pigs in a sty, see how they snied
I'm crying

Semolina pilchards
Climbing up the Eiffel Tower
Element'ry penguin singing Hare Krishna
Man, you should have seen them kicking Edgar Allan Poe

I am the eggman (Ooh)
They are the eggmen (Ooh)
I am the walrus
Goo goo g' joob
Goo goo g' joob
G' goo goo g' joob
Goo goo g' joob, goo goo g' goo g' goo goo g' joob joob
Joob joob...

Used in the chapter

- 2 ...*Humpty Dumpty*. He is a character in an English nursery rhyme, probably originally a riddle and one of the best known in the English-speaking world.

*Humpty Dumpty sat on a wall,
Humpty Dumpty had a big fall.
All the king's horses and all the king's men
Couldn't put Humpty together again.*

Humpty Dumpty appears in "Chapter VI: Humpty Dumpty" of *Through the Looking-Glass*, and Carroll makes reference to the rhyme. First of all Alice recites a version of it, and then Humpty Dumpty himself says that is he fell of the wall, all the king's horses and all the king's men would pick him up.

- 3 ...*the Walrus*. The Walrus is also a character in "Chapter IV: Tweedledum and Tweedledee" of *Through the Looking-Glass*. He appears in the poem *The Walrus*



and the Carpenter, a nonsense poem which is not a parody, meaning it was written by Carroll himself.

- 4 *Curiouser and curiouser!* An expression invented by Carroll and which appears in the Alice's book, for example in "Chapter II: The Pool of Tears" of *Alice's Adventures in Wonderland*.
- 5 *The Walrus was Paul*. This phrase appears in the song "Glass Onion" by The Beatles.

14.5 CHAPTER 4

- 1 *...the fight between the Unicorn and the Lion, ...Should I call the Hatter Hatta, or just Hatter?.* The Mad Hatter appears in "Chapter VII: The Lion and the Unicorn" of *Through the Looking-Glass*, being a King's messenger named Hatta.
- 2 *we are fishing.* Fishing became popular during Victorian times. Wealthy families escaped from the city to lodges specially built for fishing.
- 3 *un-birthday...she had already heard about it.* The un-birthday term is a neologism used by Carroll in *Through the Looking-Glass*. It appears in "Chapter VI: Humpty Dumpty" when Humpty Dumpty explains that the White Kings gave him the cravat he is wearing as an un-birthday presents. It refers to the 364 days in which is not a person's birthday.
- 4 *...January Hare he must be near the water.* In winter, hares look for the lowest areas to avoid the cold and the air. Thus, they are near water in areas where the sun rises the maximum hours.

14.6 CHAPTER 5

- 1 *Time.* This character is inspired in a dialogue between Alice and the Hatter in *Alice's Adventures in Wonderland*. The Hatter says that time is not an It, because it is a person. I wanted to create a character with that name, so he had to have something to do with the time. Therefore, I have made a watchmaker who can go back and forward in time.
- 2 *Hello, I know you.* It's a reference to the song "Hello, I love you" by The Doors.

3 ...*if it has more or less butter in it.* In chapter 7 of *Alice's Adventures in Wonderland* the Hatter puts butter in his clock to try to repair it. This sentence is a reference



Plaça de Catalunya, Barcelona

of this.

4 ...*in her book.* Alice is referring to "The Time Machine" by H. G. Wells. It is a science fiction novel, which is generally credited with the popularization of the concept of time travel by using a vehicle that allows an operator to travel purposely and selectively forwards or

backwards in time.

5 ...*big square* and *Image 3.* Both the drawing and the description are inspired in Plaça de Catalunya, Barcelona.

6 *One of them seemed familiar to her.* She is talking of the Pigeon that appears in Chapter 6 of *Alice's Adventures in Wonderland*, which mistakes her for a serpent.

14.7 CHAPTER 6

1 ...*like a huge chessboard from above.* This is a reference to Chapter 2 of *Through the Looking-Glass*, in which the Red Queen reveals to Alice that the entire countryside is laid out in squares, like a gigantic chessboard.

2 *I will tell you a story...* There is a Victorian legend that tells that the spirit of a ruthless woman named Annie Palmer, better known as the "White Witch of Rose Hall", lives in a mansion very close to Montego Bay. Annie was born in England, with an English mother and an Irish father. A black nanny took care of her, teaching her sorcery and voodoo. At age 18, when her parents died because of yellow fever, she moved to Jamaica in search of a wealthy husband and married in 1820 with John Rose Palmer, a wealthy sugarcane plantation owner and who lived in a large mansion. Annie lived in that great estate 11 years, of which in 9 years she supposedly murdered Palmer along with two successive husbands (one poisoned him and another strangled him) and numerous lovers who were slaves, thereby increasing her power, her fortune and her empire of terror. Finally, a slave named Takoo, also a bed partner, would murder her with a stab. The

Caterpillar's story is a song about this legend called "The Ballad of Annie Palmer", which was recorded by Johnny Cash.



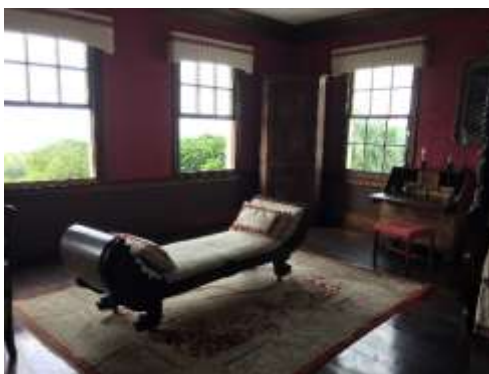
Rose Hall, Jamaica

3 *...Rose Hall...* Rose Hall is a Georgian mansion in Montego Bay, Jamaica, noted for the legend of the White Witch of Rose Hall, built in the early Victorian years. Rose Hall estate had about 650 acres divided among sugar cane, grass,

and about pasture for over 270 head of cattle.

14.8 CHAPTER 7

1 *...out of the window.* These are some photographs I took inside Rose Hall:



2 *Off with their head!* This is a reference to the Queen in *Alice in Wonderland*. Annie and her slaves are an imitation of the Queen and her pack of cards.

3 *...they shouldn't be beheaded.* In *Alice in Wonderland*, Alice saves the three cards who are painting red some white roses.



- 4 *...archery...* During the Victorian Era, archery was very popular. Women were allowed to participate in alongside with men. Archery was one of the first organized competitive sports for women. In *Alice in Wonderland*, the Queen competes against Alice in a croquet game.
- 5 *That isn't fair!*. In *Alice in Wonderland*, the pack of cards do everything possible to make the Queen's win.
- 6 *And the moral of this is...* This is a reference to *Alice in Wonderland*, in which the Duchess always seems to find a moral in everything.

14.9 CHAPTER 8

- 1 *Welcome to my barbershop*. This chapter is based on the barbershop paradox, published by Carroll in *The Game of Logic* in 1886. These are the parts that I have used in my narration:
 - *After a bit, Uncle Jim began again, just as we came in sight of the barber's. "I only hope Carr will be at home," he said. Brown's so clumsy. "And Allen's hand has been shaky ever since he had that fever".* The two barbers, Brown and Allen, have an argument about who is the better barber, basing themselves on these defects.
 - *"My dear, but most illogical, brother!" said Uncle Joe. (Whenever Uncle Joe begins to dear you, you may make pretty sure he's got you in a cleft stick!) "Don't you see that you are wrongly dividing the protasis and the apodosi of the Hypothetical? Its protasis is simply Carr is out; and its apodosi is a sort of sub-Hypothetical, If Allen is out, Brown is in. And a most absurd apodosi it is, being hopelessly incompatible with that other Hypothetical that we know is always true, If Allen is out, Brown is out. And it's simply the assumption Carr is out that has caused this absurdity. So there's only one possible conclusion. Carr is in!"* When they arrive to the barbershop, they discover that Allen and Brown are in, but Carr is out. They cannot believe it and they say that is illogical, basing themselves in this reasoning.
 - *How long this argument might have lasted, I haven't the least idea. I believe either of them could argue for six hours at a stretch. But, just at this moment, we arrived at the barber's shop; and, on going inside, we found—* In fact,

when they arrive to the barbershop, they are so concentrated that they do not realize it.

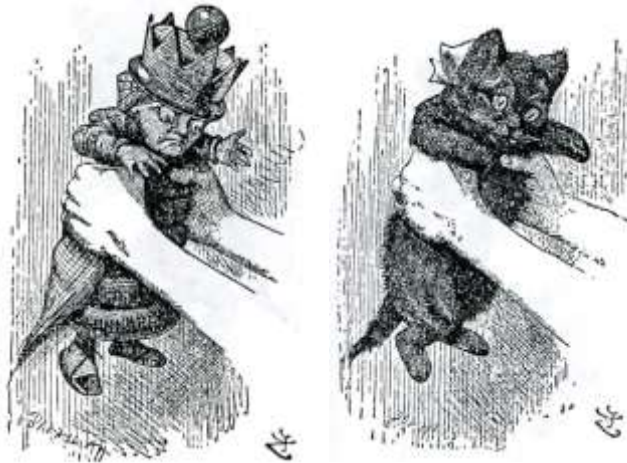
- *"I'll bet you sixpence he isn't!" said I. "Keep your bets for your betters" said Uncle Joe.* Alice identifies with Jacob. On the one hand, he is the youngest boy she has met in Wonderland. In addition, and as it can be seen in this fragment, the older people treat him as he was a fool; in the same way that the Wonderland creatures treat Alice.

14.10 CHAPTER 9

- 1 *"... and surely they were his."* The same real part of the sermon in Carroll's funeral that has already appeared in Chapter 1, this time with a little modification.
- 2 *Rabbits always land on their feet.* In fact, it is said that **cats** always land on their feet.
- 3 *...so he could look at the sky.* This is a reference of Chapter 6 of *Alice's Adventures in Wonderland*, in which the Frog-Footman also stays looking at the sky stupidly.

14.11 CHAPTER 10 & 11

In *Through the Looking-Glass*, Carroll shows how Alice wakes up through two chapters (Chapter 10 and Chapter 11) formed mainly by two drawings:



John Tenniel's Illustrations of Chapter 10 & 11.

With these chapters I wanted to recreate this technique.

14.12 CHAPTER 12

- 1 *...that medicine you have taken.* He is referring to laudanum, which Alice haves in Chapter 1. As explained before, if this Victorian medicine was ingested in large



doses, it produced psychotropic effects. Alice's laudanum ingestion is the cause of her journey to Wonderland.

- 2 *Reginald...* *Alice's Adventures in Wonderland* finishes with Alice's sister, who establishes narrative symmetry and changes the tone of Alice's journey from harrowing quest to childhood fantasy. In my case, it is Reginald who have the function of ending the story from a different point of view.



V. CONCLUSIONS

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"No wise fish would go anywhere without a porpoise."

-Lewis Carroll, Alice in Wonderland: The Lobster Quadrille

Based on my principal objectives and after doing all the points of my project, I have learned enough to extract a series of conclusions that I am going to explain straightaway:

1) After studying the Victorian Era and Lewis Carroll, I can guarantee that the historical context and the author's own ideas **are** reflected on the books of Alice.

While analysing the book, I came up with many references of both things:

- On the one hand, the book is brimming with quotes that remind you that it was written during the Victorian Era. An example of them, and the one which is repeated most throughout the story, it is the importance that was given to be well-mannered, especially if you were from an upper-class family. Alice Liddell precisely was a one of the daughters of a rich marriage, and that is how Carroll described her in his story. This way, we can see a very well-educated Alice in the book, who is always worried about her manners and trying to be polite to others, even though she always end up messing things up.
- On the other hand, we can also see plenty of references to Carroll ideas. As an example, I will take the one that impressed me the most. That is the fact that Carroll didn't like children, but actually he only liked girls as he himself made clear in his letters. Therefore, it is not surprising to find references to this in the book, as we do in Chapter 6 when the little baby boy is transformed into a pig. Pigs are known as dirty creatures, so turning the boy into this animal can be interpreted as a sign of disgust.

2) The books of Alice **have really had** a repercussion in popular culture. In the cinema field there have been made a few movies based on Lewis Carroll novel; starting with the Disney film which almost everyone has seen at least one time



in their life, and ending with Tim Burton, a well-known film director who has also based two of his productions in Alice. Besides, a lot of books based on these ones have been written, although none of them has come to have the same fame as Carroll's one. The music field also has some examples, as "I am the Walrus" by the Beatles (which is the song that inspired me to do Chapter 3), and "White Rabbit" by Jefferson Airplane. Besides, there have been even painted pictures inspired on Alice, for example my cover belongs to Salvador Dalí. Last but not least, there are many quotes in the book that seem familiar to a lot of people without even knowing where they come from.

3) I **have managed to make** an extensive narration, representing a continuation for the books of Alice. After reading both *Alice's Adventures in Wonderland* and *Through the Looking-Glass*, I have written about the return to Wonderland of a grown Alice, where she meets some of the Carroll's characters and others of my own invention. I have used Carroll's game, imitating his style and basing myself in some verbal puns he created. Basically, every chapter of the story has its own finality:

- First of all I have done an introductory poem, as Carroll did in his two books.
- In the first chapter I have applied what I have learned of the Victorian life and of Alice Liddell's life, contextualizing a married Alice in her house and explaining how she lived and how she had to go to Carroll's funeral.
- In the second chapter I have done an introduction of Wonderland, in which Alice meets the first characters. I have also done a Looking-Glass letter, a game that Carroll used.
- In the third chapter I have taken advantage of the books of Alice's influence on the popular culture, basing the plot on a song by The Beatles.
- In the fourth chapter I have narrated a nonsense case, using two of Carroll's most known characters: the Mad-Hatter and the March-Hare.
- In the fifth chapter I have taken the characters out of context, putting them in the middle of the 21th century. Besides, I have created a new character, basing myself in a dialogue of *Alice's in Wonderland* between the Hatter and Alice.
- In the sixth chapter I have imitated Carroll's style of introducing a story inside his own plot. In my case, it is a song about a real Victorian legend.



- The seventh chapter is narrated from the legend explained in the previous chapter. The legend, and therefore the chapter, takes place in a mansion located in Jamaica, which I have had the pleasure to visit. In addition, the characters are a representation of Carroll's typical characters: the Queen of Hearts and her cards pack.
- In the eight chapter I have based the plot in another Carroll's book: *The Game of Logic*, specifically in the barbershop paradox.
- In the ninth chapter I have narrated Wonderland's outcome. It is unexpected and nonsensical, as Carroll would have done it.
- In the tenth and eleventh chapter I have imitated Carroll's style of ending his book *Through the Looking-Glass* with two pictures.
- In the twelfth chapter I have narrated the general story's outcome. The end's tone is changed by Reginald's point of view, just as Carroll did with Alice's sister in *Adventures in Wonderland*.

Finally yet importantly, I would like to mention that my novel has twelve chapter because Carroll wrote also twelve chapters in both books.

- 4) I **have analysed** the verbal puns and I **have applied** some of them in my narration. The books of Alice have plenty of verbal puns, riddles and words out of context, some of them created by Lewis Carroll himself. What I have done is finding them in the book and explaining them when necessary. For example, in chapter 3 when Alice confuses the word tale with tail, or in chapter 7 when the Hatter asks a riddle that has no answer. Later, I have applied some of them in my own book. For example, in chapter 4 when the Walrus confuses the word stop with stab, or in chapter 5 when Time talks using a reference of a song (similar to what Carroll did in his books using references to poems).
- 5) Finally, I **have written** the project entirely in English. Surely, this has had positive effects on me, as becoming more fluent or comfortable with the language. What I am most proud of is that I have written my story in English, as I consider it the most difficult part. Therefore, I would say that the project not only has provided me with knowledge on a subject that I like, but also it has helped me in a more personal way.



VI. NEW RESEARCH WAYS

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"Speak when you're spoken to!" The Queen sharply interrupted her.

"But if everybody obeyed that rule," said Alice, who was always ready for a little argument, "and if you only spoke when you were spoken to, and the other person always waited for you to begin, you see nobody would ever say anything, so that—"

"Ridiculous!" cried the Queen. "Why, don't you see, child—" here she broke off with a frown, and, after thinking for a minute, suddenly changed the subject of the conversation.

-Lewis Carroll, *Through the Looking-Glass*: Queen Alice

As it is well-known, there are thousands of topics that can be treated in a research project, depending mainly on the tastes of the author. From a single project, you can raise other doubts that are too extensive to include in the mentioned project, probably due to lack of time. These are the possibilities worthy of the study that I have considered from the realization of this work:

1. Cinema and literature: to compare the Alice's book to films adaptations that has been made, either the Disney Movie or the Tim Burton's movie.
2. Women in the literature: to study the evolution of women's social history through books written in different periods of time, one of them being the Victorian Era.



VII. SOURCES

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"My name is Alice, but — "

"It's a stupid name enough!" Humpty Dumpty interrupted impatiently. "What does it mean?"

"Must a name mean something?" Alice asked doubtfully.

"Of course it must," Humpty Dumpty said with a short laugh: "my name means the shape I am — and a good handsome shape it is, too. With a name like yours, you might be any shape, almost."

-Lewis Carroll, Through the Looking-Glass: Humpty Dumpty

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With contributions from the likes of thespian Richard E. Grant, social commentator Will Self and author Philip Pullman, at once adoring and provocative this documentary casts a conflicted eye over the creation of Wonderland. Pouring through historical evidence and stories passed down through generations, hear the tale of Carroll's first encounter with the three Liddell girls and the first telling of Alice's tumble down the rabbit hole one summer's afternoon in a boat upon the River Thames. Documentary first broadcast in 2015.

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