FEATURING

KEYNOTE LECTURE

DR. ROBIN J. WILSON

SESSION PRESENTERS

DR. JOSEPH STUBENRAUCH
GUILHERME ALMEIDA
MACKENZIE FITZGERALD
RACHEL KILGORE
DR. DAVID THOMPSON
MACKENZIE SARNA
ERIC AMES
JILLIAN SHAW
DR. LEWIS SAMSON LUMMER
DR. TREY BROWN
SCHEDULE OF PRESENTATIONS

Thursday, October 8

4:00 p.m.  Mad Hatter Tea – Sponsored by the Armstrong Browning Library
           Cox Reception Hall, Armstrong Browning Library

5:30 p.m.  Keynote Presentation – Dr. Robin J. Wilson
           Bennett Auditorium

Friday, October 9
Jesse H. Jones Library | Jones 200

9:00 a.m.  Dr. Joseph Stubenrauch, “Victorian Children’s Books and the Publishing Context of Alice”


9:30 a.m.  Question & Answer Session

9:45 a.m.  Break


10:10 a.m. Rachel Kilgore, “The Math of Language in Lewis Carroll’s Alice in Wonderland”

10:25 a.m. Question & Answer Session

10:40 a.m. Break

10:50 a.m. Dr. David Thomson, “Lifespan Development in the Academy of American Poets”

11:05 a.m. Mackenzie Sarna, “Angry Alice: Insecurity and Breakdown of Meaning in Alice in Wonderland”

11:20 a.m. Question & Answer Session

11:45 a.m. Lunch

12:30 p.m. Eric Ames, “‘Catch Hold of This Rope’: Journalism, Student Performance, and ‘Alice in Wonderland’ at Baylor University, 1924-1974”

12:45 p.m. Jillian Shaw, “Literature and the Visual Arts: A Practical Experience”

1:00 p.m.  Question & Answer Session

1:15 p.m.  Break

1:25 p.m.  Dr. Lewis Samson Lummer, “The Importance of Interpretation and Translation of Lewis Carroll’s Work in American Sign Language”

1:40 p.m.  Dr. Trey Brown, “What is the Matter with the Mad Hatter?”

1:55 p.m.  Question & Answer Session
Lewis Carroll in Numberland
Dr. Robin J. Wilson, Emeritus Professor of Pure Mathematics
The Open University

If Lewis Carroll (Charles Dodgson) had not written the Alice books, he would be mainly remembered as a pioneer photographer. But his ‘day job’ was as a mathematics lecturer in Oxford University. What mathematics did he do? How good was he? This talk describes his life, labors and legacy as an Oxford teacher.
SESSION PRESENTATIONS

Sponsored by the Department of History

Victorian Children’s Books and the Publishing Context of Alice
Dr. Joseph Stubenrauch, Assistant Professor of History
Department of History

This presentation outlines the development of children’s book publishing in order to clarify the context of *Alice’s Adventures in Wonderland*. Publishers of all sorts since the early nineteenth century, from the producers of bawdy and fanciful street literature to the evangelical Religious Tract Society, had identified child readers as a promising group that eagerly sought entertaining images and narratives. During the first two thirds of the century, publishers developed new technical processes to match illustrations and text, creating “toy books” and the first modern picture books. From the start, these publishers had noticed that engravings and, even more prized, color greatly added to the appeal and perceived worth of their products. The market for children’s literature also diversified, including the rise of adventure novels, literary fairy tales, and children’s magazines with serial fiction. Didactic evangelical literature – still one of the largest publishing niches – jostled for attention alongside sea stories, tales of imperial danger, and innovative works like Kingsley’s *Water-babies*. Simultaneously, the further spread of Sunday schools and the formation of “board schools” ensured an ever-growing audience of young readers. The collaboration between Lewis Carroll and the illustrator John Tenniel was thus a pre-eminent example of broader trends in children’s publishing that masterfully paired text with illustration in a fiercely creative and competitive print marketplace.

The Adventures of Alice on Stage: Three Musical Adaptations
Guilherme Almeida, Lecturer & Musical Theater Collaborative Pianist
Department of Theater Arts

Lewis Carroll’s characters and episodes found in *Alice’s Adventures in Wonderland* have inspired dramatists and composers in various journeys to adapt this 150 years-old work. Carroll’s expressions of fantastic literature and his witty character inscription have served as a deep well for stagecraft.

*Alice’s Adventures in Wonderland* has been adapted numerously since its 1865
publication: stage plays and musicals, ballet, featured film and silent movie
and animated movies, opera, to name a few media. Additionally, some
stage theatrical adaptations draw narratives and expanded characters from
Through the Looking-Glass, Lewis Carroll 1871 sequel to Alice’s Adventures in
Wonderland.

This paper will identify and analyze the shared attributes of three musical
stage works, while exploring the unique form and themes of each play in
comparison to one other and to the matrix provided by Lewis Carroll: a
nineteenth-century British work by creative team Henry Saville Clarke (book
and lyrics), Walter Slaughter (music), and Aubrey Hopwood (additional
lyrics); an early twentieth-century American play for children by Harvey and
Harriette Gaul; and lastly the twentieth-first-century Broadway musical by
Jack Murphy (book and lyrics), Gregory Boyd (book), and Frank Wildhorn
(music).

Sponsored by the Honors College

The Linguistic Turn of Wonderland: Finding Sense in Carroll’s
Nonsensical Language
Mackenzie Fitzgerald, University Scholar
Honors College

When Lewis Carroll’s Alice first arrives in Wonderland, she finds herself
at a loss to understand the rules and logic by which this strange world
functions. Her various adventures slowly reveal that the truly baffling part
of Wonderland lies in its close resemblance to the ‘reality’ it simultaneously
defies. Consistently, the objects and occupants of Wonderland fail to adhere
to the rules and behaviors their names would signify in Alice’s reality. More
than merely the absurdity of a young girl’s dream world, this is instead a
sophisticated commentary of the nature of language and its role in society.

What Carroll presents in Alice’s Adventures in Wonderland must be understood
as a two-fold illustration of Linguistic Philosophy, as it presents itself both
in the Ideal Language of Analytical Philosophy and in Ordinary Language
Philosophy. This paper will focus primarily on the works on Ludwig
Wittgenstein and Stanley Cavell, drawing out Wittgenstein theories on the
nature of language, particularly as the basis for reality, and Cavell’s theories
on the meaning of language and its use in separating and uniting individuals.

Through a close-reading of Carroll’s text, specific scenes will be highlighted and analyzed through the framework of Wittgenstein’s and Cavell’s theories. Specifically, the semantic entanglements of the Mad Hatter’s Tea Party will be held against Cavell’s essay collection *Must We Mean What We Say?*, attempting to make sense of the almost verbatim question which Alice and the Mad Hatter pose to one another. Similarly, scenes with the Cheshire Cat and Red Queen, respectively, will be explicated in light of Wittgenstein’s work to illustrate the role language plays in the foundation and social structures of Wonderland, as it creates and recreates the very reality of the fantastical world Alice experiences. By analyzing Carroll’s work in light of Wittgenstein’s and Cavell’s work, it becomes clear that Carroll is addressing theories of linguistic philosophy. Through a young girl’s confusing misadventures in her own fantasy world, he exposes poignant truths about the nature of language and the tenuous foundation it creates for the individual’s understanding of reality and integration into community.

The Math of Language in Lewis Carroll’s *Alice in Wonderland*

Rachel Kilgore, PhD Candidate

Department of English

While many scholars have noted Lewis Carroll’s play with language and meaning in *Alice’s Adventures in Wonderland*, few seem to have discussed the mathematical nature of that play. Carroll treats sentences like equations. His parodies keep the operators (conjunctions and prepositions which indicate relationship), and replace the variables (often nouns, pronouns and verbs). Thus, Isaac Watt’s “How doth the little busy bee/ Improve each shining hour,” becomes, “How doth the little *crocodile*/ Improve *his* shining *tail.*” Carroll makes a formula consisting of parts of speech, relationships, and sounds, and then inserts other words of the same type to create his nonsense. This paper examines the effects of this mathematical treatment of language.

The initial effect is, for a literary audience, disconcerting; by focusing on the formula and the sound of language, the meaning and the sense becomes unstable. Words lose their meanings. At the tea party, Alice performs what in poetical analysis is called an “antimetabole;” a reversal of identical words
within the same grammatical structure; “‘You should say what you mean,’” the March Hare went on. ‘I do,’ Alice hastily replied: ‘at least – at least I mean what I say - that’s the same thing, you know.”’ Keeping the formula, she swaps the variables and produces a different meaning. In calling it the “same thing,” she produces nonsense. As a mathematician, Carroll simply applied the principle that three minus two is not the same as two minus three. This works as poorly in math as in language.

Though the disjoint between words and meaning is the cause for the madness in wonderland, the antimetabole at the tea-party proves that it is not because language is not mathematical, but because the math of language is abused in wonderland. Carroll is not replacing the formulas in wonderland, only the variables, thus proving that the formulas can work, if the right variables or words are plugged in.

This is therefore not a fantasy in the Tolkien and Lewis tradition but rather an inverse of our own world that makes us see the real laws by which language functions, and then makes us long for the restoration of those laws. Like Alice, we also escape a wonderland where curiosity is only teased, to our own land of wonders where curiosity may be satisfied because meaning is discoverable within the fixed math of language.

**Sponsored by the Department of English**

**Lifespan Development in the Academy of American Poets**

*Dr. David Thomson, Chief Analyst for LEAP Analytics*

*Hankamer School of Business*

The present study investigated lifespan writing tendencies among members of the Academy of American Poets (*n* = 411). All original English language poems (*n* = 2,558) available on the Academy website during 2013 were included provided that each poet was represented by at least two poems. Correlations of the age in which each poet published each poem with established indicators of lifespan development were small to moderate (*r’s* from -.11 to .16). Contrary to lifespan development for expository and emotionally expressive writing, poets tended to employ past tense and use less emotionally-valenced language as they aged. Multilevel analysis revealed no significant relationships between publishing age and maturation outcomes, although that process did indicate various curvilinear relations.
I conclude by discussing the implications of automated text analysis on literary analysis of career development, in investigating poetics and determination of expert writing practices in any domain or genre.

**Angry Alice: Insecurity and the Breakdown of Meaning in Alice in Wonderland**

Mackenzie Sarna, Ph.D. Candidate
Department of English

“Curiouser and curiouser!” remarks the bewildered title character of Lewis Carroll’s *Alice’s Adventures in Wonderland*. And this, or something like it, is generally Alice’s response to her strange experiences in Wonderland at the beginning of the novel. However, as the story progresses Alice’s curiosity slowly wears off. She becomes increasingly frustrated with the actions of the inhabitants of the strange world she has fallen into, and by the end of the novel the only thing that holds her back from a constant flood of anger is her size as compared to that of her companions. It is not until she escapes from the nonsense of Wonderland and returns to her own world that Alice is able to regain her equilibrium and return to the attitude of joyful curiosity that she exhibits at the beginning of the novel.

Alice’s interesting journey through curiosity to anger and back again is especially noteworthy when considered in conjunction with the nineteenth-century pursuit of knowledge. *Alice’s Adventures in Wonderland* was published a mere six years after Darwin’s *On the Origin of Species* at a time when the value of fantasy was beginning to be more widely accepted than it had been in the Enlightenment culture of the previous century. As a result, Carroll’s novel considers both the problem of origins that troubled the Victorian mind as well as the potential value of fantasy in assisting his contemporaries in overcoming that trouble.

While it explores these topics, however, *Alice’s Adventures in Wonderland* also acknowledges the potential danger both of discarding past understandings of the origin and value of human life and meaning, and of seeking to escape the world’s order in a fantastic alternative reality. I will argue that Alice’s anger is a natural response to a world without rules. As she experiences the consequences of a world in which rules of conduct (Caterpillar), language (Mad Hatter and March Hare), and criminal justice (Queen of Hearts) are dictated entirely and arbitrarily by the individual, Alice subconsciously recognizes the absurdity that results and responds with anger to that
absurdity. The child only regains her romanticized wonder after returning to her own ordered reality. In this way, the novel suggests that when words lose their meaning and laws become arbitrary, we all end up mad, in both the clinical and emotional senses of the word.

**Sponsored by the Department of Art**

**Catch Hold of This Rope: Journalism, Student Performance, and “Alice in Wonderland” at Baylor University, 1924-1974**

*Eric Ames, Curator of Digital Collections*

*Baylor University Libraries*

Baylor University students have been staging performances of *Alice’s Adventures in Wonderland* since at least the 1920s. In addition to straightforward adaptations staged by theater students, there have been numerous *Alice*-related events such as the “March Hare Social” held in 1924, documented in the pages of *The Baylor Lariat* as “the maddest affair of the season.” For the next eight decades, the *Lariat* will document and comment upon presentations of *Alice in Wonderland* set against various social backdrops: World War II, the Vietnam War, the Civil Rights movement and into the modern era.

This presentation will examine the changing attitudes toward *Alice’s Adventures in Wonderland* as documented in the pages of the *Lariat* from 1924 to 1974. This mid-twentieth century time-frame allows us to explore how the “curious” nature of the *Alice* story can be set against any number of contemporary issues and used as a lens for satire, commentary and outright silliness. Using archival resources from the Baylor University Libraries Digital Collections (http://digitalcollections.baylor.edu), presenter Eric S. Ames will show how Baylor students of five different decades used *Alice’s Adventures in Wonderland* as a tool for self-expression, social criticism and inspiration for shenanigans of all stripes.
The aim of this presentation is to explore ways the visual arts can be used to express ideas found in works of literature, specifically the book *Alice’s Adventures in Wonderland* by Lewis Carroll. Two separate book projects were developed using the pages of *Alice’s Adventures In Wonderland*. They were designed using different fabric art methods, and as such, each explored different ideas, materials and techniques.

The first project employed copies of several pages from *Alice’s Adventures in Wonderland* where cutouts of extraneous words were used to create a version of blackout poetry. I used *Alice’s Adventures in Wonderland* because I knew the vocabulary would be thought provoking. The project was inspired by several blackout examples found online that explored ways to create poetry without doing it the typical way this type of poetry is fashioned. This presentation would explore blackout poetry and its use in my project and how I was able to create something new out of something old. The new poetry formed was limited to what was originally on the pages without the cutouts, but then took what was intended and changed it into something different with a different meaning.
The second project took the leftover extraneous words from the first project and used them to create a different artist’s book. The book format I used was formulated after a trip to the Baylor Library Book Arts Collection. This part of the presentation would further explore what an artist’s book is and different ways it can be made. The process of creating my book would be explored in depth showcasing the methods of construction and reasons for each step. The general idea for this book was to showcase the curious world Alice finds herself in and tries to portray it through several visually confusing elements. For example, individual words float in double-faced pages where sheer fabric covered windows contain visually disorganized groupings of words, unlike the orderly and organized words normally found on book pages. Words float around in space and the viewer is free to choose the sentence he/she would want to compose, whether it makes sense or not. With each turn of the pages the viewer is forced to construct a new sentence and, thus, form a new experience with words that, again, do not make sense. The pages serve to act as windows into the world of Alice’s mind. In essence, these two books portray ways literature and art influence and enhance each other.

Sponsored by the Robbins College of Health & Human Sciences

The Importance of Interpretation and Translation of Lewis Carroll’s Work in American Sign Language
Dr. Lewis Samson Lummer,
Lecturer in Deaf Education & American Sign Language
Department of Communication Sciences and Disorders

Lewis Carrol’s Alice’s Adventures in Wonderland positions a probe for the appropriate interpretation and translation of this classical children’s literature in relationship between these two languages: The U.S. American Sign Language (ASL) and American English. In the book, there are various aspects involving the characters as subjects, which are present with appropriate information for the ASL users. Based on the language analysis, the implications of both language practices would be shared in depth. Implications comprise the issues: gender roles, adult dominance, and role-shifting, involving language parameters: hand shape, orientation, location, movement, and expressions of classifiers and its personification and objectification in ASL. This literature had been shared orally to people
What is the Matter With the Mad Hatter?

Dr. Trey Brown, Lecturer
Department of Environmental Science

In Alice’s Adventures in Wonderland, we assume that the Hatter is “mad”, and not just in the way that the inhabitants (and visitors) of Wonderland are “all mad here. I’m mad. You’re mad”. Instead, we understand that the Mad Hatter (a name given the character after the fact) suffers from a neurological condition. But what was the cause and nature of this madness? It turns out that hat making in the 19th century included an occupational hazard of exposure to mercury (II) nitrate in the preparation of hat felt; an exposure resulting in many of the specific symptoms that Carroll’s Hatter displays. While it is likely that Carroll was aware of afflictions of hat makers, he probably did not know the story of how this compound came to be used – a twist made thanks to a syphilitic felt-maker who cast aside camel urine in favor of the new process, unaware that “a night with Venus results in a lifetime with Mercury.”