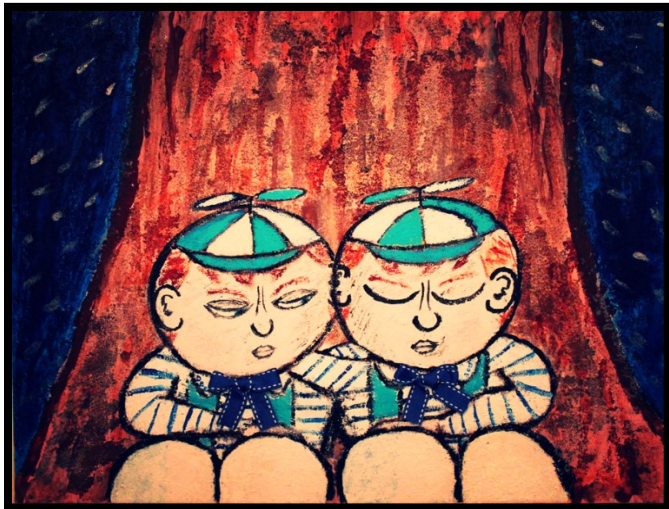


PORTRAITS FROM THE GALLERY OF THE ROYAL PALACE OF HEARTS AT WONDERLAND



By Stylés Akira



*It is hereby ordered, by Royal decree of her Highness, the Queen of Hearts,
that these mirror images of Portraits from the Gallery of the Royal Palace of Hearts at Wonderland
be gifted to Sir George, and Lady Linda Cassady as part of
USC's G. Edward Cassady, M.D. and Margaret Elizabeth Cassady, R.N. Lewis Carroll Collection*

PORTRAITS FROM THE GALLERY OF THE ROYAL PALACE OF HEARTS AT WONDERLAND

The below described works were commissioned to the author by the King and Queen of Hearts for display in the Gallery of the Royal Palace of Hearts at Wonderland. As a member of the Royal Court, I—the artist—have been privileged to observe candid moments of His and Her Royal Highness, court members, loyal subjects, disloyal subjects, palace guests, palace intruders, denizens, regulars, irregulars, passers-by, willy-nillies, and purveyors of heretofore unfortold tomfooleries all together. Due to the unruliness of a most disagreeable pocket watch grown weary of his disposition, which had been given to me as a gift from the Hatter, I spent countless hours (countless because the watch refused to count them insisting that it was his job neither to count, nor keep, nor tell time, rather to watch it as he was a watch) in the Royal Studio and my palace quarters composing likenesses of the Royal Court. Initially I was to compose dislikenesses but after nearly losing the better part of my neck due to the Queen's assertion that her dislikeness was unbecoming of her, it was agreed upon that I should explicitly depict likenesses instead, which was fine in my opinion because I have not the slightest fancy nor inclination for dislikenesses and find them rather appalling all together if you'd rather know the truth of the matter. The one and three portraits obtained for this collection were taken from four of the Gallery's wings: North, South, East, and Anti-East. From the North, amongst the portraits of the Royal Family, I have selected the official portrait of the Queen of Hearts. From the South Corridor, Royal emissaries, the twin brothers Tweedledee and Tweedledum, are pictured sleeping beneath the trunk of their favorite tree in the Palace Grove, after having returned from the Kingdom of Spades 'unimportant business' (it was explained to me that the brothers were traveling 'unimportant business' as they had just concluded their vacation being off important business...no-one was for certain whether unimportant business had been oriented off or on at the time of the painting). From the East Wing His and Her Majesty's Royal Ambassador to the Kingdom of Clubs, Sir Humpty Dumpty, can be seen having recently taken a spill, after falling asleep on the palace wall while spectating one of the Queen's matches of flamingo and hedgehog otherwise known as croquet. Finally from the Anti-East Wing we find a portrait of the little girl named Alice who found her way into the Kingdom of Wonderland on more than one occasion. Having made such a profound impact upon myself and the Royal House, I found it befitting for her representation to be included in this particular set, which was curated as a survey of mirror images taken from the Royal Gallery and through the looking glass for submission to these Wonderland Awards.

My interest in this competition stems from my nursery-aged fascination with the Alice stories, and my subsequent discovery in adolescence that Alice was a real girl and friend of the author who was a mathematician and logician at the University of Oxford. Since that time the complexity of Carroll's work has dogged my consciousness, and the severity with which generations upon generations of critics have analyzed his work and life has only accelerated my enthusiasm. I saw the Wonderland competition as an opportunity to act upon that enthusiasm in a constructive forum with my peers in a discursive exchange of ideas against the backdrop of the academy, which could be no more appropriate in its fidelity to Lewis Carroll's artistic and intellectual sensibilities and the analysis of his work.

I first learned of the competition several days after the 7th annual submission deadline; however I attended the award ceremony as a point of inspiration, and was delighted at the quality and level of creativity of each submission. In preparation for the composition of this collection I reread the original Alice tales and other resources belonging to me which offered interpretations of Carroll and his writings. I viewed the Disney animated version as well as the Tim Burton feature length spin on the original stories. I reviewed the website for the Lewis Carroll Society of North America at www.lewiscarroll.org. I also visited the G. Edward Cassady, MD and Margaret Elizabeth Cassady, RN - Lewis Carroll Collection at USC's Doheney Memorial Library where I consulted notes and commentary for research further explaining the origins of the characters and much of the thought process that inspired their development in addition to much information about the background of the author and his other works. I also viewed first hand documents and materials offering pertinent reference to the work I sought to undertake. This information was invaluable to the production of my own commentary, in addition to being a source of motivation, as it provided an in-depth peer into the ethos of Carroll himself as well as each character I intended to produce. Such insight is imperative when determining the details and intricacies that an artist will choose to incorporate into his or her work.

For me the Alice tales are as much about identity as they are about adventure and mathematical acumen. Not only is the reader held to discern who is Alice? Who is Lewis Carroll? Who is the Queen of Hearts? Who are the Doremouse, March Hare, and Hatter? etc. But we are forced to confront a more severe inquiry within this process. For as all are more than they appear to be in Wonderland and identity is often left to the imagination of Carroll (whom himself doubles as Charles Dodgson by moonlight), the reader then becomes plagued by the inquisition, who am I? Moreover, who or what do I want to be? While this may seem the most naïve and juvenile of introspective analyses, this question which every child is doomed to answer innumerable times during his or her youth, prevails as a thematic centerpiece throughout the stories. In this sense the narratives serve as a device the author has created for the reader's self-assessment. Carroll invites his audience into a world filled with magic and non-sense, offering a return to the glory of youthful innocence, where such questions—which are of the utmost importance but often appear as rudimentary to adults—can only be answered. And so it is from this stance that Carroll's nephew, Stuart Dodgson Collingwood (1899), wrote that Carroll's

stories were written and abundantly enjoyed by children, but may only be truly appreciated by adults. This paradox brings us to the subject of Carroll's magnificent fancy for the art of riddling, which goes hand in hand with his passion for mathematics and logic.

The Alice tales utilize palindromic form and reasoning as a descriptive device throughout. In the first place, the looking glass itself—from which the second book draws its title—is a superb example of palindrome, and it sets a high precedent for the continued use of this narrative form throughout the book. The brothers Tweedledee and Tweedledum are another demonstration of palindrome, as they are essentially idealized as being mirror images of one another. And who might forget the March Hare's insistence that Alice say what she mean, to which Alice replies that she means what she says and this is the same thing. There are many more instances throughout the books as the form is heavily implemented in the foundation of Carroll's ideological framework here. Carroll designed the Alice tales to be read by children, but appreciated by adults, but how can this be? For how should children read and enjoy them if they cannot appreciate them, and how can adults appreciate them if they are not meant to be read by them? Here we see that Carroll is not without a sense of irony. The point is to entrap the reader in a lifelong paradox of tautological engagement with the text, thus becoming one with the narrative, and a distinct part of Carroll's fanciful world of tricks. That is to say that by entering the physical process of reading the books, the reader is metaphorically enacting Carroll's riddle by partaking in this logical conundrum and performance of dramatic palindrome (i.e. being a child and reading a work written for your enjoyment which you cannot fully appreciate because you are not an adult, only to grow and inevitably become an adult who then appreciates the work which is no longer meant to be read for your enjoyment because it is too juvenile). The answer to the riddle is possibly the most significant symbolic gesture which Carroll has committed in his entire literary career, and it is one that he discovered and practiced long before the publishing of Alice. That is, to always remain a child at heart and never allow the innocence of youth to fully escape you. If this were practiced on a wide scale, wars would end much like the Brothers Tweedle ended their dispute, and crimes would be as trivial as those punished by the Queen of Hearts. Therefore, I argue here that Lewis Carroll's greatest contribution to Western culture was not solely the composition of the literary masterpieces comprising the Alice fairytales, but the message he embedded inconspicuously into his narrative as an act of rhetorical drama. In appreciating his work as adults he reintroduces us to the innocence of our youth and forces each of us to reflect upon the answers to those most profound and intriguing questions: "Who am I?" Moreover, "Who do I want to be?"

"OFF WITH HIS HEAD!" – THE QUEEN OF HEARTS

The Queen of Hearts and Meanness Arts, a temper tantrum threw
In fact not only once did she but off both hinges flew
The Knave loathed every word she said; the King dared pierce his crown
"Off with his head!" she screamed as all the numbered Hearts spun round



"Off With His Head" - The Queen of Hearts - acrylic on canvas with deck of hearts playing cards

The Queen of Hearts represents what one may refer to as elitist sociopathy at its finest. She has an unchecked rage and delusional temperament which borders, like all characters in wonderland, on madness. I have here represented the queen's gown with a line painting printed with a heart patterned motif to offset it from the painting's background, from which it is otherwise indistinguishable, and in fact the gown's fabric, notwithstanding its print and outline, is contiguous with the background layer as they are one and the same. I have done this to symbolically demonstrate how the queen is inseparable from the world of 'sheer' madness which she has constructed around herself, which is part of an ongoing theme in the stories of Alice, that is—'sheer' madness. The queen's malcontent is part and parcel to her role as the most challenging antagonist of the story. Her disposition stands in stark contrast to the role of Alice whose innocence and rational sensibility provides an exemplary specimen of the twee delicateness one might expect from a well-bred young lady of Victorian society. The color of the heart suit and therefore the Royal Court of Hearts is red. Here I have depicted the queen and background in a multitude of reds across the spectrum and centered upon hues of the color both dark and light which are most often associated with blood.

As a dealer of death the Queen of Hearts represents the more macabre elements of Carroll's tale; the dark side of playfulness, where tomfoolery interchanges with insanity. Here the Queen dispenses with her subjects by issuing sentences in the form of execution by axed beheading. The moment being portrayed in the painting is precisely one such incident. In the Queen's mind all dissatisfaction coincides with the necessitation for blood drawn from the offender. She is the Queen of Hearts, which is a double entendre for one who may be considered alluring or seductive in nature, though ironically she is neither. Rather, she is repulsive and disdainful. While the Queen is most often assumed to be a caricature of Queen Victoria of the

British Empire, her despotic tyranny is not rooted in a legitimate psychological profile which may warrant detailed introspection. On the contrary, she is an archetype, symbolic of cruel, demanding, and neurotic parents, relatives, teachers, principals, deans, headmasters, bosses, CEO's, heads of state, and so forth.

The deck of hearts¹ is a gesture I have used to juxtapose the figure with its thematic origins. The purpose of this is to place attention on the fact that though the Queen of Hearts playing card is symbolic of a living person², the character from the Alice story is an anthropomorphic iteration of this idealized figure. The idea is that there was a person who became symbolized by an object, only to have that object personified as a breathing, walking, talking individual with thoughts and emotions once again. The validity of this irony is confirmed by the fact that other cards not representative of human beings are also anthropomorphized in the Alice story. With regard to the court cards fixed to the canvas, the King of Hearts has been labeled with the classic epithet, "Suicide King"³. This was done to designate the King as driven mad by the constant outrage of his wife to whom he is atypically subordinate—a notion which is illustrated in the painting by the fact that the Queen's image is unnecessarily smothering half of the King's card.

Meanwhile the Queen has had her card's hearts and letters painted gold to match the outline of her figure. The Knave⁴ of Hearts has been labeled the Knave of Tarts due to his suspected role as thief of the Queen's tarts, which is a premier incident in *Alice's Adventures in Wonderland*, which borrows from the traditional nursery rhyme *The Queen of Hearts*⁵ cataloged and popularized by the Mother Goose anthology. I have depicted the outline of the Queen's profile in raised black and gold acrylic with a partially visible flat white underline. The boldness and multi-coloring of the outline serve several functions. The white is used primarily to bring contrast to the black on dark red, while the gold serves a similar contrasting function, it is also meant to symbolize the regal status of Her Royal Highness. The ermine pattern⁶ of the gown's bustle is layered with gold as well for this same purpose. The painting's outline is layered thick with high textured acrylic medium gel emphasizing the figure's exaggerated form in homage to Tenniel's original black and white sketches which have illustrated the Alice tales since their first publication. Ironically the image of the royal gown and its design in Tenniel's sketch are decidedly taken directly from the traditional design found on the full figure, single-ended Queen of Spades of English playing cards from the Victorian Era and prior. The Queen's pose,

¹ The initial idea for the painting was to have the Queen's figure be made up of the actual cards with transparent layers of paint providing the outline and image details, but this idea was dismissed due to the incoherence rendered as a result of the multitude of shapes and elaborate ornamentation used in the design of playing cards.

² The figure was previously—in French decks from which the English styling was drawn—nicknamed after the Hebrew maiden Judith from the Deuterocanonical old testament of the Catholic Holy Bible who proves her heroism by severing the head of the Assyrian warlord Holofernes through deceit and cunning as he camped in opposition to the Israeli military.

³ The King of Hearts playing card has been alternately referred to as the 'suicide king' due to the figure's pose wherein he is observed holding his sword behind his head at such an angle that he appears to the viewer to be in the act of committing suicide by stabbing himself through the head.

⁴ The Knave playing card, now commonly referred to by the title of Jack (once considered vulgar slang), was the title of the third or fourth ranking court card of each suite in many English decks, depending on the deck. The title was apparently dismissed and changed during transitions leading to the modern standardization of playing cards due to a number of causes, including confusion caused by the placement of initials for each card's rank in the card's corner for fanning visibility, which caused the dilemma of either leaving Kings and Knaves with the same initial of 'K', or Knaves and Knights—Knights commonly being the third ranking court card in many 56 card tarot decks prior to modern standards wherein Knaves were the fourth ranking court card—with the same initials of Kn.

⁵ Carroll's Queen is an adaption of the nursery rhyme figure, which originates as a tale about the idealized woman whose image appears on the playing card. The original *Queen of Hearts* nursery rhyme has a Roud Folk Song Number of 19298.

⁶ The ermine fur pattern was originally produced by stitching the pelts of several winter coat bearing stoat weasels together, as the rodents appear white in the winter maintaining their distinctive black tipped tails. The distribution of ermine is circumpolar in the northern hemisphere, and its hide has been a staple of the fur trading industry for centuries. The coat of the stoat—also referred to as 'ermine'—has been a frequent on the lining of royal garments and a mark of class distinction since medieval Europe. More commonly the pattern referred to as ermine has later been produced as a heraldic field design as well as being produced using painted charges against a quilt of stitched rabbit hides (or other fur hides), and fixed to the lining of garments or used itself as an outer shell.

however, remains truer to the Victorian Queen of Hearts, notwithstanding her outreached arm and pointed finger. In a departure from the original I have closed the subject's eyes applying a brush of golden eye-shadow in an attempt to portray her as having an air of elegance to her demeanor despite her cruel temperament, which I felt slightly more befitting to the figure designated by Carroll in the story and taken from the actual playing card. This most notably stands in distinction to Tenniel's portrayal which depicts gruesome dark eyes imbued with rage and discontent. Also in contrast to Tenniel and as a nod to Carrollian sentiments, I have presented the Queen as a mirror reflection to the original pose, keeping in line with the theme of the looking glass. This directional orientation is also true to that of the single-ended Victorian playing card.

The painting is abundant with texturized forms painted in a thick splattered style rather than with clean lines, which is meant to approximate the childish façade⁷ of Carroll's story by offering a stylized lack of dexterity, as well as symbolizing the violent and unpredictable splattering of blood that one would expect to occur during an actual beheading. The heart motif on the royal gown's print and the coloring of the queen otherwise, are the artist's original design. The gold, again symbolizing royalty, while dark red and black were selected in an effort to suggest the bloodlust and shadow of the caricature's dark nature, respectively. Tenniel's original—using the Queen of Spades as its model—follows the elaborate motifs used for the garments of all royal figures in classic playing cards. Here that design and color scheme have been altered to fit the author's aesthetic tastes and articulate his stylistic insinuations about the literary nature of the subject.

⁷ Dodgson Collingwood (1899) maintains, as historians and theorists thereafter continue to assert, that the naivety portrayed in the Alice Tales through Carroll's non-sense, word-play, and literary whimsy is little more than a highly calculated façade which is underpinned by a virtuosic understanding of both logic and language; "the habit of playing with words which is built upon an accurate conception of their proper use. Lewis Carroll's humor is that of an educated man; it is fun indeed, but of the most refined and exotic. And that is why his books, popular as they are and as they deserve to be among children, can only be fully appreciated by grown-up readers."

POMPOUS CIRCUMSTANCE – HUMPTY DUMPTY

Midst pale façade and ivy vines upon the old partition
A fellow quite rotund reclined despite his premonitions
A lesson learned and soon forgot's a lesson never taught
A fragile egg upon a wall has cast his Doomsday's lot

And so our friend Sir Dumpty sat and quite the view admired
From Wonderland's fine gaze withdrew and surely he retired
And notwithstanding gravity, he folded his extremities
His balance got the best and he went rolling to infinity

And when he woke he found himself, Godspeed toward the grass
A better chance would he have had, had he be made of glass
A cry arose, a scream of sorts, most hideous of sounds
The King of Hearts and all his court and horses gathered round

The Ace of Spades, the three of Clubs, the Diamonds all came too
For Humpty Dumpty cracked his crown, and scrambled eggs won't do
“Again?!” they said, “From prior have you not learned? Is it true?”
“Afraid am I...I must admit...T'was all but for the view!”



Pompous Circumstance: Humpty Dumpty – acrylic on canvas with a half-dozen egg shells

In composing the image of Humpty Dumpty painstaking effort was taken into the consideration of how to depict the subject's form. The term Humpty Dumpty originally was used in English to imply a rotund fellow with short and stocky features. The Humpty Dumpty nursery rhyme⁸ is suspected to have originated as a riddle which was later converted into poetic stanza and passed down in oral tradition, before ultimately being recorded in the anthology of Mother Goose. The answer to the riddle, which is not disclosed in the passage itself, is that Humpty Dumpty is an egg, which is now our common understanding of the nursery rhyme. This undoubtedly informed Tenniel's decision to illustrate Carroll's character as an anthropomorphic

⁸ The original *Humpty Dumpty* nursery rhyme has a Roud Folk Song Number of 13026.

egg with extremities protruding from the egg's lower portion, lacking a distinct neck and torso, with his shirt and tie actually wrapped around the bottom of the egg. This would coincide most closely with the notion of caricature being applied to a stereotypical 'humpty dumpty' being exaggeratedly short, while having round and stocky features.

In J.B. Priestley's (2006) *A Note on Humpty Dumpty* he informs us that Carroll incorporated the nursery rhyme character as a satire on self-important literary critics of the Victorian Era. Proclaiming that he decides the meaning of words, even in their erroneous use, Carroll's Dumpty is a sophisticate who has grown too smart for his own good. With regard to these suggestions I have departed starkly from Tenniel's reference and I have given Sir Dumpty a full torso, with neck, spine, and waist. In this sense I have selected to portray the character as an 'egg-head', denoting a high degree of intelligence beyond the standard connotations of cultural sophistication per se. This form also allowed for a more fashionable wardrobe than the costume issued in the Tenniel sketch. Dumpty's wardrobe was selected from combinations of clothing observed in a comprehensive review of costumes, images, and portraits of gentlemen of Victorian society, and is meant to denote an air of nobility, which coincides with the back-story I have written for the character designating him as a member of the King of Hearts' royal court. The double-breasted frock coat, waist coat, cuffed shirt, tie, nickers, stockings and buckled loafers all speak to the elitist sensibilities that have led to the pompous attitude of the subject.

Dumpty's face was meant to convey a complex and intense character, but also be cruel, and self-possessed in line with Carroll's description. Extensive efforts were taken in the design of the eyes which were intended to be piercing, glass-like and as realistic as possible. The subject's pose is one of desperation as he has just fallen from the proverbial wall, and nearly fatally injured himself once again. Battered and nearly shattered to pieces, Sir Dumpty is now left with an expression of severe vexation on his face, as the outer shell of his head has cracked and now oozes with yolk. He is meant to ironically appear more annoyed than frightened, though startled nonetheless. His hands grasp his head to prevent it from falling apart before the King and his retinue arrive. This pose is also meant to express frustration by the figure's gripping motion, and it means to call attention to the head more generally, as it is the focal point of the character himself, as well as the artwork. The head has been created using a half-dozen egg shells crushed and fixed upon the surface of the canvas and painted over with details in acrylic. The purpose of this was to exaggerate the shell and the consequences of the event of the fall. While the pose is desperate, the facial expression is meant more so to be one of passive outrage. The figure of the anthropomorphic egg is more than suiting to Carroll's character because it represents a highly sophisticated individual (i.e. an individual with an egg head), whose entire existence depends upon that sophisticated head, yet having a fragile exterior upon which the premises of that sophistication are built and held together.

The use of additional, unconventional media (i.e. playing cards, egg shells, sand, book pages, and ribbon) is a continuous motif throughout this collection of portraits, and is meant to provide a layer of textural richness to the artwork by allowing the observer a sense of perceptual depth beyond that of standard canvas paintings. This theme is also carried out as an analogy to the subject source (that is to say, the Alice stories), which delve deeply into the surreal, and as such the use of unconventional media is a philosophical statement by the artist which attempts to complicate and compromise the delineation of the observer's reality from the reality which is produced by the work of art itself. The portrait's background is meant to be the famed 'wall', which here is idealized as belonging to the grounds of the royal castle, though no direct indication of this is made in the portrait. The wall is made of heavy brickwork plastered with

stucco and laced with ivy vines, again alluding to the theme of aristocracy. One might imagine that upon the wall's other side the Queen of Hearts is engaged in yet another game of flamingo and hedgehog, or croquet if you will. The scene and subject all come from the English tradition of the nursery rhyme. The tones of the vivid color pallet were all selected by the artist, as were the details of the facial features, the pose, the wardrobe and the scenery.

It is noteworthy to mention that while arraying his own cast of characters (e.g. the hatter, the caterpillar, the Cheshire cat) Carroll took no reservation in incorporating traditional figures of British folk culture in his work. Of the four figures comprising this collection: the Queen, Humpty Dumpty, the Brothers Tweedle, and Alice, the first three stand in contrast to Alice as being drawn from the folk tradition. These characters were selected in the particular interest of not only applying an artistic spin to Carroll's work, but to reimagine and offer a contemporary analysis of these longstanding figures of Western literature, as characters peculiarly employed by Carroll due to their significance as cultural archetypes in their own right. Meanwhile, as the titular figure of the stories, Alice has become the defining symbol of Carroll's legacy and so is here presented as his greatest contribution to the archetypal canon of Western cultural and literary characters, in juxtaposition to these pre-established figures also utilized by the author.

BROTHER'S KEEPERS – TWEEDLEDEE & TWEEDLEDUM

The Brothers Tweedle took to rest in lieu of war they'd started
Once crow had fled, and Alice sped, to slumber soon they parted

Before they did Dee said to Dum, "Away into the deep"
The twin agreed and soon indeed his head fell on Dee's cheek

Dee glanced before his arm wrapped 'round the shoulder of the sleeper
For Tweedledee and Tweedledum each one his brother's keeper



Brother's Keepers – The Brothers Tweedle: Tweedledee and Tweedledum – acrylic on canvas with sand and ribbon

Tweedledee and Tweedledum⁹ are presented here resting beneath their favorite tree. They are the Yin and the Yang interchangeably and irrespectively. They are the symbol of balance and they are the distant relations of Humpty Dumpty. They are his companions and they are the gravity which moved him to and fro before he meets his fate. They become unbalanced. They are children who war with play things and they are the inner turmoil in all of us that wants us to escape but constantly grapples with the harshness of reality. They are one character representative of the dissociative properties of the human personality. Beyond the looking glass, Tweedledee and Tweedledum are the supreme metaphoric exemplification of palindrome in the Alice stories and they are enantiomorphs. Specifically they are the brains left and right hemisphere, but they are also a testament to the novelty of identical twins and the unique attributes that occur within this natural mode of human duplication. Consider the name Tweedle. If they are brothers, in actuality by English tradition, they should have the same last name rather than the same first name, but they are Tweedledee and Tweedledum rather than Deetweedle and Dumtweedle.

Carroll had a detestation for little boys, which he displayed blatantly in the scene with the Duchess as the baby boy suddenly is discovered to be a baby pig who happily walks off into the forest. However, he seemed to be somewhat sparing of Tweedledee and Tweedledum. In

⁹ The original *Tweedledee and Tweedledum* nursery rhyme has a Roud Folk Song Number of 19800.

Carroll's poem *The Two Brothers*, the title characters may be idealized as a precursor to Tweedledee and Tweedledum. Carroll makes no distinction about the ages of the brothers, older or younger. In-fact he merely designates that they attended school together. From this we may infer that they could be twins, or in any case a similar pair of warring male siblings enraptured in the musings of youth (Carroll 1853, pp.18-24). The Tweedles have elsewhere been referred to as adults; however, I have depicted them here as near infants resting beneath their favorite tree amidst the starry night sky of Wonderland.

The stylistic motif of the painting follows the simplicity of the others in the set; however this portrait was textured with sand from Santa Monica Beach as a tribute to the contest origins being from Southern California. The sand was used explicitly for dramatic effect, especially in adding a layer of depth to the bark of the twin's favorite tree. The intention here was to make the tree as robust as possible in an effort to suggest the protective role which nature, in the form of the tree, offers the boys when they are in search of comfort. The painting ultimately offers a commentary on our sameness as individuals of the human species, and our indebtedness to the Earth for the lives we lead. The night sky offers strong contrast to the bright teal and white schoolboy outfits worn by the twins. I have selected carbon blue and teal in combination to represent their masculinity and vividness of youth, respectively. The propeller hats and suspenders were the artists own design. The boys' rotund heads are also meant to suggest youthfulness. Their squashed faces blushing with slightly pouted lips suggesting innocence. Dotted blue ribbon was used for the bow ties, keeping consistent with the theme of reality encountering art.

THE LITTLE GIRL – ALICE

The little girl gone to and fro to Wonderland she came
The little girl believed in us, in her we did the same
Through rabbit hole and looking she passed to play the game
How sensible a little girl, and Alice was her name



The Little Girl – Alice – acrylic on canvas and pages of Alice's Adventures in Wonderland and Through the Looking Glass and What Alice Found There with ribbon

Alice Liddell was the child muse of Charles Dodgson, who became the protagonist of Lewis Carroll in his Alice stories. The character is admittedly naïve due to her youth, yet brave, noble, witty, and compassionate throughout the tales. Her character has symbolized heroism for over a century; so much so that it is preeminently the adventures of this particular character for which Carroll has been immortalized in the Western tradition. Her purpose for inclusion in this collection was primarily as a unifying link and closing statement to the other three portraits as the starring figure of the stories. Rather than following Tenniel's lead I have selected to use the true image of Alice Liddell to illustrate the final scene. Here I have fixed pages from an actual copy of *Alice's Adventures in Wonderland* and *Through the Looking Glass and What Alice Found There* to the canvas, again in the pursuit of Carroll's surrealism. The portrait is meant to elicit a dreamlike state as Alice stands in a pose of curiosity as the pages of the book are ripped open to reveal background from the other three paintings. I have selected custard yellow as the color for Alice's dress with green accents, green ribbon, and white and blue apron, and white and blue striped socks. This was done to support the authenticity of the true Alice as a contrast to the blond haired Alice wearing the well-recognized blue skirt popularized in the mainstream. The outfit in general and its design are typical Victorian clothing true to those depicted in Tenniel's illustrations. The bow was produced from a strand of green ribbon and was used, like the above mentioned artifacts to lend a sense of gravity to the painting.

THE GENEALOGY OF HUMPTY DUMPTY AND THE BROTHERS TWEEDLE

Eenie Meenie Miney and Moe were cousins with Hickory Dickory and Doc. Doc was the long lost mother of Lady Swan, who in her youth had been known as the Ugly Duckling, and in turn gave birth to one egg which she named Duck, in homage to her tumultuous upbringing, being raised as a Duck. Duck grew up and later married Duck and had also one offspring. Mother Goose who 's parents were Duck and Duck—which is by chance where we derive the phrase Duck Duck Goose—gave birth to a pair of eggs the first of which was Lumpty Dumpty, making the second Twittle Dittle. Lumpty betrothed and wed Clumpty (néé Umpty) who was the third laid egg of Madam Goose, French roommate of Mother Goose at Cambridge. Meanwhile, Dittle wed Twattle Dattle who was the first born of the Spanish Contessa Donna Pato, and because of each of their fondness for their last names (being fatherless and having not received familial surnames from their mothers who lay unfertilized eggs which hatched to become round shaped people rather than chicks, ducklings, or goslings), decided to forgo traditional convention of the bride taking the last name of the groom, and so exchanged first names (thus we arrive at the names Tweedledee and Tweedledum, rather than Deetweedle and Dumtweedle). Clumpty and Lumpty soon gave birth to their one and only egg whom they named Humpty. Twittle Dittle and Twittle Dattle gave birth to a girl named Twittle Ooh who grew up and married Sir Tweedle Aah. They in turn gave birth to Tweedle Doo, who then wed the lovely Tweedle Da, and together they conceived the infamous twins of Wonderland in the month of June, whom we know as Tweedle Dee and Tweedle Dum.

