Innocent Artists:
Creativity and Growing Up in Literatures of Maturation, 1850 – 1920

A Dissertation Presented for the
Doctor of Philosophy
Degree
The University of Tennessee, Knoxville

Whitney Elaine Jones
August 2014

Copyright @2014 by Whitney Elaine Jones
All rights reserve

DEDICATION

To the quiet girl who found a voice.

ACKNOWLEDGEMENTS

I would like to express my sincere gratitude to my dissertation committee, whose combined dedication to this project and to me has been inspiring and humbling. To Dr. Billone, who encouraged me to think outside the box and to assert my expertise, and who gave me the opportunity to teach some of the best students I have encountered while collaborating in the classroom with brilliant faculty and fabulous graduate students. My thanks goes also to Dr. Henry, who refused to let me produce anything other than my best, and for knowing, better than I did sometimes, how good my best was. I cannot thank Dr. Seshagiri enough for being calm, collected, and brilliant at each turn of this project, and for encouraging the same traits in me when I felt my most frazzled.

Because this project is about growing up I must also thank my parents, siblings, grandparents, aunts, uncles, and cousins who unfailingly think better of me than I do of myself. You build the image of me I hope to live up to. You yourselves, by the kind, passionate, and intellectual lives you live, inspire me daily. Also, I must acknowledge the professors I had at the University of Central Arkansas, who instilled in me an unquenchable drive to *know*, to *sing*, and to inspire others to want to *know* and *sing* as well.

An eternal thank you to the triumvirate, whose courage, love, and unfailing professionalism has helped me through the last five years. You read draft after draft and helped me find my voice. You shared with me wine and laughs and sun drenched days in the square, working or not working, but always supporting one another.

Finally, but perhaps most importantly, I could not have survived even under the triumvirate's ministrations if it were not for Brian Francis, who watched books take over every corner of the house and of my mind, who knew how to distract me from anxiety and how to get me to play when I needed it most. He is my own personal comedian, accountant, cook, space heater, and chauffer and I could not have done any of this without him. I hope someday to have the opportunity to be for you what you have been for me.

ABSTRACT

This project combines three subgenres of the novel—children's literature, the B*ildungsroman*, and the *Künstlerroman*—under a new comprehensive category I term "literatures of maturation," or texts that share a concern with the inner and outer formation of the individual, with growing up, and with childhood. By reading British literatures of maturation from both the Victorian and modern eras (that is, within the time frame of the Golden Age of children's literature), I reveal that, creativity disrupts literary plots of growth and development, and that social integration and artistic maturation battle for dominance in the child's journey to adulthood, resulting in a narrative and in a developmental outcome that reflects the changing historical plot of childhood itself. When the recognition of adolescence as a developmental stage interrupts the linear historical plot of maturation at the beginning of the twentieth century, so too does creativity's disruption of fictional plots of maturation increase, causing a shift from the social integration of the *Bildungsroman* to the artistic triumph of the *Künstlerroman*.

This study is organized by gender and time because these two contexts greatly affect patterns of maturation. The four major chapters of *Innocent Artists* read a *Bildungsroman* or a *Künstlerroman* and a work of children's literature that fall between, or right outside of the dates 1850-1920. Each combined reading shows how the necessity of social maturation suppresses the child's creativity or how the child flees the social in pursuit of artistic maturation. Addressing the centrality of the creative child and the process of growing up in literatures of maturation reveals how changing historical plots of childhood reorganize literary genres and how the creative child's liberation from narratives of social integration and from adulthood itself is crucial for the formation of the *Künstlerroman*.

TABLE OF CONTENTS

INTRODUCTION Literatures of Maturation and the Plot of Childhood 1
The Creative Child 4
The Victorian *Bildungsroman* and the Linear Pattern of Growing Up 9
The Modernist *Künstlerroman* and the Fragmented Pattern of Growing Up 16
The Golden Age of Children's Literatures and Shifting Patterns 23
CHAPTER ONE The Creative Victorian Boy: Romantic Artist or Man in Training 29
David Copperfield's Fairy Tale Terrors 37
The Princess, The Goblin, and Getting Lost 57
CHAPTER TWO The Creative Victorian Girl: Creative "Counternarratives" of Female Maturation 75
Creative Madness in Jane Eyre 83
The Madness of the Child Mind in the Alice books 102
CHAPTER THREE Twentieth-Century Creative Boys: Imaginative Flights into Childhood 119
Peter Pan and the Play Pattern 125
Stephen's Epiphanic Play 140
CHAPTER FOUR Twentieth-Century Creative Girls: Creation, Procreation, and Narrative Play 158
From Doll Child to Eternal Child 165
Broken Games 179
CONCLUSION: Innocent Artists 202
WORKS CITED 211
VITA 238

INTRODUCTION
Literatures of Maturation and the Plot of Childhood

The Golden Age of children's literature (1860 - 1920) is loosely bookended by two works written for adult audiences, but that are concerned with childhood, creativity, and the process of growing up: William Wordsworth's autobiographical poem *The Prelude* (1850) and Katherine Mansfield's autobiographical modernist short story "Prelude" (1918). During the almost seventy years between these two "preludes," a bevy of creative children appeared in literary genres concerned with growth and maturation, such as the *Bildungsroman*, the *Künstlerroman*, and Golden Age children's literature. Creative child characters like David Copperfield, Arthur Pendennis, Aurora Leigh, Maggie Tulliver, Alice, Kim, Peter Pan, and Stephen Dedalus (to name a well-known few) negotiate their artistic impulses and aspirations as they journey from childhood to adulthood.[1]

Despite a proliferation of artistic children during this seventy year period, and even though the *Bildungsroman*, the *Künstlerroman*, and Golden Age children's literature have been the subjects of diverse and copious criticism, little work has been done to study children's literature alongside the *Bildungsroman* or the *Künstlerroman*. Those who study the *Bildungsroman*, such as Franco Morretti, George Levine, Susan Fraiman, and Gregory Castle, and those who study children's literature, such as Claudia Nelson, Peter Hunt, and Marah Gubar, restrict for the most part their analyses to one of these two genres and in doing so continue to

[1] Charles Dickens' *David Copperfield* (1850) and William Makepeace Thackeray's *The History of Pendennis* (1850) feature protagonists who build fantasies instead of facing reality, Stephen Dedalus from James Joyce's *A Portrait of the Artist as a Young Man* (1916) and Dorian Gray from Oscar Wilde's *The Picture of Dorian Gray* (1890) defy social convention and devote themselves entirely to art. Children's literature also features child characters like Lewis Carroll's Alice of Wonderland fame (1861, 1867), George MacDonald's Curdie and Princess Irene from the Princess books (1870s), J.M. Barrie's eternal boy Peter Pan (1911), and Edith Nesbit's fictional siblings who transform the mundane worlds around them into fantasy lands through the power of their imaginations.

uphold the division between adult and children's literatures. While critics of children's literature often appropriate the "adult" literature of Dickens and Brontë in their discussion of the child figure, this sort of crossover is not reciprocal for critics of the *Bildungsroman,* with the exception of the *Alice* books; authors like Moretti and Fraiman, constrained by the problematic and ever-shifting definition of the *Bildungsroman*, do not discuss children's texts of the nineteenth century.[2] Criticism of the *Künstlerroman* has developed from Maurice Beebe's male-centric *Ivory Towers and Sacred Founts* (1960) to include feminist investigations of the fictional female artist by Susan Gubar, Rebeccca DuPlessis, and collections of essays such as *Writing the Woman Artist* (1991) edited by Suzanne W. Jones. Most recently, *Portraits of the Artist as a Young Thing in British, Irish and Canadian Fiction after 1945* (2012) edited by Anette Pankratz and Barbara Puschmann-Nalenzave continues feminist readings of contemporary *Künstlerromanen*. However, critics have paid little attention to the child's role in the artist novel or to the artist's novel's connection to children's literature.[3]

However, there exists a growing trend to illuminate links between children's literature and "adult" forms of literature. Juliette Dusinberre's *Alice to the Lighthouse* (1987) and Betty Greenway's edited volume of essays, *Twice-Told Tales: The Influence of Childhood Reading on Writers for Adults* (2005), both seek to yoke children's and adult's literature, emphasizing the influence of children's texts on adult authors, though they do not study children's and adult genres together. Adreinne E. Gavin's collection of essays, *Childhood in Edwardian Fiction: Worlds Enough and Time* (2009), bridges the gap between children's and adult literature by

[2] A notable exception is Susanne Howe, who identifies Thomas Hughes' *Tom Brown's School Days* as a *Bildungsroman*.

[3] Critics like Robeta Seret acknowledge childhood as a crucial stage in the *Künstlerroman*, but identify it as a necessary part of retrospection, a psychological hurdle the artist must overcome in order to artistically mature. Recently, in an essay on Margaret Atwood's *Cat's Eye*, Christiane Bimberg has recognized that artistic identity may stem from the childhood self, but she focuses her discussion of identity formation less on the nature of the childhood self and more on how "the body, art, biology, and the city" work together to form her identity and her art during childhood.

investigating childhood in well-known texts aimed at both audiences. However, while the collection urges readers to consider works for children and works for adults together, it does not offer a comprehensive category of study that blurs the barrier between works written for children and works written for adults.

In this dissertation, I use the figure of the creative child to align texts from the *Bildungsroman*, the *Künstlerroman*, and children's literature, acknowledging them as examples of a more inclusive generic category—"literatures of maturation." By studying these three genres together, I offer a more comprehensive understanding of the process of maturation during the Victorian period and the early twentieth century and reveal that reading texts written for children alongside those written for adults is imminently valuable, that it can illuminate patterns and connections heretofore shadowed by generic divisions. Using the term "literatures of maturation" reveals how the thematic concerns of the *Bildungsroman*, the *Künstlerroman*, and children's literature converge between 1850 and 1920. In this dissertation, I use "literatures of maturation" to make three points: 1) the literary plot of growth and development in literatures of maturation reflects the concurrent historical plot of growth and development, 2) artistic maturation and social integration oppose one another, and 3) the literary child chooses one over the other depending on the time in which a text was produced, a developmental choice that affects the genre of the text. I argue that while Victorian texts feature creative children who play with and then reject artistic growth, growing up and conforming to the expected linear narrative of maturation that ends in adulthood, early twentieth-century works feature creative children who reject social growth and subvert the linear plot to adulthood, remaining children. The shift at the end of the nineteenth century in literatures of maturation from social integration to prolonged

creative childhood produces a shift from the *Bildungsroman* to the *Künstlerroman*, suggesting that the creative child is crucial to the formation of both genres.

In each of the four major chapters of *Innocent Artists*, I read a *Bildungsroman* or a *Künstlerroman* and a work of children's literature that fall between, or right outside of the dates 1850-1920: Charles Dickens *David Copperfield* (1850) and George MacDonald's Princess books (1872, 1881); Charlotte Bronte's *Jane Eyre* (1847) and Lewis Carroll's Alice books (1861, 1867); J.M. Barrie's *Peter Pan* (1911) and James Joyce's *A Portrait of the Artist as a Young Man* (1916); and, Francis Hodgson Burnett's *A Little Princess* (1905) and a selection of Katherine Mansfield's New Zealand stories, "Prelude" (1918) and "At the Bay" (1922). Each combined reading shows how the necessity of social maturation suppresses the child's creativity or how the child flees the social in pursuit of artistic maturation and triumph. Addressing the centrality of the creative child and the process of growing up in literatures of maturation reveals how changing historical plots of childhood reorganize literary genres and how the creative child's refusal of social integration and of adulthood itself is crucial for the formation of the modernist *Künstlerroman* at the beginning of the twentieth century. The figure of the creative child is central to understanding how the process of social and artistic maturation in fiction mirrors the historical process of growing up during the Victorian period and in the early twentieth-century.

The Creative Child

The creative children in the Victorian and early twentieth-century texts discussed here are artists, children who will become artists, and children whom readers are encouraged to think of as artists. For these fictional children, creativity—expressed as play, storytelling, songwriting, or artistic vision—disrupts the process of social development and integration in literatures of

maturation. While the adult has a set identity defined by a single particular job, gender, or relationship, the creative child can navigate across multiple identities that the adult cannot.[4] For the creative child, the adult's narrow identity is unappealing, even terrifying. The creative child does not willingly move into the confines of set adult identity, but shifts fluidly between various and opposing, normative and deviant selves, accessing all personalities and places at once, defying normative adulthood, and ultimately disrupting the process of growing up.[5]

Because childhood creativity allows access to a multitude of personalities and scenes, through play and pretend, it is integral to adult artistic creation, which requires the adult artist to inhabit, if only temporarily, other identities and places. The connection between art or the artist and the child appears in multiple and important works in the nineteenth century, most notably in William Wordsworth's autobiographical poem, *The Prelude*, which follows the growth of the poet's mind from childhood forward. Wordsworth's poetry encouraged a constant connection between child and adult, a relationship in which child and adult are "bound" all their days ("My Heart Leaps Up"). Writing in 1859-1860, Charles Baudelaire echoes Wordsworth's attitudes towards childhood in an essay entitled "An artist, man of the world, man of crowds, and child." Baudelaire emphasizes the natural connection between the artist and past childhood, claiming that artistic "genius is no more than childhood recaptured at will" (105). For both Wordsworth

[4] In *The Way of the World* (1987), Franco Moretti differentiates between childhood and youth. He identifies childhood, at least in English *Bildungsroman*, as idealized and institutionalized and "youth" as a stage of "indefiniteness, social and spiritual mobility" characterized by a "'giddiness of freedom'" (184-85). Moretti's differentiation between childhood and youth recognizes the cultural work done on children, at young ages, to stabilize social integration into acceptable adult roles. However, in literatures of maturation, the creative child shares with Moretti's "youth" similar qualities of "indefiniteness" and "mobility" because of her creativity, and so must navigate the narrative of social integration while reveling in a "giddiness of freedom" produced by creative power.
[5] My discussion of the creative child as disruptive to normative patterns of growing up aligns my reading with other critics, such as Jacqueline Rose and James R. Kincaid, who have examined the child's value to the adult as a constructed "other." Recently, Queer theorists (Katherine Bond Stockton, Kenneth Kidd, Steven Bruhm and Natasha Hurley in particular) have also exhibited increased interest in the figure of the fictional child as "other," particularly as a sexual transgressor of hetero-normative gender roles. My discussion of the disruptive creative child suggests that creativity can lead to sexual transgression (because sexuality is a crucial part of growing up), but emphasizes creativity as the catalyst of such transgressions.

and Baudelaire, the adult artist recollects or recaptures childhood's creative power, harnessing it for adult artistic production. Critics have also recognized the connection between child and art. In *Romanticism and the Vocation of Childhood* (2001), Judith Plotz notes that this bound relationship centers on the Romantic child as a "symbolic representative of the creative mind and the repository of creative power to be reclaimed by the retrospecting adult self" (13). As Baudelaire and Wordsworth suggest, and as Plotz points out, adult art may require a reconnection with lost creative childhood.[6]

However, an understanding of the child as a powerful creative vessel lost to the forward movement of time and so lost to the adult artist, except through retrospection, reveals a maturational conundrum: the artist's retrospective reconnection with past creative childhood creates a temporal backward movement that opposes the forward moving process of growing up. Plotz explains that the artist's reconnection with childhood is self-protective, an escape from the "shocks" of a swiftly changing world (39). She describes this regression in the face of progress as "growing down," a process that allows the adult to "insulate himself as a child self from the shocks of history and also ally himself in fellowship with true timeless childhood" (39). Plotz reveals that not only does the Romantic child demonstrate a creative power that tempts the artist to reconnect with the past, but childhood itself becomes an enticing safe space. In order to access this safe creative space, however, the artist must "grow down," a significant regressive movement that counters the forward progress of growing up.

The retrospective, or perhaps regressive, adult search for a reconnection with a lost creative past is not without its consequences. When the child and man are "bound each to each,"

[6] But the relationship between art and the child does not merely favor the adult. As Douglas Mao reveals in *Fateful Beauty* (2008), late nineteenth and early twentieth-century artists and educators recognized the salubrious effect art, and particularly aesthetic environments, could have on the development of the child. It would appear that the child and art, creativity, are symbiotic; while art shapes the child, the child makes art possible.

the forward process of maturation stops; if the adult artist seeks the creative child in the past, moving backward through memory like the adult poet narrator of *The Prelude*, then he fails to move forward into the future. The artist's preoccupation with childhood creativity affects the child artist as well, particularly the child artist's progress toward adulthood. Plotz recognizes the Romantic child's danger to the process of maturation, illuminating a relationship between historical and literary childhoods. Discussing Romantic poets' experiments in raising children through Romantic philosophies, she identifies Samuel Taylor Coleridge's son, Hartley, as a case study in a "vocation of childhood" that is more "life-evading" than developmentally productive (40). She notes, "Adorable, brilliant, active, ethereal, the Romantic child role offered no way for Hartley to grow" (250). In this real life example of Hartley, the literary Romantic vision of a "bound" relationship between man and boy, adult artist and creative child, ultimately opposes the reality of the forward process of growth and maturation as well as the individual's movement into the social sphere of adulthood. The fictional creative children of literatures of maturation wage the same battle between childhood imaginative power and social integration as Hartley did, risking their adult futures by clinging to their creative presents.

While the adult artist's desire to reconnect with a creative childhood past may inhibit forward movement into the future, the creative child, still in the process of growing up, disrupts a linear narrative of growth and maturation in a different yet equally imaginative way. For the creative child, whose art is play, games impede maturational progress, disrupting the process of growing up. The child's art is less formal and more impromptu than a written story or a structured painting; the child's art is play, particularly the game of "pretend," which becomes a crucial means through which the creative child disrupts the narrative of development. Theoretical work on play has noted the connection (or disconnection) between the playing child and art. In

the essay "Creative Writing and Daydreaming" (1911), Freud observes, "every child at play behaves like a creative writer, in that he creates a world of his own" (437). The creative writer, Freud notes, "does the same as the child at play. He creates a world of phantasy which he takes very seriously" (437). Similarly, Johan Huizinga, in his seminal work on the nature of play, *Homo Ludens* (1955), recognizes that play has a "profoundly aesthetic quality" (8) that "creates order, *is* order," through the temporary but complete commitment to the game while it lasts. Play, then, is not only a creative act, but an entirely serious one as well, particularly for the youthful participants.

Artists and theorists agree on the similarity between the child at play and the artist at work, but they disagree on play's function in the process of growing up. Freud echoes Wordsworth, suggesting that "child's play is determined by … a single wish… the wish to be big and grown up" (432).[7] Huizinga, on the other hand, argues that the very nature of play resists the settled identity of adulthood, resists the trajectory of forward growth to a single set goal. He defines play, instead, by its "limitedness," "repetition," and "freedom" from cultural obligation (9,10). While the game is bound within certain restraints or rules, there are no limits to what roles are played or to how often the game is repeated, ultimately allowing the child freedom within the temporary and spatial limits of the game. I suggest that Huizinga's recognition of the limited, repetitious, and thus limit*less* nature of play explains the desirability of childhood as a creative state, a liberating state preferable to the increasing pressures of fixed adult identity.

[7] Wordsworth's *Ode: Intimations of Immortality* characterizes play as mimicry of the adult world, as practice for future adulthood: "See, at his feet, some little plan or chart, / Some fragment from this dream of human life, / Shaped by himself with newly-learned art; / A wedding or a festival, / A mourning or a funeral; / And this hath now his heart, / And unto this he frames his song: Then will he fit his tongue / To dialogues of business, love, or strife; / But it will not be long / Ere this be thrown aside, / And with new joy and pride / The little Actor cons another part; / Filling from time to time his 'humorous stage' / With all the Persons, down to palsied Age, / That Life brings with her in her equipage; As if his whole vocation / Were endless imitation" (91-108).

In an essay entitled "Child's Play" (1878), Robert Louis Stevenson connects the freedom of play to its seriousness and recognizes play as a defining difference between child and adult. It is instinctual and vital; child's play "breaths him [the child], and he no sooner assumes a passion than he gives it vent" (35). For Stevenson, play *is* childhood, and this quality separates it from adulthood so that the child and the adult live entirely in "different worlds" (34). Stevenson explains the difference through a personal anecdote about "cold mutton" that reveals the child's ability to see even a disagreeable dinner as an adventure, to "weave an enchantment over eatables" (30). The adult, on the other hand, remarks Stevenson, finds no imaginative adventure in the disagreeable: for the adult, "cold mutton is cold mutton all the world over" (30). Stevenson's observation that play "breathes" or creates childhood itself contradicts the famous Wordsworthian claim, later supported by Freud, that play socializes the child, that it is a means through which the child explores and learns adult identities. *Innocent Artists* builds off not only Huizinga's explanation of play, but Stevenson's as well. The *Treasure Island* author admits to the intense connection between creative childhood and adult art, but insists that even the artist's movement into adulthood negates the child's creative powers of play. Play is the basic quality that separates childhood from adulthood, and so becomes the child's means of delaying adulthood, of halting the process of growing up. Play is the child's art and the creative child uses the multiplicity of play, the limitless repetition of games, to defer the restraints of a singular and fixed adult identity, to disrupt the processes of social integration and growing up.

The Victorian *Bildungsroman* and the Linear Pattern of Growing Up

While the examples included in this dissertation as literatures of maturation feature the battle of the creative child against social integration, they do not all share the same maturational outcome. Some narratives more successfully excise disruptive creative energy from the text so

that the fictional child can grow up and socially integrate. In literatures of maturation written during the Victorian period—including the Victorian *Bildungsroman* and nineteenth-century Golden Age children's literature—the creative child eventually abandons creativity in order to achieve social maturation. In literatures of maturation written during the early twentieth century—including the modernist *Künstlerroman* and Edwardian Golden Age children's literature—the creative child retains both creativity and childhood, fulfilling a narrative of artistic maturation. The maturational outcomes of these genres as well as the literary structures that express them may reflect the changing historical plot of childhood between 1850 and 1920.

A subgenre of the realist novel, the English *Bildungsroman* of the Victorian period depicted the growth of its protagonist as the movement from alienated childhood past to socially integrated adult future. The *Bildungsroman* and the English *Bildungsroman* in particular emphasize "formation… 'cultivation,' education and refinement in a broad, humanistic sense," including aesthetic and artistic development (Hardin xi). However, critics have also suggested that the outcomes of these narratives that seek balance between spiritual and cultural formation are in themselves testament to the overwhelming shaping power of the cultural status quo. According to Richard Salmon, the English *Bildungsroman* "end[s] in a compromise between the desires of the individual and the normative values of existing society" (91). He suggests that this compromise identifies the *Bildungsroman* as an "inherently conservative genre" (91). In *The Way of the World*, Franco Moretti argues that the English *Bildungsroman* is perhaps more "compromised" and conservative than its European cousin. Moretti is "struck by the stability of narrative conventions and basic cultural assumptions," by the "conformity" to social conventions found in Victorian *Bildungsromane* like *Jane Eyre* and *David Copperfield* (181). These texts, he points out, "fus[e] together 'tradition' and 'progress'" so that the maturational outcome of the

Victorian *Bildungsroman* is conservative, identifying individual progress and growth by how successfully the protagonist adheres to traditional roles and identities (185).

Moretti's claims for the conventionality of the Victorian *Bildungsroman* may not address the rebellious presence of a creative child, but they do reveal the trend in these texts for adulthood and social integration to suppress youthful and creative rebellion. While the creative child may reject acceptable social roles on the journey into adulthood, in the Victorian *Bildungsroman*, the child reintegrates at the novel's end.[8] The tendency of the Victorian protagonist to reintegrate or perish has been identified by Nancy Armstrong. In *How Novels Think* (2005) Armstrong recognizes ways in which the "expressive individual" is ejected from Victorian fiction, an excision that becomes "a mandatory component of the subject's growth and development" in which "signs of excess have to be disciplined, that is, observed, contained, sublimated, and redirected toward a socially acceptable goal" (8). Armstrong explores the deviancy of the *adult* individual who opposes the community, but I extend her theory to the creative child in literatures of maturation. If, as Armstrong argues, the expressive adult must be "contained, sublimated, and redirected toward a socially acceptable role," so too must the creative child be "redirected" away from creative play and its multiplicity of identities and opportunities to an acceptable, and more importantly *adult* role (8).[9]

In Victorian literatures of maturation, this "redirection" takes the shape of a linear movement from past to present that is represented through the linear structure of the realist novel

[8] Additionally, see Richard Salmon (page 91) and Thomas L. Jeffers (page 4) for discussion on how the genre's conservative function affects the reader. Interestingly, Ginger Frost suggests that nineteenth-century children's literature also participates in readerly cultivation (page 93).

[9] Armstrong briefly mentions children's literature, identifying it as a subgenre of the Victorian novel the purpose of which is to cultivate rather than suppress expressive and marginalized identities. It is true that children's literature most certainly *can* act as a vehicle of subversion, but it is also a means of conformity, as a study of literatures of maturation shows. Literatures of maturation exist as a meeting point of subversion and conformity, and are the field on which the creative child and social expectations do battle. Only by reading the *Bildungsroman* and children's literature together as literatures of maturation does this battlefield become visible.

to which the *Bildungsroman* belongs. Terry Eagleton points out that "the realist novel describes a single arc, from a sedate past through a fragmented present to a felicitous future" (99). This pattern is, in fact, one of growth and development from childhood (the "sedate past") to adulthood (the "felicitous future"). Eagleton's depiction of this pattern reveals that, for the realist novel, linear progress into the future is good; it not only establishes order out of chaos as George Levine notes, but also moves the protagonist from obscurity to happiness.[10] The linear structure of the realist narrative in the Victorian *Bildungsroman* imposes a linear representation of time onto the process of growing up. The forward movement of the fictional child into adulthood mirrors the realist narrative's movement from the temporal past into a "felicitous future."

The forward pattern of growth and development found in literatures of maturation is also found in historical depictions of growing up. Victorian medical and psychological texts suggested that childhood itself was a linear narrative from regressed past to enlightened adult future. The theories of Herbert Spencer—nineteenth-century theorist of social Darwinism and "one of the most famous intellectuals of the nineteenth century"—emphasize the necessity of forward growth and development for the maturing child (Elliott 391).[11] In *Education: Intellectual, Moral, and Physical* (1861), Spencer promotes a highly ordered educational scheme that progresses from "the concrete to the abstract," from the basic to the complex (30). Knowledge, argues Spencer, should be doled out based on the natural abilities of the child at any given time; educators should teach knowable and teachable facts when the child can observe them and save abstract discussion of those facts for when the child's intellect has developed

[10] Levine, 614.

[11] Paul Elliott notes that Spencer's *Education: Intellectual, Moral, and Physical* (1861) "became probably the most influential text on the subject in the late nineteenth and early twentieth centuries" (391). Jenny Holt points out that Spencer influenced many nineteenth and twentieth-century researchers of child development and education, including G. Stanley Hall whose seminal work *Adolescence* (1904) is well known for recognizing adolescence as a crucial stage of human development. In fact, Spencer's work influenced "Spencerian Education," which, according to Holt, "was the best way to produce a race of healthy, ideal-standard citizens equipped to survive in the Darwinian world" (179).

more complex thinking processes and broader intellect. In this way, the ordered dispensation of knowledge adheres to the natural development of the child's intellect. Spencer warns that if this natural and orderly progression is not adhered to, "there must result serious physical and mental defects" in the child's development (32). He notes that this orderly dispensation of knowledge must be "completely conformed to" in order for the individual to achieve "perfect maturity" (32).

Spencer's "perfect maturity" was the product of orderly linear development, which he equated with the development of humanity itself: "The education of the child must accord both in mode and arrangement with the education of mankind, considered historically. …the genesis of knowledge in the individual, must follow the same course as the genesis of knowledge in the race" (32). Spencer's recognition of the child as a mirror into the cultural past finds outlet in yet another influential contributor to Victorian education: Thomas Arnold, famed dean of the British public school Rugby and father of Victorian poet Matthew Arnold. Arnold also recognized the necessity of educating the child, particularly the boy, into adulthood as orderly as possible. "Childhood might be prolonged," he admits, but it "would weaken the strength of the [boy's] constitution to bear it" (78). Concerned with the child's innate savagery and sinfulness, Arnold's essays on boyhood emphasize an urgency to the process of growing up. He states that it is "clear" that the "change from childhood to manhood… ought to be hastened" (79). He suggests that "we do not grow in general fast enough" because "inward changes" such as "unselfishness" and "thoughtfulness" (in other words, signs of maturity), do not progress as quickly as the body does (79).[12] Arnold goes so far as to label the refusal to hasten the process of growing up a "sin"

[12] The one concession Arnold makes to the prolongation of childhood is that "some young men of great ambition, or remarkable love of knowledge, do really injure their health, and exhaust their minds, by an excess of early study" (80). This is the one case in which Arnold does not advocate for the "hastening" of the growth from boyhood to manhood. In this way he distinguishes "over study" and premature intellectual advancement from a more generalized advancement from boyhood to manhood (81).

(80), and he encourages the young male students he addresses to do their "duty" and become men as quickly as possible (83).

Spencer's and Arnold's educational views connect fears about evolution, or devolution, to the process of growing up during the nineteenth century, enforcing a linear and thus evolutionarily progressive pattern onto the unstable maturational site of the child.[13] In *The Mind of the Child* (2010), Sally Shuttleworth establishes the centrality of regression and terror to the nineteenth-century adult's understanding of childhood. Shuttleworth notes that after the publication of Charles Darwin's *On the Origin of Species* (1859), "[t]he long-standing popular notion that the child is like an animal or savage was given apparent scientific validation in theories of recapitulation, in which the child was seen to mirror in its early years ancestral forms of the species, both human and animal" (4). In other words, the historical child became a figure of cultural fear, living proof of the beastial past of mankind. If the child in general threatens the evolution of human progress, the creative child in particular is most threatening, as Shuttleworth acknowledges. Childhood creativity may have been celebrated by Romantic poets and realist novelists of the nineteenth century, but medical and educational experts associated it with insanity and illness: "Fantasy, conflated with an inability to tell the truth, became a form of pathology" (Shuttleworth 60-61). To create, to tell stories, to have visionary dreams was to lie, to dissemble, to fall prey to unhealthy mental and physical diseases.[14]

---

[13] T.W. Bamford notes: "he [Arnold] saw the sequence of childhood, boyhood and manhood as a kind of instinctive unfolding of the past, thereby reflecting the changes which had taken place in man's ancestral history in a manner reminiscent of Darwin and Jung" (10).

[14] Harriet Martineau's 1848 treatise on *Household Education* characterizes the child's imaginative mind not as a creative blessing, but as a deceitful fault necessitating punishment. Martineau recollects "three persons," who in childhood "were in the habit of telling, not only wonderful dreams, but most wonderful things that they had seen in their walks, on the high-road or the heath: giants, castles, beautiful ladies riding in forests, and so on" (148-49). She notes that this proclivity towards storytelling "deeply distressed" the parents, who worked diligently "to check the practice of narration, and next to exercise the perceptive and reflective powers of the children, so as to enable them to distinguish clearly the facts they saw for the visions they called up before their mind's eye" (149). All three children were cured of their creative proclivities and eventually deemed, by Martineau as well as by their parents,

Fears of mental regression and insanity register in Victorian literatures of maturation as fears of developmental stagnation or regression, of failing to evolve from inferior, underdeveloped children to fully formed and civilized adults. The fictional creative children at the center of these texts attempt to prolong their childhoods at the expense of their future adulthoods and so moments of terror or horrific visions erupt into the text, revealing a fear of delving into a cultural or personal past at odds with the forward progress of growing up. The terror of regression eventually persuades the fictional creative child to abandon creativity and childhood and return to the linear path of maturation, to grow up, to evolve into an adult. The linear maturational path promoted during the Victorian period, produced by fears of regression, mirrors the linear realist narrative structure so that both narrative and fictional child march forcefully into the future.

Both Victorian boys and Victorian girls are chained to a linear pattern of growth that moves forward from infancy to enlightened adulthood. And yet, the boy's and the girls' future adult positions in the world differed greatly because of idealized gendered identities. As John Tosh points out, the boy's process of growing up included moving outward into the world and away from the home. As the boy grew biologically upward, he moved ever outward. The Victorian girl, on the other hand, experienced a linear pattern of growth characterized by biological upward growth alone. As Ginger Frost, Catherine Robson, and Nina Auerbach have pointed out, growing up for the Victorian girl meant staying within the home. Because the girl and the woman inhabited the same domestic space, childhood and adulthood conflated, so that as Auerbach asserts, womanhood was a "death into a perpetual nursery," an extended never-ending childhood ("Falling Alice" 53). Because of key differences in the patterns of growing up for boys and

---

"eminently honourable and trustworthy persons" (149). Martineau's characterization of childhood imagination reveals that deceit and creativity were strongly interconnected.

girls, I have organized this dissertation by gender. In Chapter One, "The Creative Victorian Boy," I explore how creative boyhood disrupts a simultaneous upward and forward movement into manhood. I combine Charles Dickens's *David Copperfield* with George MacDonald's Princess books to show how creativity threatens the child's movement into manhood with regression or devolution, and how fears of regression result in the creative boy's return to the path of social integration. In Chapter Two, "The Creative Victorian Girl," I return to the image of arrested female development, building on criticism of the female *Bildungsroman* to show how creativity is a primary disruptive force in the female protagonist's static pattern of maturation. I read Charlotte Brontë's *Jane Eyre* and Lewis Carroll's *Alice's Adventures in Wonderland* (1861) and *Through the Looking Glass* (1867) as texts that identify prolonged childhood creativity as madness. In both chapters, I show that literatures of maturation reflect the linear pattern of maturation promoted by educators, parents, and psychologists during the Victorian period, that moved quickly from regressed childhood to socially-evolved adulthood.

The Modernist *Künstlerroman* and the Fragmented Pattern of Growing Up

While creative children in Victorian literatures of maturation abandon their creativity for socialized adulthood, creative children in twentieth-century literatures of maturation, I argue, subvert the very process of growing up and adulthood itself. The emergence of adolescence as a new stage in the plot of maturation changes both the historical and literary plots of childhood. Literary critics and historians have identified a number of ways in which the literary and cultural landscape was changing at the beginning of the twentieth century. The changes central to *Innocent Artists* are those central to literatures of maturation and childhood: the *Bildungsroman* gave way to the *Künstlerroman*; modernists broke apart the structure of the realist novel revealing linear time as false; and child psychologists recognized a new stage of development—

adolescence—that lengthened childhood and delayed movement into adulthood. The creative child stands at the turbulent center of these transformations.

In contrast to the Victorian *Bildungsroman*, the *Künstlerroman* narrative (the second genre included under the comprehensive category literatures of maturation) focuses on artistic instead of social maturation. In *Voyage into Creativity* (1992), Roberta Seret articulates the difference between the maturational outcomes of the *Bildungsroman* and the *Künstlerroman*: "The *Bildungsroman* hero journeys from inwardness to social activity, while the artist moves from subjectivity to artistic productivity" (6).[15] In the *Künstlerroman*, the narrative of creativity replaces the narrative of social integration. Seret's focus on the modernist *Künstlerroman* identifies an important moment in the development of the genre that hinges on its relationship to the *Bildungsroman*. Seret recognizes the early twentieth century as a prolific period of production for the *Künstlerroman*, and Franco Moretti and George Levine have suggested that this period of production responds to the decline, at the end of the nineteenth century, of the narrative of successful social integration.[16] As Levine notes, "the romantic aspirations that would lead *Bildung* protagonists to some kind of moral and material success… had lost their charm… The Victorian *Bildung* had in effect run its course" (98). As the Victorian narrative of social maturation wanes, a new narrative of artistic development rises, changing the narrative outcome of literatures of maturation.

The greater frequency of the *Künstlerroman* over the *Bildungsroman* in the early twentieth century suggests that ways of looking at the process of maturation in literature had

[15] See also, Maurice Beebe's *Ivory Towers and Sacred Founts* (1964), page 6, and Randolf P. Shaffner's *The Apprenticeship Novel* (1984), page 13.

[16] Levine uses Thomas Hardy's *Tess of the D'Urbervilles* (1891) and *Jude the Obscure* (1894) to illustrate how social integration had, by the end of the nineteenth century, become so rigorous that it was impossible. Armstrong also suggests this, particularly in her discussion of *Tess*. Tess's creative childhood is, perhaps, destroyed early when she is sexually assaulted . Hardy's novel may illustrate more violently than the texts I discuss here, a Victorian society that is not only afraid of prolonged childhood creativity, but is actively antagonistic toward it.

changed. Social integration was no longer the goal in literatures of maturation, and authors constructed texts in which creative children reveled in their creativity instead of suppressing it. Moretti describes the literary turn toward youth:

> Youth begins to despise maturity, and to define itself in revulsion from it. … youth looks now for its meaning within itself: gravitating further and further away from adult age, and more and more toward adolescence, or preadolescence, or beyond… the relevant symbolic process is no longer growth but regression. The adult world refuses to be a hospitable home for the subject? Then let childhood be it. (231)

As the *Bildungsroman* gives way to the *Künstlerroman*, the maturational outcome of adulthood gives way to youth. The linear narrative that begins in childhood and ends in a socialized adult future gives way to a narrative that never reaches that socialized maturational goal, fracturing the process of growing up and social integration.

The new developmental outcome of literatures of maturation emerges alongside a new literary structure in which to present that outcome. Modernist *Künstlerroman* narratives do not present time or the process of growing up as linear. Instead, modernist authors present both as fractured and episodic. As Eagleton notes, while "[t]ime for the realist novel tends to be linear and one-dimensional," time in the modernist novel "become[s] doubled, complex, synchronic" (100). Instead of being "a steady temporal process" (Eagleton 100), it is dynamic and formless; instead of being predictable and singular it is, to use Virginia Woolf's words, "myriad" and "innumerable" ("Modern Fiction" 287). Modernist authors' refusal to depict time in literature as a linear process complicates the literary depiction of growing up, a process defined by the linear passage of time in Victorian literatures of maturation. In early twentieth-century texts concerned

with childhood development, growing up becomes episodic and fractured, characterized by a multitude of possibilities rather than by the single future outcome of adulthood. This new fractured structure mirrors the newly fractured outcome of literatures of maturation, particularly the *Künstlerroman*, which refuses to lead its protagonist along the forward path to social adulthood.

The fragmented presentation of time in modernist narratives like the *Künstlerroman* coincides with changes in perceptions of childhood during the early twentieth century. An increased interest in the developmental stage of adolescence as well as in children's rights and opportunities led to studies like G. Stanley Hall's seminal *Adolescence* (1904) and laws and legislations that resulted in "reducing parental powers and increasing state protection," ultimately giving "children independent legal rights" (Gavin "Unadulterated Childhood" 165). Additionally, Sigmund Freud's intense interest in childhood as a stage of development challenged traditional notions of children as asexual or sexually innocent.[17] Freud published multiple essays in the first quarter of the twentieth century that recognized childhood as sexually and emotionally complex, including "Family Romances" (1909), *History of an Infantile Neurosis* (1918), "The Sexual Enlightenment of Children" (1907), "On the Sexual Theories of Children" (1908), and "Infantile Sexuality" (1905-24). In "Infantile Sexuality," he claims, "There can… be no question of any real abolition of the impressions of childhood" (260). While the adult experiences an "amnesia" that represses memory, the adult is never truly free of the feelings, thoughts, or desires of childhood (260). The notion implicit in this claim, that the child never fully fades away, but lives on into adulthood, suggests the loss of a linear maturational narrative.

[17] In "Infantile Sexuality," the second essay of *Three Essays on the Theory of Sexuality*, Freud identifies the emergence of sexual thought and feeling around the "third or fourth year of life," a claim he recognized as new and unconventional: "So far as I know, not a single author has clearly recognized the regular existence of a sexual instinct in childhood" (259).

The developing individual never fully leaves the past in the past, which can always interrupt the present moment, disrupting and destroying a linear narrative that abandons childhood for adulthood.

G.Stanley Hall's identification of adolescence as a new stage of development also emphasizes the disruption of a linear maturational narrative in the historical plot of childhood. Hall defined adolescence as a limbo state in which the individual could access emotions and abilities of both the child and the adult; the adolescent was simultaneously capable of maturational regress into childhood or progress into adulthood. During adolescence, Hall insists, "character and personality are taking form, but everything is plastic," malleable, capable of taking a multitude of shapes, good and bad (xv). For this reason, Hall considered adolescence a dangerous yet crucial developmental stage. The adolescent could possibly regress into savagery and delinquency or, preferably, use the liminal space as a safe place in which to develop, slowly but to their fullest, the superior qualities adulthood. While adulthood is still the goal for studiers of child psychology in the early twentieth century, like Hall and Freud, the process of becoming adult is no longer completely linear and purposefully includes developmental moments of stasis that allow regress as well as progress.

Many critics have recognized adolescence and prolonged childhood as a central trope of modernist narratives. Patricia Meyers Spacks (1981) observes that the "heroes" of modernism "refuse to surpass their youthful condition" (256).[18] Reading Stanley Hall's *Adolescence* as a text that both admires and denigrates adolescence, Spacks suggests, "In the early twentieth century, comparable feelings reveal themselves also in fiction—not because novelists knew directly of Hall's work, but because society and social assumption had changed… Novelists began to celebrate characters who refused to conform, and novels explored the psychology of such

[18] See, also, John Neubauer, page 10.

refusals" (236). Writers like James Joyce and D.H. Lawrence, she suggests, "wrote as though from deep inside the experience of adolescence" (243). Modernists embrace the position of youth—its alienation, its rebellion, its liminality—over the perspective of mature adulthood.

The modernist *Künstlerroman* in particular embraces a narrative of alienation and rebellion, rejecting in the process a plot of social maturation as well as a linear presentation of that plot. The increasingly liberated state of adolescence, in which the child can prolong youth is so tempting that the child bows out of adulthood entirely. Twentieth-century fictional creative children are terrified of moving forward into a social adulthood. No longer haunted by the dangers of regression, creative children and their authors boldly celebrate the child's intimacy with artistic power. In doing so, they freely throw off all social bonds and reject cultural conformity in favor of the fluidity of completely artistic identities. For the early twentieth-century creative child, developmental regress encourages creative progress; to stay or to become a child is to retain creativity, to become an artist, to attain the maturational outcome of the *Künstlerroman*.

The artistic maturation of the *Künstlerroman* requires the creative child's refusal to mature into social adulthood, which is achieved through the child's play, which mirrors the modernist author's aesthetic play with literary form. Still victims of the stifling gendered adult identities that mold the male and female protagonists of Victorian literatures of maturation, protagonists of early twentieth-century literatures of maturation, seek the creative liberty of play, pretend, and storytelling, a liberty that allows them to access identities outside of those strict gendered roles. The new liminal stage of adolescence appears in early twentieth-century literatures of maturation when the creative child uses play to prolong and disrupt the maturational narrative. The boy still moves outward as he grows upward, but can stop in an

adolescent limbo that allows him to fly off into any direction he chooses. The transformation of the girl's maturational narrative is even more drastic. While her Victorian ancestor grew biologically upward but remained spatially stagnant, the Edwardian girl could, as Carol Dyhouse, Sally Mitchell, and Sarah Bilston have observed, move away from the home and into the public world during adolescence before returning, in adulthood, to her domestic position.[19] Chapters Three and Four chart new male and female patterns of growth in early twentieth-century literatures of maturation, exploring ways in which they enable a *Künstlerroman* narrative of artistic triumph. Chapter Three, "Twentieth-Century Creative Boys," investigates imperial definitions of manhood, from which creative boys flee in order to create art. Reading J.M. Barrie's *Peter Pan* (1911) and James Joyce's *Portrait of the Artist as a Young Man* (1916), I show how early twentieth-century texts abandon growing up for creative childhood. Chapter Four, "Twentieth-Century Creative Girls," introduces a body of feminist criticism that explores the relationship between the female artist and motherhood.[20] I read Frances Hodgson Burnett's *A Little Princess* (1905) and two of Katherine Mansfield's New Zealand stories—"Prelude" (1918) and "At the Bay" (1922)—as texts that define female creativity as an escape from the fixed identities of adulthood. Even though I have separated my discussion of male and female narratives into different chapters, these texts demonstrate similar maturational and narrative outcomes in which the creative child rejects social integration and adulthood for the creative fluidity of childhood.

[19] In Dyhouse's *Girls Growing Up in Late Victorian and Edwardian England* (1981), Mitchell's *The New Girl: Girls' Culture in England 1880-1915* (1995), and Bilston's *The Awkward Age in Women's Popular Fiction, 1850—*1900 (2004) *Girls Growing Up in Late Victorian and Edwardian England* (1981).

[20] In the late seventies and eighties feminist critics such as Grace Stewart and Susan Gubar filled the obvious gap in Beebe's discussion of the *Künstlerroman* by recognizing female examples of the genre.

The Golden Age of Children's Literatures and Shifting Patterns

With the emergence of adolescence as a valid stage of childhood development in the early twentieth century, the *Bildungsroman* gives way to the *Künstlerroman*, allowing for the prolongation of creative childhood. More importantly, this same pattern shift occurs in children's literature of the Golden Age, illustrating, I argue, the influence of historical patterns of maturation on literatures concerned with growth and development. The movement from social integration to artistic triumph is not isolated within adult genres and literary movements, but extends to texts written for children as well. Golden Age children's literature, spanning the years 1860 to 1920, encompasses both the Victorian and modernist periods, and participates in both social and artistic maturational outcomes. Golden Age Children's literature exhibits both outcomes depending on which part of the Golden Age the text was produced and published. It is a versatile period of children's literature with didactic roots and radical intentions. The authors of Golden Age children's literature sought to transform the genre, to distance it from its origins in moral education and social formation and to address their child audience as imaginatively creative individuals in need of entertainment. Victorian *Bildungsromane* excise the creative child, prioritizing narratives of social integration, and modernist *Künstlerromanen* embrace creative childhood in pursuit of artistic triumph. Studying these two genres alongside children's literature as "literatures of maturation" reveals that the maturational outcomes found in Golden Age children's literature, which spans both literary periods, mirrors the maturational outcomes found in its "adult" kin. The maturational narratives of Golden Age children's literature reflect Victorian linear patterns of social integration and progress, as well as a fragmented Edwardian pattern of growing up interrupted by the emergence of an adolescent state.

The flexibility of Golden Age children's literature to adopt the maturational narratives being told by other texts for adult audiences may stem from its dual emphasis on entertaining and

educating the child reader. Golden Age children's literature, like its fellow literatures of maturation—the *Bildungsroman* and the *Künstlerroman*—is torn between an impulse to conform to the social status quo and an equally strong impulse to subvert the status quo. Peter Hunt emphasizes the entertainment rather than social value of Golden Age children's literature, noting that "the books of this period are for a recognizable childhood …and any didactic intent (which is, perhaps, inescapable) is a poor second to entertainment. In a sense, children's literature was growing up—growing away from adults" (59). Hunt's observation recognizes the literature of the Golden Age as separate and special from adult texts, and more importantly, as centrally concerned with the child audience's entertainment rather than education. It is a naturally subversive literature that opposes adulthood and adulthood's fixed social forms; it mocks these forms and creates chaos out of order, defining the regressive state of childhood as important in its own right.

Golden Age children's literature may demonstrate a subversive impulse, but it cannot completely ignore its didactic origins. Hunt's parenthetical aside that even Golden Age children's literature cannot escape "didactic intent" is crucial to understanding the tension in literatures of maturation between promoting childhood as a space free from social inculcation, and the realization that the genre is inherently about just that (59). Marah Gubar's recent reevaluation of the Golden Age insists that its authors were aware of their child audience as social beings. Gubar notes that they "often represent child characters as fully socialized subjects, even as they assume that child readers are highly acculturated as well, and thus capable of appreciating sophisticated language and wordplay and a wide array of literary, educational, theatrical, religious, and scientific references" (6). If, as Gubar proposes, Golden Age children's literature is more grounded in the social and thus adult world than previous critics like Hunt

claimed, then didactic intent is not merely secondary to the genre, it is foundational. The child inside and outside of the text is of the social world and so not immune to its demands to conform; the child is, in fact, already conformed to a certain extent, making children's literature, as Salmon argues for the *Bildungsroman*, a genre more concerned with social conformity than personal growth.[21]

Like the Victorian *Bildungsroman* and the modernist *Künstlerroman*, Golden Age children's literature seems to mirror historical patterns of maturation and developments made in understanding the biological and psychological growth of the child. While the protagonist of Victorian children's literature follows a forward linear path from a creative childhood to a socialized adulthood, excising the creative child from the text, the protagonist of Edwardian children's literature disrupts a linear maturational narrative, embracing the creative freedom to fly off into any direction or identity desired. Two passages from children's novels, the first written in 1872 by Elizabeth Anna Hart and the second in 1907 by Edith Nesbit illustrate how the maturational outcome of Golden Age children's literature conforms to and then subverts a social narrative, mirroring the shift in the historical plot of childhood that results in a prolongation of creative childhood.

Like Victorian *Bildungsroman*, Victorian children's literature of the Golden Age purges the creative child from the text by pushing the child forward into adulthood. In Elizabeth Anna Hart's *The Runaway* (1872), the titular rebel, a young creative girl named Olga, and Clarice, the young girl plagued by Olga's passionate yet troubling ingenuity, discuss a world with no grownups:

[21] Claudia Nelson and Philip Zornado also characterize Golden Age children's literature as conservative. See Nelson's entry, "Children's Fiction", in *The Nineteenth-Century Novel* (2012) and Zornado's *Inventing the Child* (2001).

> "Well, in my opinion, men and women are a mistake—there ought only to be boys and girls. Just think, what a world it would be if boys and girls never grew up!"
>
> But Clarice shook her head.
>
> "It would not do," she said; "it would not do at all—boys and girls can do so little. There would only be high aspirations—there would be no fulfillment." (37)

Olga and Clarice's conversation embodies the conflict during the Victorian period between the creative child's desire to remain a creative child and society's insistence that she grow up instead. What Olga proposes, a world in which "boys and girls never gr[o]w up," may not be possible during the Victorian period because of the cultural fear of regression and the resulting emphasis on linear development from childhood past to refined adult future. Clarice acknowledges that only the forward path out of childhood and into the adult social world "will do." The only "fulfillment" is adulthood.

The world that Olga desires, in which children never grow up, may not be possible until the beginning of the twentieth century, when adolescence bisects the linear plot of childhood and modernist authors fracture the linear structure of the novel. While Edwardian children's literature retains a traditional linear narrative structure, the literary plot of maturation fragments. Like the protagonist of the modern *Künstlerroman*, the protagonist of Edwardian Golden Age children's literature forsakes a linear pattern of growth in order to retain the artistic creativity of childhood. The creative child of Edwardian children's fiction rejects adulthood, seeking out the never-ending games of childhood instead. As Gavin notes, "Having no need for adults, they [fictional Edwardian children] are rarely shown becoming adults themselves, but are captured in various

ways, like their most famous representative, Peter Pan, in permanent childhood" ("Unadulterated Childhood" 166). Gavin identifies this shift as "literary childhood's flight from Victorian vulnerability into Edwardian invincibility" (166). Gavin's differentiation of the vulnerable Victorian child from the invincible Edwardian child highlights literatures changing representation of childhood, but neglects this change's connection to childhood creativity, which, I argue, is a crucial component in the Edwardian child's refusal to grow up.

Take, for example, a popular Edwardian children's text by Edith Nesbit, *The Enchanted Castle* (1907). The creative child protagonists of this story exist almost independently of adults in a world where magic can turn play into reality. The unexpected and magical transformation of one child into an adult results not in that child's maturity, power, and social integration, but in terror of the alien and unnatural. Jimmy, the unlucky boy-turned-adult, begins to grow "continuously and horribly" old, until "with a sort of shivering shock, unspeakably horrible and definite, he seemed to settle down into an elderly gentleman" (185). While Victorian thinkers Spencer and Arnold advocated for the quickest most linear route from childhood to adulthood, Nesbit's Edwardian children's novel shivers at a quick and thus unnatural growth. The other children describe Jimmy-turned-gentleman as "perfectly beastly," and they rename him to fit his new status; he is now "That-which-had-been-Jimmy" or "That" for short (186). Jimmy's new identity as "That" reveals the child's perception of adulthood not as a pleasing eventuality of play, but as a terrible conclusion, the end of everything, even it seems, of identification as a living being—Jimmy is now a "That," a thing; he is no longer human. In addition to losing his humanity in his adulthood, Jimmy becomes "unspeakably horrible and definite" (185). The adult, then, is horrible, definite, and inhuman; he is terrifyingly "settled," lacking the imaginative fluidity that so marks Nesbit's children and other early twentieth-century child figures in

particular, and the creative child in general. The maturational and narrative outcome of adulthood is no longer fulfilling, but terrifying, a distortion of the natural flexible identity of childhood creativity, which can, because of developments in narrative form and child psychology at the beginning of the twentieth century, because of the emergence of adolescence, disrupt the process of growing up indefinitely.

In this introduction I have separated the discussion of the three genres that make up literatures of maturation. However, in the four chapters that follow this introduction, I treat the Victorian *Bildungsroman*, the Modernist *Künstlerroman*, and Golden Age children's literature as cohesive examples of a single category. The genres belonging to this comprehensive category may very well rely for their maturational outcomes on the historical and/or cultural "plot" of childhood. While the historical plot of childhood during the Victorian period insists on the forward movement into adulthood in order to counteract dangerous regressive backward movements into childhood, the emergence of adolescence in the early twentieth-century as an accepted stage of development disrupts this pattern just as the creative child disrupts the narrative of social development. Adolescent and creative disruptions register in literatures of maturation as a definite turn away from conservative *Bildungsroman* narratives to socially subversive *Künstlerroman* narratives. This turn from narratives of social integration to artistic maturation registers in literature for both child and adult audiences, revealing the importance of bridging boundaries between distinct genres.

CHAPTER ONE
The Creative Victorian Boy: Romantic Artist or Man in Training

Victorian novelist Charles Dickens and Golden Age author George MacDonald are both often read as belated Romantics in their treatment of children and childhood. Many critics read in their works the Wordsworthian claim that "the child is Father of the Man," and argue that writers like Dickens and MacDonald idealized childhood as, in some ways, more important than adulthood.[22] Far from idealizing the child and childhood, however, Dickens and MacDonald recognize the danger that glorifying childhood presents to the process of maturation. Reading Dickens' *Bildungsroman David Copperfield* (1850) and MacDonald's children's fairy tales—*The Princess and the Goblin* (1870-71) and *The Princess and Curdie* (1883)—as literatures of maturation reveals that these texts register a suspicion of prolonged childhood; they recognize that while creativity may benefit the child in some ways, it has the potential to disrupt the linear path into an adult future. These texts' adherence to linear maturational patterns mirrors the advice given by Victorian sociologists and educators like Herbert Spencer and Thomas Arnold that children, and boys in particular, should progress forward as quickly as possible into manhood. In order to grow up, to move forward on the developmental path, the male protagonists of *David Copperfield* and the Princess books—David and Curdie—abandon their disruptive creativity and their childhoods as well.

Critics disagree on whether or not David and MacDonald's boy protagonist Curdie grow up and conform to adult social conventions, whether or not they even complete the process of

[22] Peter Coveney, William H. Marshall, Richard H. Reis, Dirk den Hartog, Malcolm Andrews, U.C. Knoepflmacher, Robert Newsom, and Roderick McGillis to name a few. Peter Coveney "credits Dickens with transferring 'the romantic child' into the Victorian novel" (Andrews 10), a notion that Malcolm Andrews supports in his association of Dickens with William Wordsworth; Roderick McGillis states, "MacDonald is indeed a belated Romantic" ("Childhood and Growth" 150). Robert Newsom points out, however, that while Dickens certainly participated in the Wordsworthian glorification of the child, he also presents the child as "given to disobedience, the hallmark of original sin" (93).

maturation that creativity disrupts. Franco Moretti insists that not only *David Copperfield* but also the English *Bildungsroman* as a genre idealizes "childlike clairvoyance," prioritizing childhood over youth and maturity (183). He notes that "the heroes' childhood, if not always his birth, is granted an emblematic and lasting prominence… the most significant experiences are not those that alter but those which confirm the choices made by childhood 'innocence'" (182).[23] His reading highlights the centrality of childhood to the adult world of texts like *David Copperfield*, and implies that characters like David, even in adulthood, never grow up. Despite readings of *Copperfield* that recognize David as a mature adult at the end of the novel, critics have continued to agree with Moretti's estimation of David's ongoing immaturity.[24] In *Critical Children* (2011), Richard Locke echoes Moretti's reading of *Copperfield*, arguing that David does not grow up and that his marriage to Agnes marks him as "a damaged child" (39). These readings suggest that creative childhood is not only difficult, but impossible to purge from the maturation narrative. They suggest that David never truly grows up but avoids adulthood by refusing to sacrifice his child self.

While conversations surrounding *David Copperfield* focus on the titular hero's maturation, or lack thereof, conversations about MacDonald's children's work tend to focus on his subversion of gender. However, issues of maturation and gender are not unrelated; the question of whether or not MacDonald's characters subvert Victorian gender norms may reflect answers to the question of whether or not his characters grow up and socially integrate. If MacDonald's fairy tales subvert gendered norms of Victorian manhood and masculinity, then they also subvert accepted forms of adulthood. In *Fairy Tales and the Art of Subversion* (1983),

[23] For Moretti, childhood is "the ethical-hermeneutic foundation of the entire novel" (183).
[24] Vincent Newey argues for David's maturity while Lynn Cain, Terry Eagleton, and Malcolm Andrews read David's growth as balanced between adult practicality and childish fancy. See Cain, page 14, Newey page 114, Eagleton page 152, and Andrews page 166.

Jack Zipes famously argues for the subversive nature of the nineteenth-century fairy tale, suggesting that nineteenth-century authors "used the fairy tale as a radical mirror to reflect what was wrong with the general discourse on manners, mores, and norms in society" (99).[25] Zipes also recognizes that MacDonald, in particular, "refused to comply with the standard notions of sexuality and sex roles and questioned the restrictions placed on the imagination of children" (101). Osama Jarrar has continued Zipe's argument. In the essay "Language, Ideology, and Fairy Tales: George MacDonald's Fairy Tales as a Social Critique of Victorian Norms of Sexuality and Sex Roles" (2009), Jarrar claims that MacDonald's children's literature criticizes "the socialization process upheld by Victorian society," particularly "question[ing] Victorian middle-class norms of gender and sexuality" (37).[26] The Victorian fairy tale and MacDonald's Princess books, Zipes and Jarrar among others argue, revel in the breaking of social norms, subverting cultural and gendered expectations and in turn, subverting socialized adulthood.[27]

If David and Curdie subvert adult gendered identities, they do so only temporarily; their subversion is a symptom of their creativity, which disrupts the maturational process and briefly aligns the narratives they inhabit with the *Künstlerroman*, or artist's novel. David is a future novelist and Curdie is a poet. Both boys' artistic abilities distract them from becoming socially acceptable adults by sending them backward into the past (as is the case with David) or in and out of multiple geographical spaces (as is the case with Curdie), but rarely forward into adult

[25] While Zipes maintains that the fairy tales by British authors such as MacDonald held a rich potential for subversion of social norms, he classified the Grimm Brothers' German fairy tales as primarily conservative, concerned with how to "recreate society in keeping with the norms of the status quo?" (*Fairy Tales* 57). Also see page 46 of *Fairy Tales and the Art of Subversion*.

[26] Kath Filmer (1991) and Ruth Y. Jenkins (1991) also argue convincingly for the subversive nature of MacDonald's fairy tales.

[27] Others, however, have acknowledged socially conservative aspects of MacDonald's texts, particularly the Princess books. In "*The Princess and the Goblin* and *The Princess and Curdie*" (2007), Colin Manlove points out that the Princess books may reflect Victorian awareness of "the potential for revolution among the downtrodden proletariat," and claims that "[b]oth Princess books are concerned with the preservation of royalty and the destruction of its bestialized antagonist" (1). While Manlove's reading of the Princess books is political, it encourages alternate readings of MacDonald's fairy tales as conservative rather than subversive and can extend to areas, such as maturation, outside of the political sphere, such as growing up and creativity.

manhood. David and Curdie stray from the straight and narrow in pursuit or practice of their art. However, reading *David Copperfield* and the Princess books as literatures of maturation reveals that, far from being celebrated for leaving the forward path to adulthood, David and Curdie are terrified into returning to a linear narrative of maturation that encourages social growth over the successful development of an aesthetic ideal. Even though both David and Curdie share the *Künstlerroman* artist's "preoccupation with self" (Shaffner 13) and concern with "aesthetic development," they, like the *bildungsheld* of the *Bildungsroman*, ultimately reach a "reconciliation with reality" (Shaffner 14). Because of the protagonists' "reconciliation," these narratives do not prioritize prolonged childhood and the subversion of adult gendered traits over social integration. Ultimately, David and Curdie conform to social expectation by abandoning their disruptive creative powers, trading artistic maturation for social maturation, and nullifying the *Küntslerroman* narrative.[28] They abandon the creative powers of childhood and their art for more adult states of mind and adult forms of work, rejoining linear literary and developmental narratives that reflect a Victorian understanding of the process of growing up.

During the Victorian period, the young boy's path from boyhood to manhood was literally straightforward. In *A Man's Place* (1999), John Tosh explores Victorian masculinity and the "man's place" in a Victorian middle class world. He points out that Victorian development differs from our contemporary understanding of "growing up" because it lacks the liminal stage of adolescence that allows for a brief reprieve from full adulthood: "Parents, employers and teachers were often intent on forcing their charges through the remaining stages to manhood as quickly as possible" (105). Tosh's observation reveals an understanding of maturation that prioritizes a quick and forward movement from boyhood to manhood. This linear maturational

[28] See Barbara Hardy's *Dickens and Creativity* (2008) and Irene Simon's "*David Copperfield*: A Künstlerroman?" (1992) for arguments that support a reading of *Copperfield* as a *Küntslerroman*.

plot required several indicators of achieved manliness including sexual activity, financial labor, and marriage (105). A significant indicator of adulthood for the growing Victorian boy, according to Tosh, was his ability to move forward, to "detach [him]self from the home" where he had spent his childhood (110). While Tosh recognizes that the middle-class's idealization of domestic spaces ultimately meant the adult male would remain ingrained within the home (which, he notes, was a source of identity crisis for men attempting to be simultaneously domestic and worldly), his identification of forward movement as a central component of male maturation hints at the source of the literary plot of growth and development in literatures of maturation: if the narrative of historical boyhood is linear, the narrative of literary boyhood reflects this pattern.

The linear narrative of Victorian childhood coincides with the linear presentation of plot in Victorian literatures of maturation. Both advance relentlessly into the future. *David Copperfield* is a realist novel and the Princess books are children's fairy tales. The former is characterized by its verisimilitude and the latter by its unrealistic supernatural elements. However, both literary forms present narrative and plot through a linear conception of time, focusing on the forward movement of both the story and of the protagonist. "The *Bildung* narrative in Victorian novels," George Levine observes, "traces the growth to mature consciousness of an individual who…develops a powerful internal life that is imaginatively well beyond the constraining realities of actual life" and eventually "learns to move upward in the social scale and, at the same time, to achieve the kind of maturity that allows rejection of romantic ambitions" (82-83). The "upward" social movement Levine identifies resembles the linear path of the realist novel "from a sedate past through a fragmented present to a felicitous future" (Eagleton 99). While those who study *Copperfield* acknowledge it as a *Bildungsroman*, a

complex Victorian novel that is part of a realist tradition, those who study MacDonald recognize the importance of the fairy tale to his craft, identifying MacDonald as a mythmaker who relies on archetypes and symbols to illustrate his personal spiritual beliefs.[29] Dickens makes use of fairy tales in *David Copperfield* to explain characters and to chart David's childlike or mature perception of the world, but MacDonald's texts *are* fairy tales. The fairy tale as a subgenre of romance appears to be the opposite of the realist *Bildungsroman* and yet it also constructs order from chaos out of a linear maturational and literary narrative.[30] Vladimir Propp identifies thirty-one functions of the fairy tale, many of which emphasize the genre's concern with forward movement into a geographical landscape, into maturity, and into a future adulthood. The hero of the fairy tale "leaves home" and is eventually "transferred" from one kingdom to another; he pursues or chases the villain, travels to various other countries, and eventually "is married and ascends the throne" (386-87). While these functions are basic, they highlight constant movement, new scenery, and a new understanding of the self as powerful and adult. As Victorian boys (though fictional), David and Curdie are subject to the linear pattern of maturational development Tosh identifies; as protagonists in realist and fairy tale narratives, they are both subject to linear plot structures.

However, if the structure of the fairy tale plot is linear, emphasizing forward progress, the fairy tale's growing association with childhood during the nineteenth century complicates its relationship to the forward process of maturation. While its structure highlights progress, its origin in a historical past aligns it with regression. The publication of Johan and Jacob Grimm's

[29] George Levine, Murray Baumgarten, and Franco Moretti (among many others) have all identified Copperfield as a *Bildungsroman*. Jack Zipes' *Fairy Tales and the Art of Subversion* (1983), Michael Mendelson's "The Fairy Tales of George MacDonald and the evolution of a Genre" (1992), Nancy-Lou Patterson's "Kore Motifs in The Princess and the Goblin" (1992), and McGillis's "Outworn Liberal Humanism: George MacDonald and 'The Right Relation to the Whole'" (2011) all address MacDonald's place within a fairy tale tradition and the importance of the genre to his art.

[30] In *The Realistic Imagination* (1981), Levine identifies romance as "the most obvious alternative to realism" (9), yet their linear construction of plot yokes them in literatures of maturation.

Children's and Household Tales in 1812 may have "began as a scholarly patriotic venture, meant not for children but for academic colleagues," but it shifted in 1823 when Edgar Taylor published a selection of stories from the Grimms' collection, "chosen and edited exclusively for children" (Sandner 14).[31] The Grimm's title as well as Taylor's translation for children redefined the fairy tale as not only a genre for childhood but *of* childhood as well. Because fairy tales have an unknowably long history, they offered, nineteenth-century readers believed, insight into the primitive "childhood of the [human] race" (Sumpter 39): "The progress of the child was perceived to replicate early stages of national, cultural or geological evolution; children became psychologically analogous to early man, both groups existing in a state of mental immaturity that was adapted to the creation and reception of simple art forms such as the fairy tale" (Sumpter 41).The simpler and less evolved fairy tale expressed the cultural past reflected in the simpler and less "evolved" state of childhood. Because the fairy tale was a genre of the historical past and of the personal past (written long ago and now written for child readers), it is a genre not of progress, but of regress. While its linear structure points the way forward into the future for child readers, its growing association with personal and cultural "childhood" identifies the fairy tale as a threat to the growing child desirous of leaving a regressed infantilized state. If MacDonald's Princess books demonstrate the fairy tale's linear function that propels child heroes into adult futures, Dickens' *David Copperfield* suggests that the fairy tale presents a regressive danger to the growing Victorian boy. The fairy tale may both reflect a linear trajectory of maturation and disrupt it as well.

The fairy tale's connection to regression complicates the movement of male protagonists in literatures of maturation forward into manhood and reveals the Darwinian source behind nineteenth-century linear and "progressive" patterns of growth and development. Between the

[31] See also Maria Tatar's *Off with Their Heads: Fairy Tales and the Culture of Childhood* (1992).

publication of *Copperfield* (1850) and the Princess books (1871, 1883), Charles Darwin's *On the Origin of the Species* (1859) had birthed new anxieties in Victorian minds about regression and mankind's ancestral link to the animal world.[32] Darwin's influence was immediate and widespread, and, according to Peter J. Bowler, "set off" a "cultural explosion" that infiltrated almost every corner of Victorian life, including sociology, archeology, anthropology, and politics (110).[33] But Darwin's work influenced childhood education and cultural perception of the child as well; as Sally Shuttleworth points out, the child became a potent symbol of mankind's evolutionary past:

> there were marked shifts in constructions of childhood as forms of evolutionary psychology and psychiatry began to emerge. The long-standing popular notion that the child is like an animal or savage was given apparent scientific validation in theories of recapitulation, in which the child was seen to mirror in its early years ancestral forms of the species, both human and animal. (4)

The child was a constant reminder of man's evolutionary beginnings, a reminder as well of the importance of moving constantly forward developmentally. Not only is the fairy tale genre a window into the cultural past, but so too is the child, whose infantile "savagery" blurred the boundary between human and animal and revealed the terror of refusing to progress, to grow up.

The primary disruptive force of growth in both *Copperfield* and the Princess books is the creative child, who can cross between the boundaries of past and present, reality and fiction, the real and the unreal, accessing multiple geographical spaces or identities. The boy's creative transgressions alienate him from a linear maturational narrative that ends in normative and

[32] Though Dickens published *David Copperfield* nine to ten years before *Origins*, fears of regression emerge that appear to prefigure Darwin's text and act as antecedents to MacDonald's evolutionary fairy tale. Mary Noble's article, "Darwin Among the Novelists: Narrative Strategy and The Expression of the Emotions," looks at Darwin's use of fictional characters, including Dickens's characters from *Oliver Twist* and *The Old Curiosity Shop*, as a source "descriptions of human behavior" which he used "as potential for his theories" (104).
[33] See also: Bowler, page 190-201.

masculine adulthood. In *David Copperfield*, David's creativity leads to an obsession with a children's genre—the fairy tale—that infantilizes him, distracting him from growing up with visions of happily ever after. David's obsession with the fairy tale pauses his forward journey into adulthood. In the Princess books, Curdie's creativity allows him freedom of movement across the geographical landscape of the text, spatially associating him with a devolved race of humans—goblins—keeping him from conforming to masculine adulthood. Curdie moves regressively every way but forward. In both novels, creativity proves to be a terrifying force of maturational stagnation or regression, disrupting the linear process of growing up. As a result, both *Copperfield* and the Princess books present the possibility of prolonged childhood, the artistic disruption of the forward path to manhood, as terrifying and purge it from the narrative.

David Copperfield's Fairy Tale Terrors

David Copperfield's creativity relies on and is born from his childhood reading, which consists of the established literary fare for children during the nineteenth century; *Robinson Crusoe*, *The Arabian Nights*, and various fairy tales populate David's imagination, placed there by the books left to him by his deceased father.[34] David's creativity allows him to imitate the characters in these books, an act that often directly leads to his survival in the face of loneliness and abuse.[35] Dickens's support of the fairy tale as positive reading material is well known. His oft-cited essay "Frauds on the Fairies" (1853) lauds the folkoric genre and bemoans the nineteenth-century trend of modernizing fairy tale morals for a contemporary child audience. In "Frauds," Dickens supports the fairy tale as both a natural learning mechanism and a means of

[34] Dickens's friend and first biographer, John Forster, points out that David's description of his childhood reading "had been written down as fact," as Dickens' memory of his own childhood reading, "some years before it found its way into *David Copperfield*" (10). This autobiographical detail, like many others throughout the novel, further identifies it as a *Künstlerroman*, and marks David as a creative child whose imaginative reading leads to adult artistic output.

[35] Joel D. Chaston and Elaine Ostry among many others have also observed the usefulness of David's childhood reading. Chaston observes that David's reading material is a "saving force" (143) that allows David to "triumph, at least mentally, over his enemies" (146).

enjoyment and escape. However, as James R. Kincaid, John P. McGowan, and Richard Locke have suggested, no matter how liberating David's imitative games may seem, his imitation of fiction may also complicate his identity formation, riddling his road from childhood to adulthood with potential potholes and regressive risks.[36] David's childhood reading both helps and hinders his development at different times in his life. As a child, David's imaginative imitation of books is liberating. It keeps him from despair when Murdstone locks him away, and it inspires him to leave his factory laboring life and find his Aunt Betsey, a crucial act that changes the trajectory of the rest of his life for the better. However, as David grows into young adulthood, he continues to rely on fairy stories in order to shape his life's narrative; he uses the texts of his past to influence his future. As Barbara Hardy points out, fiction "blends with memory and imagination to make [David's] life-narrative" (*Dickens and Creativity* 48). As a result of this temporal and literary confusion, the fairy tale, a narrative associated with a personal and cultural past, disrupts the linear forward trajectory of David's maturation.[37] David's creativity, the root of his continued fixation on the fairy tale, becomes a force of developmental regression associated not with adult manhood but with childhood.

In *Copperfield*, the fairy tale becomes a force of maturational regression because of its association with childhood. As David attempts, in young adulthood, to construct his life around fairy tale plots and characters, he views life through the inexperienced and perhaps naïve eyes of a child, rather than through the practical and perceptive eyes of an adult. He misunderstands and misrepresents the situations and people in his life. His prolonged childhood creativity allows him to break the boundary between reality and childhood fantasy, as it did as a child when his

[36] Kincaid's *The Rhetoric of Laughter* (1971), McGowan's "David Copperfield: The Trial of Realism" (1979), Andrews' *Dickens and the Grown-up Child* (1994), and Locke's *Critical Children* (2011).
[37] In *Dickens and Creativity* (2008), Hardy views David's blending of past and present, fiction and reality as a crucial aspect of Copperfield as a *Künstlerroman*, equating Dickens's text with Joyce's *A Portrait of the Artist as a Young Man*.

imitations of children's tales saved him from Murdstone and a factory laboring life; but attempting similar boundary crossings between *adult* reality and childhood fancy promotes regression and stagnation rather than growth and maturation. As he prolongs his creative childhood into adulthood, attempting to actualize the fairy tale, he fails to grow up from a cultural as well as an intellectual point of view.

David's youthful fixation on the fairy tale disrupts the forward path of maturation. Even though it is the adult David, narrator of the novel, who ultimately draws figures from his past as fairy tale characters, there is much to suggest that the children's genre also entrances the youthful David. At seventeen, David knows only "misty ideas" and "visionary considerations," the products of a "boyish mind" that thinks of future life as "more like a great fairy story, which I was just about to begin to read, than anything else" (266-67). David's excitement is palpable; he feels all the possibility of youth, the openness of his future. But his view of the future is clouded; the "misty ideas" of his "boyish mind" may produce excitement, but they are also disorienting, and David gets lost, retracing his life backward instead of moving forward into adulthood. At the suggestion of his Aunt Betsey, he attempts to "look about" for a "new point of view" that is not that of a "schoolboy" (267). Betsey's advice is to seek his future by looking in the past, in Yarmouth, where he spent pleasant days as a child. As many have pointed out, Betsey is not only David's aunt, but his fairy godmother, the benefactress of his success and happiness. As a fairy tale figure, Betsey means well, but is, in this moment, a force of regress rather than progress.[38] A good witch from a fairy story, Betsey begins David's quest for adulthood by, paradoxically, sending him into the past.

[38] Many critics, including Kate Flint, Rosemarie Bodenheimer, Elaine Ostry and Harry Stone, identify Betsey as a fairy godmother. These critics also recognize Betsey as a positive force in David's life, while acknowledging that she "sends him on a journey into his past" (Bodenheimer 178). They recognize, as I do, the relationship between progress, regress, and fairy tale figures, but read backward movement in *Copperfield* as more positive and life-affirming than I do.

Betsey's well-meaning advice proves a logistical mistake. David's geographical move into the places of his childhood results not in his maturation, but in an obsession with the past: "For my own part, my occupation in my solitary pilgrimages was to recall every yard of the old road as I went along it, and to haunt the old spots, of which I never tired. I haunted them, as my memory had often done and lingered among them" (310). David's "haunting" of the old spots suggests an inability to escape the places of his past, as if his very essence is tethered to the spots of his boyhood and incapable of release from past scenes and past people. While he haunts his past, he resurrects more ghosts to keep him company. David revives the image of his dead mother and brother, the latter whom he associates with himself "as [he] had once been" in childhood (127). This ghostly triad—mother, brother, childhood—haunt his steps as he paces their graves and reflects on "the figure I was to make in life, and the distinguished things I was to do" (310). His mind dwells on the future but his feet seek the past, walking "to and fro" near his parents' graves, a repetitive motion lacking progress (310). In this meeting place of future and past, David begins building "castles in the air" (311). He looks backward to move forward, and in doing so, begins to build a future out of the airy castles of fairy tales, shaping his adult future according to the fictions of his childhood.[39]

However enticing the fairy tale may be to the creative child, who feels his own power to bridge the boundary between reality and happily ever after, to make the "great fairy story" come to life, this supernatural subgenre is no basis for the Victorian boy's adulthood. David's fixation on the fairy tale, which results not in maturational progress, but regress, manifests in three characters who delay his growth. David's fairy bride Dora Spenlow embodies the temptation of prolonged youth; Uriah Heep, animalistic evil genie, reveals the terror of prolonging childhood

[39] Flint also identifies the past as central to *Copperfield*. She argues: "this text's crucial movements are backward and forward in time" (43).

powerlessness; and James Steerforth, fairy tale enchanter, highlights the destructive outcome of refusing to grow up.

David's fairy marriage to Dora Spenlow is not at all the same thing as an adult marriage; seeking an adult relationship in fairy tale form keeps David from growing up. David desires maturity. When he sets out on his journey into his adult future, his "main object" is "to appear as old as possible" by doing "grown-up sort[s] of thing[s]" from talking with his infantile yet serious impersonation of a man's deep and "gruff" voice to a desire to be an adult on both professional and personal levels (276). He wishes for a wife to help him set up house, for a relationship that is also a social marker of respectable adulthood. However, his marriage to Dora does not fulfill this central social requirement of adult life because it originates with his childhood desire to actualize the fairy tale. Dora is a fairy tale bride, the "realisation of [his] boyish day-dreams" who interrupts and stalls David's movement into adulthood, proving him more child than man, more playmate than husband (611). Dora is a woman arrested in her development, who through her marriage with David, arrests his development as well. Marriage to a "child-wife" does not necessarily make him the adult in the relationship, even though he recognizes and is frustrated by Dora's deficiency of maturity (627). Instead, he is Dora's companion and playmate at their elaborate game of house.

David identifies Dora as a princess from a fairy tale, and his pursuit of her traps him in a prison of youth. Dora, as fairy princess to David's chivalrous knight, represents both David's attempts to grow up by becoming a husband and father and his failure to do so when he shapes these future adult roles as fairy tales. Dora is a figure from a child's story whose mental and emotional infancy is well established throughout the novel.[40] Even Dora realizes her own

[40] Elaine Ostry observes that not just Dora, but "[n]early every heroine [in Dickens's works] is described as a fairy" and that "in folklore, fairies are generally thought to be women" (72). She identifies Dora as one of Dickens's many

childishness, begging David not to hold her behavior to adult standards. What is more interesting is the impact the infantile Dora has on David, who immediately identifies her as "more than human… a Fairy, a Sylph" (379). Dora is his dreamed-of fairy princess who holds him in "Fairyland" (385), a "Garden of Eden" that is actually a limbo of innocence (381). When David marries Dora, he enters into her fairy world, her lost garden of innocence and fails to move into the adult world. In order to be with Dora, he envisions himself as a fairy tale figure, a woodman with an axe, "cutting down the trees" to get to Dora (505). Even though gaining Dora's hand leads David to soberly participate in mature adult work, his aunt realizes that the relationship itself is nothing more than a "girl and boy attachment" (490), a "fancy" (489) that makes David "blind, blind, blind" (489). It is a relationship based not only on the archetypal characters of fairy tales—woodsman and fairy—but on the naïve perceptions of childhood. David remains a boy by marrying Dora, incapable of becoming a man.

Because she is both fairy and child wife, Dora has a regressive influence on David's maturation and she eradicates any notion of his positive forward growth.[41] He depicts his first meeting with Dora as not just a stop, but a death: "I was swallowed up in an abyss of love in an instant. There was no pausing on the brink; no looking down, or looking back; I was gone, headlong, before I had sense to say a word to her" (379). David's description of falling in love with Dora uses the language of both movement and stagnation. He is "swallowed up," suggesting a stop, a death, but there is also "no pausing" (379). What stops is David's movement along a linear forward path of maturation. His movement continues, but in a different direction entirely:

---

female fairies, and argues that "the fairy nature of women is given positive value" in Dickens's work (72). When it comes to David's maturational progress, however, Dora as fairy princess seems to hinder rather than help his progress.

[41] For a reading of Dora as a figure of positive influence within the text, see the article "Dora and Doady" by Margaret Flanders Darby.

down. While down is not backward, is not regress, it is not progress either, and his fall into an "abyss of love" disrupts his forward movement into maturity and into the adult future (330).

As David's depiction of falling in love suggests, his relationship with Dora has no future; it is a child love that exists only in the present. The narrator's description of his relationship with Dora mirrors his description of his childhood relationship with Little Em'ly.[42] There is "no future… no more provision for growing older" in the childhood minds of David and Emily (35). The same emphasis on the present moment, with no thought of the future, characterizes Dora and David's relationship: "we had some notion that this was to end in marriage. …But, in our youthful ecstasy, I don't think that we really looked before us or behind us; or had any aspiration beyond the ignorant present" (475). David's adult relationship should not mirror his childhood love in its thoughtlessness of the future, and yet it does. Neither relationship offers insight into any moment past the present, past the "happily ever after" marriage of the fairy tale. Just as David and Emily cannot conceive of "growing older" (35) neither can David and Dora see "beyond the ignorant present" of "youthful ecstasy" (475). Looking at the two childish loves together shows that David's fairy tale marriage to Dora not only stops progress, it also resurrects the childhood past.

David's marriage to Dora traps him in a fairy tale dream—where he is a "foolish boy" (617), a "bad boy," and "good child"—that leads to both frustration and fear (619). When David fails to play Dora's game of house by her rules (that nothing should ever be taken seriously), he suffers "pangs of remorse" that make him "miserable" and is "haunted by a vague sense of enormous wickedness" (621). David's attempts to lead an adult life clash with the fairy child bride he has acquired, and clash with his role as her "bad boy" and good child." And even though

[42] The similarity of description here may very well be purposeful as the adult narrator has greater self-awareness from his position in the future.

his dream of Dora has been, up to this point, pleasant, he soon finds the regressive, underdeveloped nature of their relationship unfulfilling. He feels an "old unhappy loss or want of something" in his relationship and realizes that he wishes Dora could be a "counsellor" to him, could "sustain" and "improve" him (629). He admits that he is only a "boyish husband," as incapable of responsible adulthood as his child wife and yet the misery he feels at the lack of a source of improvement and growth suggests a burgeoning awareness of the regressive dangers of his attempts to realize the fairy tale in adulthood (629).

David's dream marriage to Dora proves disappointing, a recognizable force of stagnation even to him; the other fairy tale characters he encounters, however, produce extreme feelings of terror as they work to infantilize him, to keep him from growing up. David willingly prolongs his childhood powerlessness by marrying his fairy tale princess. However, Uriah Heep is one fairy tale figure David does not willingly seek an association with. Heep proves that David cannot completely control which aspects of the fairy tale he brings to life. If David chooses to be the helpless boy husband, he remains vulnerable to powerful fairy tale villains. Heep is a very real villain who attempts to infantilize David in order to control him. David however, as a creative child, identifies Heep as a character from a fairy tale, a powerful genie, and so invests in him supernatural powers to, like a parasite, steal David's adulthood for himself. David identifies Heep as a goblin, a gremlin, a figure dehumanized by the "snaky undulation" of his body (368). He is an "ugly and rebellious genie" who actively attempts to sabotage David's journey to adulthood (728).[43]

Heep counteracts David's maturation by both forcing David backward into a powerless childhood and blocking his path forward into adulthood. Having known David as a child, Heep refuses to address David as anything but, purposefully infantilizing him by consistently

[43] For a reading of Heep as a beastly, regressed threat to David's growth, see Tara MacDonald.

addressing him by a child's title—"Master" instead of "Mister" (368). By insisting on referring to David as "Master Copperfield," Heep asserts himself as the more powerful "adult" figure, a role he also attempts to assume through a devious plot to marry Agnes, David's guide "upward" or forward into adulthood. Heep's threat to Agnes is real. She is a "good Angel" (357) to David, an improving influence: "She filled my heart with such good resolutions, strengthened my weakness so, by her example, so directed…the wandering ardour and unsettled purpose within me, that all the little good I have done, and all the harm I have forborne, I solemnly believe I may refer to her" (504). If David "wanders" from the linear forward path to manhood, Agnes brings him back. David views Agnes as a compass, always leading him forward, always leading him "up." Not only does she set an example of mature behavior for David, she will be the companion of his old age and the mother of his children. As his wife, she will be the ultimate marker of his adulthood. When Heep reveals his plan to "call her mine," to marry Agnes, he directly threatens David's primary example of proper adult behavior, as well as the central representative of David's adult identity (372).

Through his threat to Agnes, Heep threatens David's maturation. Heep's presence incites horrifying visions that rob David of adult "size" and power. The threat that Heep poses to Agnes (and through Agnes, to David himself) gives David the illusion that he is shrinking while Heep is growing: "the image of Agnes, outraged by so much as a thought of this red-headed animal's, remained in my mind when I looked at him …He seemed to swell and grow before my eyes; the room seemed full of the echoes of his voice" (371). Heep seems to "swell and grow" with a "sense of power" as he tells David of his desire to marry Agnes. His very presence fills the room, enlarging to terrifying proportions. As Heep insistently refers to David by a child's title, infantilizing him, as he plots to steal David's future wife, blocking David's path to a fulfilled and

successful adulthood, he grows larger, as if taking David's potential for growth into himself. Heep's power, as this passage shows, is given to him by David, who creatively conjures the vision of Heep's enlarging form from his own imagination, suggesting that as long as David continues to blend fairy tale and life, as long as he creatively interprets reality, he will remain a powerless child to men like Heep.

That Heep may ruin David's adult future is a terrifying possibility for David. David's nightmare of a daydream turns into real nightmares of terror that emphasize his powerlessness as a child to Heep's adult genie. The images of Agnes and her father appear before David's sleeping vision and fill him "with vague terrors" (373). The sleeping Heep in the next room weighs "heavy on [him] like a waking night-mare; and oppresse[s] [him] with a leaden dread" (374). He is so "haunted" by Heep who is "so much worse in reality than in [David's] distempered fancy" (374). David's terrifying nightmare blends into his waking life and becomes "a part" of it, "as inseparable… as my own head" (375). David's waking nightmares of Heep illustrate his creative ability to bring the fictional into the real world, to blur boundaries between fairy tale or dream and life. The term "waking night-mare" itself implies the conflation of two opposing states, the blurring of the boundary between waking and sleeping. David's power to blur boundaries evokes not only the child's creative power, but more importantly, visceral terror. Terror is connected with the novel's most potent threat to David's successful adulthood—Heep—whose growing and swelling before the fireplace emphasizes not only David's youth, but the horror of never having the adult power to defeat Heep's goblin threat. Eternal youth is nightmarish because it is inhabited by terrifying fairy tale figures of remarkable power who, like Heep, prey on the weak and innocent.[44]

[44] Dickens' *Great Expectations* (1861) also associates fairy tales with terror and youth. Pip is not an artist (unless we consider him so because he is the narrator/author of his own story), but he is certainly a creative child. The novel

Uriah Heep may be the most terrifying threat to David's adult future, but James Steerforth is the most insidious. While Heep is openly repulsive, Steerforth is, like Dora, a lovely temptation to prolonging youth, a fairy tale enchanter who mesmerizes David. Steerforth is not what he appears to be, and though he seems to epitomize the strength and power of adulthood, he actually holds David in an inexplicable trance of youth. When David meets Steerforth again, as a young adult, he is "entranced" (292) by the older boy who considers him a "plaything" (293). However, if David is a "plaything," then Steerforth is a child, a boy, who delights in play over work, laughing over seriousness.[45] When they meet for the second time, David finds Steerforth "unchanged" from their younger school days, suggesting that even though David misinterprets Steerforth as a man of action, he is actually a child who is good at playing pretend. By tempting David to play along, Steerforth distracts him from the business of growing up. In fact, Steerforth infantilizes the young David, noting that David has "not altered in the least" from his childhood, and giving David the demeaning and innocent nickname "Daisy" (284). Because Steerforth traps David in a trance of youth, David is "sensitively aware, indeed, of being younger than I could have wished" (282) so much so that when Rosa Dartle maliciously questions him about the nickname—"Why does he give it you? Is it—eh?—because he thinks you young and innocent?"—her voice echoes in his dreams (289).

David's relationship with Steerforth illustrates the connection between the fairy tale, creativity, and prolonged childhood. Much of Steerforth's "charm" over David stems from David's ability to tell stories (422). Steerforth both initiates the younger boy's nightly story-

---

opens with Pip as a child, creating visions of his deceased family out of nothing more than tombstones in a graveyard. Like David, Pip desires a fairy tale life and blindly concocts his understanding of the world from assumptions based on those desires. From the moment he meets Miss Havisham, the fairy tale becomes a possibility. But the fairy tale potential Miss Havisham's existence establishes brings with it visions of terror as well as bursts of creative storytelling. He lies elaborately about what happens at Satis House, a place where time has stopped and that inspires dreadful visions of women hanging in rafters.

[45] Schaumburger also identifies Steerforth as existing in "arrested development" (155).

telling events and encourages the child's creativity from which these stories originate. Nightly, at Steerforth's command, David commits "ravages" on his "favorite authors" (88) as he narrates their tales to the older boys at the school, and, "like the Sultana Scheherazade," exhausts himself with his late night narrations (89). The repetitious nature of these events, which leave David "weary" and tired and continually in Steerforth's debt, lead not to growth or education, but to a trance-like stasis in which day and night exchange places and the creative blurring of boundaries is encouraged: "Whatever I had within me that was romantic and dreamy, was encouraged by so much story-telling in the dark; and in that respect the pursuit may not have been very profitable to me" (90). The image of "story telling in the dark" suggests the blindness Betsey finds David guilty of later in life, and the lack of clarity and illumination in this scene is indicative of "romantic and dreamy" vision. The adult narrator recognizes the relationship between storytelling and lack of clear perception. That David's storytelling "may not have been very profitable" characterizes the inward creativity, the dreamy vision, of the child as harmful rather than productive, as less than "profitable." More importantly, it shows that David's youth is not just the result of creativity, but also of the youthful enchanter Steerforth's trance-like influence.

Not only does Steerforth exert control over David's youth and growth, he is also under an enchantment of youth himself. Steerforth's actions toward Emily identify him as sexually mature—he seduces and runs away with her—but they also identify him as incapable of adult commitment and stability. During the Victorian period, such displays of sexual prowess were, according to Tosh, "a *rite de passage* to manhood" (108). Steerforth's seduction of Emily thus implies his status as "man" rather than "boy." However, Tosh also observes that the maturing male's sexual prowess alone could not achieve full manhood; in order to enter completely into an adult masculine identity, marriage was required (108). Therefore, Steerforth's sexual exploits

identify him not as mature, but as immature, incapable of dedicated commitment to the socially sanctioned adult role of husband. Steerforth's sexual seductions are more like the disposable games of childhood that end when the fun is over, giving way to new games with new players; they identify him not as a man, but as a child.

Steerforth's inability to grow up mirrors David's and provides the ultimate terrifying warning of what happens to boys who refuse to become men. Steerforth, like David, is lost within the arrested development of the fairy tale and, also like David, experiences horrifying visions that act as warnings of dangerously prolonged youthfulness. Steerforth, fairy tale enchanter though he is, is haunted by the genre the "enchanter" belongs to. His dreams merge with the fairy tales of his childhood:

> I have been a nightmare to myself, just now—must have had one, I think. At odd dull times, nursery tales come up into the memory, unrecognized for what they are. I believe I have been confounding myself with the bad boy who 'didn't care,' and become food for lions—a grander kind of going to the dogs, I suppose. What old women call the horrors, have been creeping over me from head to foot. I have been afraid of myself. (313)

Steerforth's nightmare blends a memory with a fairy story so that he becomes the "bad boy" of the remembered fairy tale. Of course, Steerforth is a "bad boy," running away with Little Em'ly, proving that he, like the boy in the nightmare, does not ultimately "care" about society's standards for responsible adult behavior; however, Steerforth's nightmare is revealing for more than its foreshadowing of his future villainy. It also identifies him as a victim of stagnation. Not only does he keep David locked within a creative childhood, but he also recognizes his own inability to mature. He tells David, after waking from his nightmare, that he lacked a "judicious

father" who would have "better guided" him into maturity and into adulthood (312). Because he does not have such a figure in his life, he suffers "a bad apprenticeship," and is haunted by the fairy tales of his childhood, unable truly to grow up (314). As Rosa acknowledges, Steerforth's growth is "stunted" (780). We see in Steerforth, David's own future should he too refuse to enter socially-responsible adulthood. Steerforth epitomizes the failure of *bildung*, and his dream, that nightmarish blend of fairy tale and reality, warns David that he, too, could share Steerforth's fate; he, too, could fail to enter into adult life. Steerforth's childishness, his stunted growth and regression counters the forward plot and linear structure of the realist genre of growth and development—the *Bildungsroman*—to which Steerforth alludes.

As the relationship between Steerforth and David shows, creativity is not exactly "profitable" to the growing Victorian boy, and childishness is not profitable for the *fictional* Victorian boy who inhabits a linear narrative. For Steerforth, the creative blending of memory and dream leads to horrors of himself as both an agent and victim of maturational stagnation. David's attempts to actualize the fairy tale in a realist narrative result only in a prolonged and powerless childhood, emphasizing the importance, for the Victorian boy, of following a linear narrative into an adult future. While the adult artist, like David Copperfield, retains his creativity into adulthood, it is significantly different from his childhood creativity. David's adult art is a product of labor, not creative intuition.[46] Ultimately, David's transformation from creative child to normative adult requires that he transform his art into a practical form of work. When David transforms his creative childhood into a financially lucrative product, he abandons those distractions, mainly the fairy tale, that keep him from growing up

[46] Many scholars of the Victorian novel (such as Barbara Hardy, Jennifer Ruth, Andrew Dowling, and Mary Poovey) recognize the centrality of work or labor to a genre linked to the rise of the middle class in England. See Levine, page 86, for the role "work" plays in the Victorian *Bildungsroman*.

In *David Copperfield*, transforming creativity into hard work is crucial to the process of growing up. Dickens may appear to laud childhood, but he actually uses the process of narration to purge the child from the novel's pages; his creation of a linear realist narrative excises the regressive child from the text. David severs himself from childhood at the end of the novel, and in the process of writing his past life, of putting his childhood down on paper, he compartmentalizes it from his adult existence. The adult author may bring his childhood back to life within his narrative, but he also confines and binds his childhood within a book, an object that he can shut and put away on a shelf, out of sight and out of mind. Dickens, too, shuts the pages of *Copperfield*, after writing them, and consciously leaves them, along with the biographical childhood aspects of the text, in his past. In the Preface to the first edition of *David Copperfield*, Dickens explains the emotional connection he has had to the novel during the process of writing it. He looks back over his "two-years' imaginative task" and mourns that it is over. While the Preface reveals a reluctance to leave this particular creative process in the past, Dickens also realizes the imperative of doing so, noting that "Instead of looking back, therefore, I will look forward." Instead of regressively recollecting the past, Dickens insists on progress. His Preface illustrates the value of the future over the past, which he may remember fondly, but which he must ultimately close like the novel itself, with a "hopeful glance" to future projects. Like the linear narrative of the realist novel, Dickens abandons the past and looks toward the future.

Dickens may have wished to shut up neatly in a book certain elements of his own creative childhood. In John Forster's *The Life of Charles Dickens* (1872), the artist's recollection of childhood creativity is not one of unalloyed whimsy, but of embarrassment. Forster writes of Dickens as a child:

> He told a story off hand so well, and sang small comic songs so especially well, that he used to be elevated on chairs and tables, both at home and abroad, for more effective display of these talents; and when he first told me of this … he said he never recalled it that his own shrill little voice of childhood did not again tingle in his ears, and he blushed to think what a horrible little nuisance he must have been to many unoffending grown-up people who were called upon to admire him. (11)

Dickens blushes to remember his attention-seeking childhood self. The memory of his "shrill" child's voice, and his haste to commiserate with nearby "unoffending grown-up people," the unwilling audience for his song and dance routine, seems to contradict the idea that an artistic reconnection with the creative child self is pleasurable and artistically productive. The distance between creative child and mature adult artist is established by maturity—the child's unthinking pleasure of creative performance and praise and the adult's embarrassment at having ever made such an exhibition out of himself.[47] The grown up Dickens distances himself from his past creative childhood, recognizing the necessity of maturing from "horrible little nuisance" to "unoffending grown-up".

In *Copperfield*, David also puts his own embarrassing youth behind him. He does so by turning his art into work in much the same way Dickens turned his "off hand" stories and "comic songs" into a lucrative adult career as an author. *Copperfield*'s narrative insists that such a transformation, or maturation, is necessary for successful adulthood. Terror accompanies developmental regression in Victorian literatures of maturation, and the most arguably terrifying moment in *Copperfield* is one in which a man unable to mature, a boy who has failed his

[47] Andrew Dowling's *Manliness and the Male Novelist in Victorian Literature* (2001) explores ways in which the Romantic construction of the author as a "genius" (an identity hinted at in the image of the boy Dickens performing on a table) aroused "anxieties about manliness," particularly in Dickens' work (26).

bildung, dies. Steerforth's death is the most forceful example of fear's power to transform the creative child into a fully socialized adult, and to turn the adult *artist* into a diligent *worker*. Steerforth's death, we find out, is an actual driving force of the novel itself. The memory is "an event… so indelible, so awful… that, from the beginning of my narrative, I have seen it growing larger and larger as I advanced, like a great tower in a plain, and throwing its forecast shadow even on the incidents of my childish days" (765). The raging storm in which Steerforth and Ham Peggotty die is not only a dark shadow on the text, and therefore on David's life, but is a moment of horror that so forcefully invades his waking and sleeping dreams that as it writes it he "do[es] not recall it, but see[s] it done" (765). As David begins to watch the battle between man and nature at sea, the element of terror in the narrative grows in intensity, culminating in the "terror-stricken" realization of Steerforth's death, as well as the destruction of David's childhood:

> And on that part of it [the beach] where she [Emily] and I had looked for shells, two children—on that part of it where some lighter fragments of the old boat, blown down last night, had been scattered by the wind—among the ruins of the home he had wronged—I saw him lying with his head upon his arm, as I had often seen him lie at school. (776)

It is here that David's childhood most forcefully rears its head. The past invades the present, emphasizing the complete destruction of those places and people most associated with David's nostalgic childhood memories. Mr. Peggotty's boat house, the place of David's most contented hours and of his first fairy tale love is torn to pieces and scattered across the sand. Ham, who is present at David's birth, is lost in the violent sea; and Steerforth, whom David still admires, reverts to childhood through death, looking in death as David "had often seen him lie at school" (776). As the storm rips apart the landscape, it also rips apart David's childhood and pulls the

debris out to sea. David's childhood is laid, finally, to rest, not with his mother in a graveyard, but with the decimation of the fairy tale boat on the beach and with the death of Steerforth, a victim and source of developmental regression.

With the deaths of both Dora and Steerforth, and the defeat of Uriah Heep, the last of David's regressive fairy tale influences is purged from the text. David's subsequent journey abroad allows him to shed his boyhood and his impulsive creativity and to grow up. Abroad he realizes that "the whole airy castle of [his] life is now "a ruined blank and waste" (793). His recognition that airy castles are easily destroyed allows him to view Agnes and thus his adulthood clearly. Pointing ever "upward," Agnes also points the way to David's adult future as a socially-integrated husband and father. While he recovers from his grief over the "ruined blank and waste" of his childhood visions, Agnes reinstates herself as central to his growth into adulthood. David receives a letter from Agnes that inspires him to "resume [his] pen; to work," and he does so, "patiently and hard" (796). He fills the "blank" void left by his childish airy castles with diligent adult work. David transforms into a staid, socially-acceptable adult male, free from all vestiges of childhood creativity, ready to take on the adult roles of husband to Agnes and father to their children, roles Tosh recognizes as necessary for the Victorian man's "complete transition to manhood" (108). Agnes teaches David to fill the void of his lost childhood with work, and as his future wife, is the greatest representative of his masculine adulthood.

David follows Agnes upward into a masculine adult future, abandoning childhood games and regressive movements in the past, and signaling the simultaneous forward movement of Dickens' realist narrative into the future and away from the past. Dickens establishes David's superior grown up-ness by sending him to Traddles' cozy home where he finds himself distant

from his old friend, Traddles' new wife, and his wife's bevy of child-like sisters, all of whom are playing a game in which David cannot participate. Traddles' life seems to be a merry game of hide and seek. He "hide[s] the girls in the day-time, and make[s] merry with them in the evening," toeing the line between the life of imaginative childhood and professional adulthood (806). David's very presence disrupts the "pleasantly fanciful" game which ends when the occupants of Traddles' chambers hear David coming up the stairs (808). While David's visit with Traddles and his "merry girls" gives him joy for his friend's happiness, it does not infect him with further dreams of fairy tales (801). Instead of building more castles for his future out of his past dreams and fancies, David soberly considers past, present, and future:

> I could think of the past now, gravely, but not bitterly; and could contemplate the future in a brave spirit. Home, in its best sense, was for me no more. She in whom I might have inspired a dearer love, I had taught to be my sister. She would marry, and would have new claimants on her tenderness; and in doing it, would never know the love for her that had grown up in my heart. It was right that I should pay the forfeit of my headlong passion. What I reaped, I had sown. (809)

Previously, fairy tale love and contemplation of the past had swallowed up David's future. As children, he and Emily do not consider the future, and as young adults, he and Dora do not do so either. While David has learned from his past, he is no longer a captive of it because he has learned that the "headlong passion" of his fairy tale castle building hid not only the future from him, but also a mature understanding of Agnes's true role in his life. While life for Traddles is still a child's game, David has moved into adult maturity and given up the blind enjoyment of the present for mature contemplation of the future.

Even though David has his "happily ever after," the significant and essential ending point of the fairy tale, the penultimate chapter of the novel implies that the fairy tale is a faulty lens through which to interpret reality. Mr. Peggoty, whom the novel has already seen sent off to the colonies with the rest of the Peggotys and the Micawbers, returns. David's children read Mr. Peggoty's entrance as "the beginning of a favorite story Agnes used to tell them, introductory to the arrival of a wicked old Fairy in a cloak who hated every body" (845). The children's interpretation of Mr. Peggoty's arrival as the arrival of a "wicked old Fairy" reinforces the misperception and misunderstanding of those who map the fairy tale onto life—it is bound to lead, as it did so often for David, to mistakes and regression. Mr. Peggoty is no evil fairy, but a former sea captain, a man who has traveled the world, and perhaps the most admirable character in the entire novel.

As David's experience with fairy tales, and our final glimpse of Mr. Peggoty shows, creative interpretations of reality result in mistaken impressions, and lead, ultimately, to developmental regression. David's creativity allows his love of the fairy tale to survive into his adolescence and into his adulthood as well. He attempts to construct the plot of his life as an author would construct the plot of a fairy tale, but he is imitating the wrong genre. Because the fairy tale is associated with both childhood and with a cultural past, David's imitations keep him from moving away from either of these (personal and historical) stages. After Dora's and Steerforth's deaths purge the fairy tale from the novel's pages, David finally progresses into the more adult genre of the *Bildungsroman* in which he abandons his creative childhood passions for the mature retrospection and hard work of adulthood. Even though David's work is fiction writing, he bases his fiction on "reality," on his own life story, not on romance or fairy tale. He becomes husband and father, and leaves the mistaken fairy tale impressions to his own creative

children, who follow in their father's footsteps by misinterpreting a friend as a magical foe. At the novel's end, David is no longer mesmerized into stillness by the monstrous regressive horrors of Heep, and he has crawled out of the abyss of Dora's fairy tale love. He has escaped Steerforth's enchanted nightmares. All of his attention focuses forward, or as the last word of the novel suggests, "upward," away from the regressive dangers of creative childhood (855).

David's movement into adulthood characterized by work, fatherhood, and realist writing mirrors a linear pattern of maturation prevalent during the Victorian period. David does not move quickly into manhood, as Spencer and Arnold suggested Victorian boys should do, and so encounters the terrors of regressed prolonged childhood. His creativity, preoccupied with the actualization of the fairy tale, disrupts the linear path from boyhood to manhood, disrupting also the linear realist narrative that ends in adulthood as well. His social integration at the end of the novel emphasizes the ultimate importance of integrated adulthood to Victorian literatures of maturation, which are shaped by a historical plot of maturation reflective of cultural anxieties over regression, forward movement, and developmental progress.

The Princess, The Goblin, and Getting Lost

It may not seem unusual that a text written for an adult audience like *David Copperfield* would prioritize adulthood over childhood; after all, the *Bildungsroman* is a genre about growth and development. However, nineteenth-century children's literature also prioritizes adulthood over childhood. Even though Victorian children's literature of the Golden Age celebrates childhood, acknowledging children as an imaginative audience in need of entertainment rather than education, reading George MacDonald's Princess books alongside *David Copperfield* reveals that even in children's literature the creative child is estranged from adulthood and on the verge of developmental regression and stagnation. Here, too, creativity threatens the process of

growing up. George MacDonald was, like Dickens, a prolific Victorian author, but unlike Dickens, he was more popular and influential in his own time than he is now. While he is most well-known now for his children's literature, MacDonald also wrote sermons, essays, and realist novels—such as the *Bildungsroman There and Back* (1891)—claiming that the fairy tales and fantasies he wrote were not for children, but for the "childlike."[48] Despite this claim, both Princess books were published serially in magazines for children. *The Princess and the Goblin* appeared in a magazine edited by MacDonald, *Good Words for the Young*, and *The Princess and Curdie* appeared in *Good Things: A Picturesque Magazine for Boys and Girls*. Both of the Princess books together are shorter than *Copperfield* and while they are both narrated by an "adult" voice, neither has the self-reflective quality of David's first person narration. However, like Dickens' semi-autobiographical novel, the Princess books explore the creative child's ability to defy adult roles and expectations, as well as the terror that accompanies this skill. Following the creative child of the Princess books from one text to the other shows that while the child is central to art, the child's art impedes growing up, and that whether children's fairy tale or *Bildungsroman*, Victorian literatures of maturation express fear towards the developing artist. MacDonald's fairy tales share the linear narratives of his realist novels and the *Bildungsroma*n's emphasis on linear maturational narratives that result in fixed adult identities.

The developing artist of the Princess books is Curdie, a boy who works with his father in ore mines below ground, and who can spontaneously create songs that terrify the books' titular threat, the goblins.[49] The goblins are regressed human beings who escaped into the mines to avoid laws laid down by the king. In *The Princess and the Goblin*, the goblins attempt to mine

[48] He says this in an essay entitled "The Fantastic Imagination" published in a collection of essays called *A Dish of Orts* (1895).

[49] As McGillis asserts, "MacDonald's child characters: Irene, Curdie, and Diamond are poets who use rhyme to bring joy to darkness" ("Childhood and Growth" 163). He has argued that "Many, if not all, of MacDonald's works are about the making of a poet" ("A Fairy Tale" 94).

their way upward into the king's castle, where he keeps his eight-year-old daughter Irene, who is a prisoner of overprotection. She is not allowed to go out after dark, in fear of the goblins, and when her nurse keeps her out too late one evening, she meets Curdie, who saves them all, and who ultimately defeats the goblins in battle, winning a chaste kiss from Irene. *The Princess and Curdie* picks up shortly after *Goblin*. Despite having defeated the regressive goblin threat, Curdie still faces the dangers of regression and is "becoming more and more a miner, and less and less a man of the upper world where the wind blew" (180). Curdie escapes regression by coming up out of the mines and going on a journey to find the Princess Irene, who is trapped with her ill father in their castle, besieged by false friends and traitorous advisors. Curdie is accompanied along the way by strange beasts in the midst of evolving upward into humanity. With their help, he once more saves the princess, the king, and the kingdom, becoming king himself.

As the above synopsis shows, the Princess books are concerned with both progress and regress, with what actions and beliefs can turn man into goblin or beast into man. While the books suggest the hope of evolutionary progress, they also express fears of evolutionary regression.[50] At the center of these hopes and fears is not only a child, but a creative child navigating boundaries of class, gender, and humanity. As Curdie's difficulties with regression show, navigating these boundaries is not simple. Even a boy hero can be led astray by the creative ability to blur boundaries. However, Curdie does eventually progress—grow up. At the end of *Curdie*, the young miner with a gift for song is socially integrated, having become a warrior, a king, and a husband, a figure of adulthood, and the epitome of masculine power and leadership.

[50] See McGillis's Introduction to *The Princess and the Goblins and The Princess and Curdie*, page xix.

Curdie is socialized through a very specific terrifying figure—the goblin. The goblins are former adults who have regressed into a beastial and child-like form, terrifying reminders of the refusal to evolve. In the Princess books, regression is no longer a threat of a genre that has survived the cultural past, as it is in *Copperfield*, it is a very real possibility. Written and published after the release of Darwin's *Origins*, evolutionary and devolutionary anxiety is much more prevalent in the Princess books than in *Copperfield*. MacDonald's Princess books express Victorian anxiety about the development of man on a personal as well as a cultural scale. As Geoffrey Reiter notes, the Princess books "touch on one of the most prevalent fears of the late nineteenth century: the danger of degeneration," using "notions of evolution and degeneration to great effect" (217).The threat of de-evolution is real within the Princess books, especially for the child who, as Shuttleworth points out, "mirror[s] in its early years ancestral forms of the species, both human and animal" (4). MacDonald uses an artistic boy, Curdie, to illustrate humanity's precarious position between savage childhood and civilized adulthood. He presents Curdie's creativity as both a blessing and a curse that simultaneously saves him from the goblins but alienates him from social adulthood in much the same way the goblins are estranged from humanity. MacDonald's Princess books ultimately suggest that if Curdie does not abandon his creative childhood, he too will devolve from human to beast.

MacDonald's fairy tale exposes a fear of regression, of backward movement into a cultural or personal past that estranges the individual not only from social integration, but from humanity as well. The goblins embody this fear. Their physical degeneration stems from their refusal to adhere to the rules of those in charge, their refusal to conform to the norms of adulthood. They had been "like other people" once, but moved below ground in response to "too severe taxes" set by the King, and become "greatly altered in the course of generations" so that

they are "not ordinarily ugly, but either absolutely hideous, or ludicrously grotesque both in face and form" (6). It is a terrible transformation caused by a refusal to follow the king's orders, to adhere to man's laws. Even for MacDonald, a man who equates spiritual growth with childhood reborn, the thought of moving backward is horrific, a real threat to forward progress and maturation.[51]

In the Princess books, maturational or evolutionary progress is depicted through Curdie's geographical movements through his landscape. A crucial part of the "world building" necessary for fantasy fiction, MacDonald's detailed depiction of landscape also demarcates boundaries between human and nonhuman, child and adult, royalty and non royalty. While the Princess lives half way up the mountain (at the highest point of the text's landscape), the goblins live under ground in the mines (at the lowest point of the landscape). The miners and others who do not work inside the castle live beside the mountain, halfway between the royal princess and the evolutionarily regressed goblins. The goblins can only cross out of their underground sphere at night, and the human characters know that crossing the border that demarcates their class or occupation is dangerous. When the miners enter the mines, they arm themselves with rhymes to keep the goblins at bay. When Princess Irene comes down from the mountain, she is highly protected by the castle guard and by her nurse, who is terrified of the dangers that could befall her royal charge if they linger too long in the shadow of the mountain.

The Princess books not only express anxiety over devolution, over man's connection to an animalistic past, but also explore how creativity may help or hinder humanity's evolution or forward progression. Curdie is the only character who can move where he desires, across all of

[51] Chad Schrock and Gay Barton emphasize MacDonald's idealization of childhood as the ultimate outcome of growth. However, as Richard H. Reis has observed, "The central concept to be traced throughout MacDonald's fantasies is that of his viewing man's life as a stepwise process of cumulative enlightenment, a sort of spiritual education in which a man passes from one 'grade' to another" (125). Reis suggests that this process has more to do with adulthood than with childhood, and uses MacDonald's well-known fairy tale "The Light Princess," as an example.

the divided spaces of MacDonald's fairy tale. His ability to create spontaneous rhymes grants him access to places denied to everyone else; his creativity allows him to blur geographical lines. Because Curdie is constantly armed with the "weapons" of newly-forged rhymes, his movements are not limited like those of the other characters who are forced to stay indoors after dark, when the goblins come out of the mines (104). His artistically inspired fearlessness allows him access to every geographical location within the fairy tale, no matter its association with class, gender, or occupation. However, while Curdie enjoys this liberated movement across the boundaries of his landscape, he risks what all growing boys who stray from the forward path risk—getting lost. In the Princess books, getting lost is much more than a geographical mistake. When Curdie strays from the forward path, he risks his progressive linear journey into adulthood, risks association with the goblins, and ultimately risks developmental (and even evolutionary) regression. Because regression into goblin-hood, or childhood for that matter, is a very real possibility in the Princess books, and because there are clear geographical spaces that mark regress (the caves below ground) and progress (the castle half-way up the mountain), getting lost is a potent source of fear connected to devolution.[52]

One such sign of anxiety over Curdie's childhood creativity is the ball of string he uses to help him find his way up and out of the goblin caves and back to the upper world of mankind. In order to keep from getting lost, Curdie ties a string to the end of his pickaxe and unwinds it behind him as he moves deeper into goblin territory. Curdie's string, like his spontaneous songs, allows him to go deeper into the mines and to return above ground safely. But when the string tangles, it no longer leads him upward, but "further into goblin territory" (92).[53] He questions the

[52] See Natalie L. Merglesky for more on the importance of getting lost to the Princess books. While Merglesky argues that getting lost awakens the "revolutionary imagination," I suggest that getting lost, in *Goblin*, reveals the perils of the imagination, of its ability to disrupt the process of growth and maturation (25).
[53] See Colin Manlove for further analysis of Curdie's string.

string's helpfulness—"Could his string have led him wrong?"—but he follows it still as it leads him "into more thickly populated [goblin] quarters," instead of away from them (92). Curdie's tangled string suggests that to seek proximity to regressed humans, no matter how prepared, results in confusion. Curdie's physical and geographical confusion illuminates the creative child's problem; creativity may allow him to go where he pleases, but this sort of movement across boundaries complicates the forward path to adulthood. Curdie should be moving forward into manhood, but because his art arms him against the goblins, he moves downward instead, and no string can keep straight the tangle his movements make of his journey into adulthood. Curdie's infiltration into spaces other than the single linear trajectory of childhood to adulthood "tangles" his humanity and complicates his return to the forward path of maturation.

The Princess books suggest that if creativity allows for the child to leave the forward path of maturation, he will get lost, even if he takes precautions such as Curdie takes. Consistently moving forward is the only way to prevent getting lost. To move forward, no matter how dangerous moving forward seems, is to have faith that the forward path is the correct one, that no matter the journey, moving forward will bring you to adulthood. While Curdie's string allows him to move upward into the human world, it does so by showing him how to retrace his previous steps, a type of backward movement that results in tangled confusion and in getting lost. In contrast, the child Princess Irene also has a guiding string, but this magical thread leads her persistently forward, never allowing her to retrace her past path. Irene's fairy-like grandmother gives her a ring, inside of which is a magical string that leads her to safety when she is in danger. Irene is to follow the thread wherever it leads. The thread does lead Irene out of danger, but it also sends her below the earth and into darkness: "the thread… which her grandmother had sat in the moonlight and spun again for her… had left her—had gone where she

could no longer follow it – had brought her into a horrible cavern, and there left her!" (152). Because the thread moves into a cavern, Irene feels she cannot follow it. However, the forward path in MacDonald's fairy tale is always the correct path. And even though the thread leads Irene into the goblin lair (and she eventually follows it there), it still leads her forward away from her starting place. In fact, the thread refuses to lead her back the way she came: "the instant she tried to feel [the thread] backwards, it vanished from her touch. Forwards, it led her hand up to the heap of stones – backwards it seemed nowhere" (153). While frightening, the princess's forward movement into darkness and danger propels her linearly into adulthood. The thread sends her into the goblin mines so that she can save Curdie, her future husband, and it is after their adventure together that she has a sort of chaste sexual awakening. While couched in the innocent language of unaware childhood, the novel culminates when "the princess reached down, threw her arms round Curdie's neck, and kissed him on the mouth" (225). The result of a promise, the kiss also seems to promise more, a healthy entrance into adult sexuality. Her progress from protected child to future wife is achieved by following the thread forward.

What these episodes of "getting lost" reveal is that if Curdie does not move stalwartly forward into the landscape, he will not move forward into an adult future. MacDonald illustrates Curdie's maturational regression by associating him with the goblins and by having other characters mistake Curdie for a goblin as well, revealing the creative child's tenuous position between progress and regress.[54] Like the goblins, Curdie's is a marginalized experience; adults find Curdie alien and threatening because of his artistic ability, which allows him to move in various directions. Adult figures do not understand or approve of creativity in Curdie. Irene's

[54] Even though Curdie is the natural enemy of the goblins, as Fiona McCulloch points out, he is also the only other creature that can go as far into the mines as they can, who can traverse through their tunnels and infiltrate supposedly locked spaces. She observes that the similarities between Curdie and the goblins calls attention to the child's regressive resemblance to an evolutionary past.

nurse Lootie, dislikes the "impertinence!" of a young miner who confidently defeats the goblins and holds her royal charge's hand. She is shocked that Irene would not only allow a miner's son to hold her hand, but would promise him a kiss at the safe culmination of their adventure. Lootie reminds Irene that Curdie is "only a miner-boy," and that there is "no occasion" to kiss him or to fulfill her promises to him (33). Even though Curdie's creative abilities save Lootie and the princess from the goblins, they also allow him to transgress boundaries of class in a way that startles the adults around him, who closely adhere to identities defined by markers such as birth, education, and occupation.

More specifically, Curdie's creativity alienates him from masculine adulthood and aligns him with the regressive goblin threat. He transgresses geographical space by leaving the mines and entering the castle gardens to speak to the castle guards about a future goblin attack. The guards mistake him for "one of those demons" and shoot him with a crossbow (139). They identify Curdie as out of place in the royal gardens, a threat—"He has no business here," says one. They, too, call him impertinent (139). Curdie may be able to move where he pleases because of his song (into the mines to get information on secret goblin attacks and into the gardens to share that news), but it results in physical aggression from the surrounding male adults. Because Curdie is an artist, he can move wherever he desires, a quality that separates him from the masculine adult world inhabited by the soldiers and associates him with the very creatures that are ultimately purged from the text entirely: the goblins. The soldiers, terrified of the child, whom they mistake for a goblin, shoot him. Curdie's creativity, his ability to spontaneously create song, leads him across boundaries, and thus makes him a dangerous, "goblin" threat.

For Curdie and David Copperfield, growing up requires a single simple direction: move forward. The child should not, like Little Red Riding Hood, stray from the path out of the woods. Unlike Irene, Curdie crosses boundaries and walks not only off the path and into the woods, but into the mines, up the mountain, and every place in between. He learns the importance of direction in *Goblins*: if you do not move forward, you will get lost. Even though Curdie's creativity allows him, through his spontaneous songs, to enter into the dangerous goblin world, the message is that doing so is dangerous for reasons other than the literal physical threat. While his songs protect his life, nothing protects his humanity. The tangled mess of Curdie's string suggests that should he move too far into goblin territory, he will become a goblin, a regressed figure who left the forward path to travel down instead.

The Goblins' connection to the child identifies childhood as a dangerous stage through which the child *must* pass in order to reach normative—and fully evolved—adulthood.[55] The goblins are humans turned monster because of their exodus to caves beneath the earth's surface. They have been "greatly altered in the course of generations; and no wonder, seeing they lived away from the sun, in cold and wet and dark places. They were now, not ordinarily ugly, but either absolutely hideous, or ludicrously grotesque both in face and form" (6). Not only are the goblins described as de-evolved humans in both form and spirit, they are also described as "a child's drawing… grotesque and misshapen" (70). This description not only yokes the child with the goblin, but suggests first, that the child's artistic attempts, though fantastical, are not the polished, accomplished artistic products of adulthood, and second, that the child itself, is a

[55] Critics have identified the goblins as representative of any number of various ideas. Joseph Sigman argues that they are "projections of the shadows of Victorian Society" (185). Fiona McCulloch insists they represent the "class and ethnic infiltration of pureblood Englishness" (64). Michael Mendleson argues that they are "malformations of the unconscious working to undermine the ego and compromise innocence" (44).

regressed form of humanity akin to the goblin.[56] The child artist, like the goblin, can only create "one horrible dissonance" instead of music. Neither child nor goblin is yet civilized enough to participate in true artistic creation. The yoking of the child and goblin through the same creative qualities that make the child's position enviable to the adult artist—his artistic creativity—ultimately estranges the child from the adult world, distancing him not only from a fully refined adult artistic sensibility but also from a fully evolved adulthood.

MacDonald recognized the importance of growing up, of fully realizing the human potential to mature on a physical and intellectual level. Just as Dickens realized the necessity of leaving behind the embarrassing immaturity of childhood, so too does MacDonald acknowledge the necessity of maturation. In a "Sketch of Individual Development," originally published in *A Dish of Orts* (1893), MacDonald speculates on the nature of growth and development from childhood to adulthood. He identifies childhood "before the first moment of which …memory affords… testimony" as chiefly characterized by "negative faith," a blank space where there is neither "memory of pain… nor apprehension of pain to come," it is a period of "awful mystery" and complete trust in the deities of adulthood (44). The child before memory "is full of sleep," even while awake, meaning that the child is intellectually ignorant of the complex world to which he belongs (45). While MacDonald treats this blank state as a natural stage of development (or rather, pre-development), he is most excited by the growth that comes after, which he declares is as natural as the child's initial innocence: "The child knows nothing of growth—desires none—but grows!" (45). Growth is an unstoppable biological fact, and MacDonald argues that "growing up" should be a celebration of a "second birth" into a "higher life" (45). He points out the unnaturalness of grieving over the child's development, ultimately

[56]Manlove also identifies the goblin's connection to the child's grotesque creativity, associating the goblins with the "darker and more voracious side of the imagination" (8).

emphasizing the importance of growth: "Let mothers lament as they will over the change from childhood to maturity, which of them would not grow weary of nursing for ever a child in whom no live law of growth kept unfolding an infinite change!" (45). Eternal infancy would be "weary" not only for the child, but for the adult as well; the "Infinite change" of human development is not only natural, it adds to the excitement of life. MacDonald embraces the inevitable biological process that transforms a child into an adult. Because of MacDonald's recognition of the importance of growing up, the Princess books are not always, or not wholly, subversive; while the texts may hint at or play with subversion, allowing the creative Curdie to transgress boundaries of class and space, they ultimately conform to Victorian social norms.[57] While MacDonald may use his fairy tales as outlets through which to express his radical political, religious, and social philosophies, his child heroes and heroines ultimately do not subvert normative behaviors; they grow up, becoming adult men and women defined by cultural standards of gendered behavior.[58]

In guiding his characters away from regressive dangers, MacDonald's Princess books ultimately uphold rather than subvert Victorian norms as well as a realist plot that moves aggressively into the future. But growing up requires the abandonment of childhood, and so also of childhood creativity. Like *David Copperfield*, the Princess books transform creative art into practical, masculine work as a final act of maturation. Just as David's art is masculinized into "work," so too is Curdie's art, his song, abandoned for more "productive" and masculine pursuits. According to Tosh, Victorian "[b]oys became men… by cultivating the essential manly attributes," including "energy, will, straightforwardness and courage" (111). Manliness also,

[57] Zipes, too, admits to the conservative aspects of Macdonald's work, noting that despite the subversive nature of MacDonald's fantasy work, MacDonald's politics "generally took a more conventional form in his realistic novels" (103). So, while MacDonald's children's texts tended toward subversion, if MacDonald's adult writing was more conservative, that conservative element may exist in his other works as well, even those for children. For a discussion of MacDonald's works as subversive or conservative, see also McCulloch, page 64.

[58] As McGillis argues in "Outworn Liberal Humanism: George MacDonald and 'The Right Relation to the Whole.'"

however, included “bodily associations” that “placed a premium on physical prowess and readiness for combat” (111), qualities that ultimately “indicated virility... a liberal endowment of sexual energy” (112). Curdie’s journey to adulthood requires that he adhere to a particular image of physical manliness in line with the qualities Tosh identifies as central to the Victorian boy’s coming of age. In order to win the battle against the goblins and to defeat the terrifying and regressive goblin threat to Irene, the Princess who owes him a kiss, and who is destined to be his wife, Curdie must exhibit this “physical prowess” that translates to virility in adulthood. In so doing, he abandons the artistic weapons of his creative childhood, and sets aside the past to protect his future role as husband and lover, the narrative outcome of the fairy tale as well as of many English *Bildungsomane*.

The freedom of movement Curdie’s art offers him is terribly tempting. His rhymes are victim-free weapons that preserve his innocence and save the day; however, he eventually abandons it in favor of more physically aggressive forms of combat in the final battle in *Goblin* between the creatures and the castle guards. Once more, fear prompts the creative child to abandon his instinctual imaginative powers. During the battle, the goblin prince storms the castle for the sole purpose of carrying Irene away. The threat to Irene is also a threat to the romantic aspect of Curdie’s future adulthood, and it causes him to abandon his creativity for the weapons of manhood: “Seized with the horrible conviction that Harelip [a goblin prince] had already carried her off, he rushed amongst them, unable for wrath to sing anymore, but stamping and cutting with greater fury than ever” (148-49). Where before Curdie had moved like a “whirlwind,” “dancing and gyrating” in impulsive and natural movements to extemporaneous song, now he stamps and cuts, his movements less akin to nature or artistic dance and more akin

to meditated destruction (147).[59] Curdie, until now, has been free from horror, free from fear because of his ability to spontaneously compose verse and thus keep the goblins at bay. However, his "greater fury" and a sudden and new "horrible conviction" inspires physical rather than verbal violence. The child's creative means of staving off fear and terror is not enough; eventually the child abandons creativity for adult methods of survival, abandons his tools of creativity for the tools of war.

Even after learning how to change his creative artistic play into adult masculine work, Curdie lacks the proper direction to grow up. The forward path to adulthood remains hidden to Curdie because he is accustomed to moving in whatever direction he wishes. He has yet to recognize his own horrible regressed state and return to the forward and upward path of maturation. At his lowest point of goblinhood and alienation from humanity, he is "becoming more and more a miner, and less and less a man of the upper world where the wind blew" (180). In this regressed state he shoots a pigeon, an act of violence that makes Curdie realize that he is "not the Curdie he had been meant to be" (182). Curdie is "meant to be" fearless, a warrior and king, but moving down into the mines has changed him. He now fears the goblins. Before his downward regression, Curdie's creativity allowed him to "despise them," and after, he "tremble[s]" at the mere thought of them. Curdie's fear reveals that trading in the child's creativity is not the only act needed to grow up; the child must move in the proper direction as well. As he realizes how far he has regressed, "he lift[s] his eyes, and s[ees] a great globe of

[59] McGillis pairs this battle scene with the final battle at the end of *Curdie*, identifying the leaps and bounds by which Curdie moves, from the beginning of the first book through the end of the second book, from child to man: "Curdie and the knights gain victory by stamping upon the feet of the goblins. Although vicious combat occurs, neither goblin nor human receives a death blow, and the routed goblins stay for a while in the cellar to taste the king's wine. …The final battle in [*Curdie*] contrasts sharply with that in *The Princess and the Goblin*. Men cleave skulls and stab throats; they engage in 'the grim game of war'" ("High Seriousness" 161). McGillis's observation highlight's Curdie's movement into a manhood characterized by physical prowess in battle, as well as the series's graduation from a child's unrealistic fantasy story to a more mature treatment of violence and death.

light—like silver at the hottest heat" that "shone from somewhere above the roofs of the castle" (183). When Curdie follows this light upward, he finds Irene's great-great grandmother (also named Irene), who sends him on a journey to save the young princess, a journey that banishes fear from his heart and puts him on a forward path to his future adulthood as husband to the princess and ruler of the kingdom.

Curdie's journey to adulthood begins where David's ends, by looking upward and finding there an idealized woman who will guide him forward into adult manhood (Agnes for David and both Irenes for Curdie). This shift in Curdie's gaze registers a shift in his physical movements. MacDonald draws for us the upward and forward map of progress through the swing of Curdie's gaze from the goblin mines below the earth to the Grandmother's tower against the sky. When Curdie finds Irene's great-great grandmother at the top of the tower, she not only heals the pigeon he shot, but encourages Curdie to both grow up and embrace his masculine skills:

> '…Do better, and grow better, and be better. And never kill anything without a good reason for it.
>
> 'Ma'am, I will go and fetch my bow and arrows, and you shall burn them yourself.'
>
> 'I have no fire that would burn your bow and arrows, Curdie.'
>
> 'Then I promise you to burn them all under my mother's porridge-pot tomorrow morning.'
>
> 'No, no, Curdie. Keep them, and practice with them every day, and grow a good shot. There are plenty of bad things that want killing, and a day will come when they will prove useful…" (190)

Burning his weapons will not lead Curdie to growth. To become "better," he must "Keep them, and practice with them every day," becoming a man who can kill "bad things that want killing" (190). Curdie uses his warrior prowess to much success on the quest Irene's great-great grandmother assigns to him. She sends him north to the court where the princess Irene is nursing her sick father. The direction of north is significant.[60] On a compass rose it points upward, David's final direction and the opposite direction of the mines, the space which so often spatially confused Curdie, and which threatened his maturation with evolutionary regress into goblinhood. Curdie now realizes that to go "down, down, down" is an "awful" thing and gladly marches upward and forward into the future (222).

Curdie follows Irene's great-great grandmother's advice and marches forward into his adult future as savior of the kingdom (and of the king himself), liberator of evolutionarily regressed beasts, the Princess Irene's husband, and king of a prosperous kingdom built upon gold mines. Curdie's forward movement from a regressed childhood to a gloriously transcendent adulthood plays out in the basic plot of MacDonald's collective Princess books. *The Princess and the Goblin* begins with a threat from a regressed race of people who refuse to follow the king's laws and so become cave-dwelling goblins. The goblins enact the ultimate rebellion from social norms, literally subverting, by moving underground, the king and kingdom. The goblins refuse social integration and regress into a crude child's drawings. To counter the image of regression established by *Goblin*, *The Princess and Curdie* ends with an image of progress: a boy who has pulled himself so far upward out of the mines that he is king himself and sets the laws of

[60] Nancy-Lou Patterson observes that "Curdie's extended, horizontal travel is essential to the structure of this second book," creating a "linear (masculine)" structure for *The Princess and Curdie* as opposed to the "centripetal (feminine)" structure of *The Princess and the Goblin"* (170). Patterson's observation reveals that Curdie abandons his "feminine" movements in *Goblin* for the "linear" and "masculine" movement of the journey into the world away from the underground mines in *Curdie*, and thus away from possible sources of regression into prolonged and femininized childhood. In other words, while in *Goblin*, Curdie delays movement into the forward trajectory of adulthood, in *Curdie*, the young miner actively and happily follows the path of maturation to manhood.

social integration for others. The Princess books, like *David Copperfield*, "cure" the artistic regressions of creative childhood with forward literary and maturational narratives that glorify the developmental endpoint of adulthood and successfully integrate the young male hero into a stable position within society.

For both David Copperfield and Curdie, movement "forward" and "upward" is essential.[61] The first is the linear way into the future and so into adulthood and the second is emblematic of escaping regression, the downward spiral into a personal or cultural past. In *David Copperfield* and the Princess books, forward and upward are the directions to fully acculturated adulthood. In order to move properly into social adulthood, both boys must give up their transgressive, creative capabilities, leaving only one path, the forward path, open. While both boys play with developmental regression because of the temptation of the fairy tale or spatial freedom, ultimately they do grow up. David gives up his fairy tale aspirations and Curdie abandons his fluid movements between geographical spaces for a more linear trajectory associated with determined movement into the adult male world. Both boys abandon their childhood creativity and art for adult "work."[62] Terrified by visions and reminders of mankind's ability to regress into an evolutionary past resembling childhood, David and Curdie follow the same forward path into adulthood advocated for by Victorian educators and psychologists.

As I have shown by reading these works together for the first time, as long as the plot of historical childhood remains linear, so too does the literary narrative of growth and development.

---

[61] George Levine notes the importance of upward movement to protagonists of *Bildungsromane*, observing that they "learn[] to move upward" socially as they simultaneously gain maturity (*How to Read* 83).

[62] Arthur Pendennis similarly breaks down barriers between worlds in his poetry-loving youth. At the beginning of his narrative, he is publishing poetry and disregarding class boundaries in order to court and wed a woman whose art and occupation requires her to inhabit any and all identities on command—an actress. In his pursuit of her, Pendennis transgresses class lines, led astray from his proper adult future by the impulses of his creative and immature mind. Yet Pendennis also abandons this regressive trajectory for a more appropriate masculine adulthood as husband and lord of the manor. Even though the final page of *Pendennis* relates Arthur's authorly fame, the final words of the novel identify him not as author but as "only a man and a brother" (407).

As Darwinian fears of regression push Victorian children steadfastly into adult futures, and realist narratives present the protagonist's growth as part of an ordered linear movement away from the past, fictional creative children and possible artists like David and Curdie conform to the plot of social integration over that of artistic maturation. The fictional creative child turned working adult abandons the *Künstlerroman* narrative that prioritizes personal artistic fulfillment over social responsibility, and thus prioritizes a linear Victorian plot of childhood that progresses forcefully forward.

CHAPTER TWO
The Creative Victorian Girl: Creative "Counternarratives" of Female Maturation

The narrative pattern of maturation both inside and outside of the novel changes when the protagonist is a girl instead of a boy. While boys in Victorian literatures of maturation move forward to grow up, girls stay in one place; maturation is no longer associated with forward movement, but with passive, confined postures. The similar openings of Charlotte Bronte's *Jane Eyre* (1847) and Lewis Carroll's *Alice's Adventures in Wonderland* (1865) illustrate the passive pattern of female development and the disruptive force of creativity within that pattern. In the famous opening to *Jane Eyre*, "[t]here was no possibility of taking a walk that day" (5), and in the opening of *Alice in Wonderland*, we see Alice in pastoral stagnation, "tired of sitting by her sister on the bank and of having nothing to do" (7). Both girls express a desire to maintain that stasis—Jane is glad not to have to go outside and Alice cannot be bothered to make daisy chains—and they enliven their stillness with books, Bewick's *History of British Birds* for Jane and a picture-less text for Alice. Jane and Alice react differently to their texts, but their reactions reveal a similarity in their creative minds. Jane, fascinated by the illustrations within *Bewick's Birds*, journeys forward into them, experiencing, through imaginative vision, "Norway… the Lindeness, or Naze… the North Cape… the bleak shores of Lapland, Siberia, Spitzbergen, Nova Zembla, Iceland, Greenland" (6). Alice, who momentarily peeks into her sister's book falls into a stupor and a sleep, and journeys forward into an imaginative vision of Wonderland, a magnified and distorted representation of the creative child's mind.[63] Both stories open during moments of

[63] The question posed by Alice at the end of *Looking-Glass*—"Whose dream is it?"—is central to criticism on the Alice books. Does the dream of Wonderland belong to Alice, to the Red King, or to Carroll? See Robert C. Paterson, Donald Rackin ("Alice's Journey"), James Suchan, Mark Conroy, Phyllis Stowell, and Nina Auerbach ("Curious

stasis in which both girls leap forward into imaginative existences, marking *Jane Eyre* and the Alice books as works concerned with the tension between creativity and passive female development.

Given the similarities between the texts, it is startling that no critic has ever investigated the connections between *Jane Eyre* (1847) and the Alice books (1865, 1871). Both Brontë and Carroll create narratives concerned with growing up and falling from innocence; both create narratives of dreams and frustration; both create spunky heroines capable of conjuring from their own imaginations the most fascinating and troubling scenes that lead them beyond the strangely porous surfaces of looking glasses and into the realms of madness. And yet Jane and Alice have never been the combined subject of a sustained study, on female creativity or otherwise. It is crucial to study *Jane Eyre* and the Alice books together not only because of the way they have been neglected critically as compatible texts, but also because this neglect reveals the importance of bridging the gap between the *Bildungsroman* and children's literature through the use of a more inclusive category—literatures of maturation. Reading *Jane Eyre* and the Alice books together illuminates a passive pattern of female maturation in which the girl grows biologically upward while staying in one place—the home. More importantly, a combined reading of these texts identifies childhood creativity as a disruptive force that sends the girl careening away from this passive pattern of growth and development and into the world or other imaginary worlds away from the home.[64] Jane's and Alice's creativity allows them to abandon, briefly, the linear pattern of maturation reflected both in historical plots of childhood and in literary genres

---

Child") for various opinions on the answer to this question. Because I read Alice as a creative child, I identify the dream of Wonderland as her dream, the product of the creative child's mind.

[64] Critics and authors alike have long been interested in how women (intra and extra textually) have negotiated gender ideologies and the creative expression that challenges and subverts those ideologies. See Patricia Meyer Spacks (*The Female Imagination*, 1975), Elaine Showalter (*A Literature of Their Own*, 1977), Sandra Gilbert and Susan Gubar (*The Madwoman in the Attic*, 1979), Antonia Losano (*The Woman Painter in Victorian Literature*, 2008) and Juliette Wells ("Some of your Accomplishments are Not Ordinary," 2008)

concerned with growth and maturation. However, fears of madness reintegrate both girls back into passive positions within their literary and maturational narratives; they give up their art in order to grow up.

While the pattern of male maturation during the Victorian period encouraged growing boys to move out of the home and into the world, growing up for girls required that they stayed within the home. These different and gendered patterns of maturation stem from the widely studied and pervasive ideology of the separate spheres which Cora Kaplan, in "Gender Identities and Relationships" (2012), defines as "moralized social norms that argued for a strict division of labor between men and women," which was "justified in terms of physical, mental, and emotional differences" (510). In *Victorian Childhoods* (2009), Ginger S. Frost points out that the separate spheres ideology was a shaping force of Victorian girlhood and womanhood, both of which, she observes, took place within the home.[65] While recent criticism has shown that the ideology of the separate spheres was not as pervasive as previously suggested, it remains important to recognize it as a formational influence during childhood, particularly within genres of literature—such as the *Bildungsroman* and children's literature—concerned with the formation of the ideal individual both inside and outside of the text.[66]

The idealized woman's proper place within the domestic space may have shaped the female plot of growth and development in literatures of maturation during the Victorian period, constructing a pattern that both begins and ends in the home. Echoing Victorian women authors

[65] The ideology of separate spheres created gendered spaces that placed both women and children (of both sexes) within the confines of the home and adult males outside of it, though, as Cora Kaplan shows, males enjoyed a liminal status that gave them access to both worldly *and* domestic spaces.

[66] The editors of *Women, Business and Finance in Nineteenth-century Europe: Rethinking Separate Spheres* (2006) suggest that women also enjoyed much freer movement between domestic and mercantile spaces. Even though they view the separate spheres as a "remarkably persistent ideology," they recognize the "invisibility of middle-class women's economic activities" in history, claiming that "the alleged withdrawal of women from the world of business likelier reflected their erasure from historical sources than their departure from the economic sphere" and that "[t]he separate spheres ideology was an ideal and may have corresponded poorly to the reality of women's everyday lives" (8-9).

like Frances Powers Cobbe, who noted in *The Duties of Women* (1894) that Victorian women were "ke[pt] in the swaddling clothes of childhood" all their lives (114), a large body of criticism has identified Victorian womanhood as arrested in its development (114). Deborah Gorham, Nina Auerbach, and Catherine Robson have pointed out that the ideology of separate spheres resulted in the infantilization of the Victorian woman, that the ideal of Victorian womanhood was childlike in nature, innocent and pure.[67] To grow up for the Victorian girl was to remain, in many ways, a child. For this reason, adulthood in Victorian literatures of maturation featuring a female protagonist is located not in forward movement (as the boy's pattern of development is), but in passive stagnation. For fictional girls, the path to adulthood is literally less straightforward than that of her creative brothers. While David and Curdie move forward to grow up, moving forward for girls like Jane and Alice alienates them from their proper adult position within the home.

As the openings of *Jane Eyre* and the Alice books show, creativity disrupts this passive pattern of growth when it awakens the girl to multiple possibilities outside of those offered her by idealized Victorian womanhood, leading her away from the domestic space. Those who discuss the Victorian female artist identify her as oppositional and threatening to idealized womanhood. Victorian advice manuals and lectures concerned with the education of young girls characterize artistic creation as antithetical to femininity. In *Daughters of England* (1842), Sarah Stickney Ellis draws a clear line between professionalized masculine "high art" and female artistic accomplishments. She insists that female artists should not study painting to "its extent," as professional male painters do, but that "amply sufficient for all their purposes, is the habit of drawing from natural objects with correctness and facility" (119). "Copy," not invention,

[67] See Deborah Gorham, Frost, Robson, and Auerbach ("Falling Alice") for more on the childlike nature of Victorian womanhood.

mimicry, not creation, should be the aim of the female artist.[68] For the woman to create instead of copy is for her to attempt a "masculine" pursuit, disrupting the female pattern of maturation to idealized womanhood.

These advice manuals presented creativity as dangerous to the maturing girl not only because it threatened to alienate her from normative adulthood, but also because it may open her eyes to possibilities beyond the home.[69] John Ruskin depicts the relationship between the female child and artistic creation as simultaneously useful and dangerous. In his 1865 lecture, "Of Queens' Gardens," Ruskin advises parents to allow their girls free use of home libraries, but he also acknowledges this educational liberty as dangerous; he notes that "the best romance becomes dangerous, if, by its excitement, it renders the ordinary course of life uninteresting" (163). Ruskin's use of the word "dangerous" in regards to the excitation of the female imagination suggests an attitude of suspicion toward female creativity. It recognizes creative female thought as dangerous because it acquaints young girls with possibilities outside of a domestic life. As the editors of *Gender, Culture, and the Arts* observe, for women, art "becomes not the reinforcement of values currently held, but the exploration of the multiple possibilities of being" (21). Reading or artistic production might awaken the girl's imagination, making her unsatisfied with "ordinary" life. The Victorian creative girl's imagination was considered disruptive to the single passive pattern of maturation because it illuminated a multitude of other patterns, identities, and places that she could inhabit.

---

[68] Several essays in the collection *The Brontës in the World of the Arts* (2008), edited by Sandra Hagan and Juliette Wells, discuss the distinction between copy and creation, as well as the Brontës' proficiency at both tasks, and Jane Eyre's own radical paintings which are not copies, but "furniture" from her own mind.

[69] As Poovey has argued, a "woman who wrote for publication," who publicly stretched her creative muscles, "threatened to collapse the ideal from which her authority was derived, and to which her fidelity was necessary for so many other social institutions to work"—the home (125). In other words, during the Victorian period, female creativity threatened the social order into which the child, by growing up, was working to enter.

The fictional creative girl thus faces a dilemma: either she can follow a radical plot of artistic maturation forward into a masculine world, or she can stay within the confines of the home, conforming to a conservative pattern of arrested female development. In the female *Bildungsroman*, the heroine's vacillation between these two choices creates a narrative pattern identified by Susan Gilbert and Sandra Gubar in their seminal work *The Madwoman in the Attic* (1979) as "enclosure and escape," a series of movements away from and back toward the domestic space (339). In *Unbecoming Women* (1994), Susan Fraiman recognizes the pattern of escape from and return to the home as "counternarratives" of subversion and "narratives" of conformity that unfailingly realign the wandering female protagonist with accepted Victorian gender roles from which she has attempted to escape previously.[70] More recently, Sarah E. Maier's "Portraits of the Girl-Child: Female *Bildungsroman* in Victorian Fiction" (2007) has extended this discussion to include "the construction of the child subject in fiction" as a more central factor of female maturation (317).[71] She identifies the narrative/counternarrative pattern of female development recognized by others as varying patterns of male and female maturation, and points out that female *Bildungsromane* register female attempts to follow male patterns of maturation as "extraordinarily progressive" (319). Reading *Jane Eyre* and the Alice books together reveals that creative vision prompts young Victorian girls to set out on progressive, "male" paths of escape or counternarratives away from the home. The forward path, in literatures

[70] Elizabeth Abel, Marianne Hirsch, and Elizabeth Langland—the editors of *The Voyage In: Fictions of Female Development (1983)*—also identify the pattern of escape and return, but characterize it as a "surface plot [return], which affirms social conventions, and a submerged plot [escape], which encodes rebellion… a plot that charts development and a plot that unravels it" (12).

[71] Maier acknowledges the importance of gender to the child's maturation narrative, pointing out that while the male *Bildungsroman* is a "conservative projection of the boy-child into male adulthood ... For a girl-child to take that same path would, in fact, be extraordinarily progressive, and be an invitation to personal development beyond social accomplishments and wifehood, both of which – to some extent – framed the life of the real Victorian woman" (319).

of maturation featuring a creative girl, is no longer the proper, conservative path (as it is for Victorian boys), but the subversive one.

While the Alice books are not female *Bildungsromane*, but children's fantasy novels from the Golden Age, similar patterns of growing up emerge that suggest Alice, like Jane, navigates conservative narratives of passive maturation (or arrested development) and subversive counternarratives of forward creative movement. Between *Wonderland* and *Looking-Glass*, many different Alices surface, just two of which are the idealized dream child of the frame poems and the antagonistic and frustrated Alice from within the actual narratives of the books.[72] The presence of these two conflicting images of girlhood not just within the same book series, but more importantly within the same character, suggests that the Alice books, like *Jane Eyre*, exhibit both conservative and subversive impulses toward gendered identity. Recognizing the Victorian child's culturally subversive power, Marah Gubar claims that the fictional Alice, through the collaborative effort of creating *Wonderland*, "comfortably inhabits the role of storyteller," that she is a willing artist (119).[73] If it is true, as Gubar asserts, that Alice is an artist, then her artistic nature subverts traditional expectations for young girls whose Victorian upbringing prohibits them from becoming serious artists, creators not copyists. If Alice is a storyteller who creates her own fantasy space through her dreams, she defies Victorian expectation for the young girl's artistic limitations. Just as Jane Eyre's paintings come from her own mental visions, Wonderland is solely the young Alice's imaginative creation. Her creativity,

[72] The question of "who is Alice" is not only a main concern of the text, but a main concern of critics as well, who have identified multiple Alices not just because of her shifting size while in Wonderland, but also because the Alices that inhabit various parts of both Alice books seem strikingly different from one another. The historical and fictional Alices occupy different structural places within the texts, divided as both books are by the frame poems, the dream frame, the actual dream, and in *Wonderland,* an epilogue in which Alice's sister dreams of the little girl's idealized adult future. See Kathleen Blake, Michael Mendelson, and Carolyn Leach for more discussion of the multiple Alices within and surrounding the Alice books.

[73] James Suchan also reads Alice as an artist capable of transforming "forbidden, socially destructive, 'monstrous' impulses into a highly organized work of art" (79).

like Jane's, offers a multitude of possibilities and so disrupts a passive pattern of maturation that leads to arrested development and idealized womanhood.

The girl's active creativity opens her eyes to limitless possibilities. Why, then, does she return, as scholars of the female *Bildungsroman* show she does, to the passive plot of Victorian female development? Why do these potentially subversive narratives of artistic maturation give way to social integration? While David and Curdie are terrorized into adulthood by threats of cultural and biological de-evolution, Jane and Alice are threatened with madness. In *The Female Malady* (1987), Elaine Showalter points out that for the female artist, madness was a very real possibility: "Biographies and letters of gifted women who suffered mental breakdowns have suggested that madness is the price women artists have had to pay for the exercise of their creativity in a male-dominated culture" (4). Not only was madness a female affliction, it affected children as well, as Shuttleworth points out. Before the nineteenth century, psychiatrists believed the child impervious to adult mental disorders, but by midcentury, "a new climate of unease and fear" surrounded the child's mental health and development: "Children were no longer deemed to be exempt from insanity and the very signs of their childish innocence, their 'engaging nonsense', could actually be the markers of mental disease" (Shuttleworth 19-20). By the decade of *Jane Eyre*'s publication, "significant developments" (Shuttleworth 23) in child psychiatry revealed that "the child could suffer from insanity, or forms of nervous disorder" (Shuttleworth 28). Shuttleworth's study reveals that threats of childhood insanity were intimately connected to "Romantic celebrations of the imaginative life of the child" (75) that labeled children, particularly girls, "too eccentric to be produced in society, and too troublesome to remain with their families" (35).[74] As creative *children*, Jane and Alice remain "too troublesome" for society,

[74] Other signs of childhood madness, according to Shuttleworth, are the child's prattling innocence and her evolutionary identification with "the proto-human" (22).

and as creative *girls*, they risk the "mental breakdowns" suffered by female artists. As female children, they are doubly at risk for regressive madness. Their creativity grants them access to other worlds and identities, an instability that registers in Brontë's and Carroll's texts not as creative, but as insane. The threat of insanity keeps Jane's and Alice's narratives from developing into full fledged *Künstlerromane* by promoting the girls' social development and integration over their artistic maturations.

Creative Madness in Jane Eyre

Reading Jane Eyre as a creative child reveals that creativity disrupts the plot of growth and development in female Victorian literatures of maturation. While critics of the female *Bildungsroman* have suggested that anger, sexual freedom, and social rebellion have all contributed to Jane's radical and oft-discussed "counternarratives" away from domestic spaces, it is Jane's creativity that is the driving force behind her transgressive escapes from idealized Victorian womanhood. Jane is a physically passive child and an imaginatively active one.[75] At the beginning of the novel, she is content to sit still and read, moving forward only in her imagination. However, her experience in the red room changes this. The red room is a space of creative awakening in which Jane realizes that her imagination can shape reality, can blur the boundaries between real and unreal. If David Copperfield uses fairy tales to shape his future, so too does Jane use her creativity to blur fiction and reality. More importantly, Jane's creative awakening in the red room produces terror as well as art, not only revealing the danger and abnormality of creativity for the young girl, but also threatening her with the inescapably prolonged "childhood" of madness. As Jane's creative "counternarratives" estrange her from domestic spaces, they threaten not only the literary maturational pattern of female development,

[75] As Jerome Beaty, Laurence Talairach-Vielmas, and Sharon Locy observe that Jane is static and "content to go forth only in her imagination" (Beaty 47). Even though Jane's reading surely marks her as an imaginative child, her creative mental animation of the pictures in *Bewicks Birds* works only within her mind.

but also the linear narrative of the female *Bildungsroman* that ends with the heroine abandoning her past and embracing an adult future as wife and mother. Madness restores Jane to the linear developmental path and re-establishes the linear narrative.

Linear growth for Jane requires spatial passivity and the acceptance of an adulthood characterized as innocent and childish, an adulthood that opposes the sexual maturity required of developing boys. As Elaine Showalter has noted, Jane's experience in the red room is one of sexual awakening, but as Gilbert and Gubar, Karen E. Rowe, and Sharon Locy have pointed out, it is also a space of imprisonment, repression, and submission; as Locy notes, the red room is a means of "subdu[ing]… Jane's unseemly passion, a characteristic she views as unchildlike – and which, of course, is also improper in women in Victorian society" (109). While active sexuality may have been, as Locy points out, antithetical to the Victorian ideal of womanhood, it is biologically necessary for becoming a mother, a role central to adult womanhood, but also one that Jane seems to fear. Jane's dreams and nightmares of children—which foreshadow "trouble," and unnerve and terrify her—signal her reluctance to seek the maternal apex of Victorian womanhood as well as her desire to prolong her sexually innocent childhood (187).[76] Jane's awakening in the red room into a culturally "subdued" female sexuality that requires sexual maturation yet adheres to a sexually innocent and childlike image of womanhood, positions her within the passive pattern of maturation required of growing Victorian girls and begins her narrative of social integration that leads to adult maturity. However, Jane simultaneously awakens into active creativity, which counters the passive plot of maturation into normative Victorian womanhood by prompting her to abandon domestic spaces and domestic identities. These two awakenings—sexual and creative—establish the dueling narratives of the text: the

[76] However, that Jane's of children, and dreams of children in general according to the nursemaid Bessie, are harbingers of trouble may also reflect the cultural suspicion of children as reflections of regressed humanity.

first leads to a "subdued" sexual identity that will result in motherhood and normative social integration and the other encourages her to escape or abandon that role for an artistic and socially transgressive identity as creative child and artist.

Jane's experience in the red room transforms her into an active creative force, but it also initially magnifies her original passive stagnation, revealing the tension between the passive plot of female development and the active plot of creative childhood. The pivotal scene of the red room characterizes Jane as a storybook figure, a fictional girl from a fairy tale, and more of a portrait than a painter. When the housemaid Abbot locks Jane in the red room, she refers to the young girl as "a picture of passion" (9) and warns Jane that, "if you don't repent, something bad might be permitted to come down the chimney, and fetch you away" (10). In terrorizing Jane into good behavior, Abbot turns her into a fictionalized morality tale—the dangerous rebel, the bad girl punished for her evil ways.[77] The image of Jane as art object instead of artist continues when Jane observes herself in the looking glass where she sees "a strange little figure… with a white face and arms specking the gloom, and glittering eyes of fear moving where all else was still… like one of the tiny phantoms, half fairy, half imp, [the maid] Bessie's evening stories represented as coming out of lone, ferny dells in moors, and appearing before the eyes of belated travelers" (11). Not only is Jane framed by the mirror's edge, like a portrait, she sees herself within this frame as a "fairy," and "imp" from someone else's bed time story—created, not creator, passive object, not creative force. As an art object, Jane does not yet disrupt the passive pattern of Victorian female growth and development.

[77] Morality tales are a subgenre of children's literature popular during the eighteenth and early nineteenth centuries written by authors Patricia Demers calls "Sunday School Moralists." A particularly popular Sunday School Moralist, Mary Martha Sherwood—most famous for *This History of the Fairchild Family; or, The Child's Manual* (1818)—wrote rather gruesome and morbid tracts and stories that depicted sinful children published for their misdemeanors with disease and death.

However, Jane transforms from object to artist by bringing the fairy stories to life in the red room; fairy tales no longer exist solely within the pages of books or in the mental space of her imagination, but blend into reality, resulting in actual physical consequences. She awakens into a creativity that can shape the world in which she lives, stemming as it does, from that very world—the ultimate blending of fantasy and reality.[78] The red room, an enclosed space and home to ghost stories and family tragedies, provides the perfect atmosphere for the blending of reality and fiction that is central to the creative child's imaginative power:

> I began to recall what I had heard of dead men, troubled in their graves by the violation of their last wishes, revisiting the earth to punish the perjured and avenge the oppressed; and I thought Mr. Reed's spirit, harassed by the wrongs of his sister's child, might quit its abode … and rise before me in this chamber. … At this moment a light gleamed on the wall. … while I gazed, it glided up to the ceiling and quivered over my head. … I thought the swift-darting beam was a herald of some coming vision from another world. (13-14)

As the light begins to dwindle and darkness falls on the red room, Jane's imagination kicks terrifyingly into overdrive, blending fiction and reality, and awakening her own creative powers. Jane becomes an author as she constructs a ghost story out of her uncle's death, and through this fiction distinctly affects the way she interprets the appearance of a light in the room. The light, she imagines, moves on its own, a sourceless glow aquiver with possibilities, the light of inspiration, of "coming vision" (14). Jane creatively transforms a very real candle carried across the outside lawn into a supernatural event. The creative boy's power lies in his ability to cross

[78] Monahan suggests that Jane's experience in the red room, which she identifies as the "onset of menses," signals Jane's rejection of others' attempts to define her, to construct her narrative of identity, observing that "Jane asserts her emerging role as author; in putting down *Gulliver's Travels*, she effectively takes up her own autobiography" (590).

between the boundaries of fact and fiction; Jane's creative power is the same. The spectral light itself, which inspires in Jane so much awe and so much fear, stems from her ability to blend real and unreal, which, after her experience in the red room, becomes material as well as mental.

Once Jane's experience in the red room awakens her creativity, her movements begin to disrupt her passive positions. Jane's ability to blur the boundary between fiction and reality manifests in the narrative as transgressive physical movements akin to Curdie's. The radical counternarratives that alienate her from the domestic space are products of her creative vision. Brontë's own artistic vision seems connected to gazing into and overcoming geographical distances. In her *Roe Head Journal*, a diary kept during her time as a teacher in a girls' school, Brontë writes of a "small voice" that comes to her when engaged in imaginative activity. It "takes [her] spirit & engrosses all [her] living feelings, all [her] energies which are not merely mechanical" and carries her "like a breeze with a voice… over the deeply blue hills & out of the now leafless forests & from the cities on distant river banks of a far & bright continent" (158). The voice that comes from the "bright continent" is, as Christine Alexander points out, a voice from Angria, the mythical city of the Brontë children's minds.[79] Not only does this voice come from a distant, exotic place, created entirely by a group of children, but it leads Brontë's imagination into the distance as well, carrying her over the hills and forests of far away lands.[80] The vision Brontë recalls in her journal is so intense it is almost real: "while all the rest were at tea, the trance seemed to descend on a sudden, & verily this foot trod the war-shaken shores of the Calabar & these eyes saw the defiled & violated Adrianopolis" (158). Brontë's foot *trods* and her eyes *see* what her imagination conjures and what her childhood creativity built. The voice of

[79] Alexander notes that Bronte's *Roe Head Journal* is "part autobiographical and part Angrian" (Introduction xxiii). It doubles as an extension of her childhood creativity and as a means of dealing with the frustrations of maturation into adulthood.
[80] As Alexander notes, Jane's imagination is one that propels her past her confinement, "transport[ing] her… to distant lands" (28).

Brontë's creativity carries her outward, away from the feminine space of the all-girls school where she teaches and into the masculine fields of battle. By pulling her out of the schoolroom, Brontë's creativity literally disrupts the process of education, and replaces her passive position with imaginative activity: she no longer sits and dreams she actually walks upon the "war-shaken shores" of the lands she has created. Brontë's imaginative vision covers vast distances that unite her childhood fancies with physical movement into the world beyond the home.

Like Brontë's creative visions, Jane's paintings suggest the crossing of boundaries between reality and fantasy and between geographical spaces. Jane's painted landscapes blend fantasy and reality, leading the viewer outward across time and space.[81] They force the viewer to travel forth into the world, and they speak to the painter's desire to do the same.[82] Jane's adult artistic vision looks into a physical distance that her body and mind seek to cover. The three portfolio paintings Jane shows Rochester express a sense of fluidity, an absence of boundaries characteristic of Jane's childhood blurring of reality and fiction in the red room during her creative awakening. The first painting Jane shows Rochester has no foreground or distance, no usual division of the canvas plane. The second painting shows the evening star as an ethereal woman, body and sky converging in one entity that fluidly encapsulates opposing forms. The third painting once more blends human form with natural elements, depicting "a colossal head" with "joined" hands that mirrors the iceberg in its "glassiness" and whiteness (107). A "ring of white flame" joins human figure and icy scene with fire, breaking the barrier between oppositional elements (107). These paintings express a lack of physical barriers and they take place in lands far away—frozen tundras and fantasy world— in places Jane, as a woman, has no

[81] Many critics have read Jane's portraits not as movements outward into the world, but as indicators of her internal state. See S.J. Moser, Alan Bacon, Susan B. Taylor, and Losano for more analysis on how Jane's paintings gesture toward her submerged identity and emotions.
[82] As Christine Alexander notes, Jane's imagination is one that propels her past her confinement, "transport[ing] her… to distant lands" (28).

access to except within her own imagination. The boundary-less "artist's dreamland" Jane creates in her paintings links the destruction of boundaries with the physical covering of geographical distance (108). The suggestion of forward movement into the world, however, is one denied an idealized woman whose place is no farther from the home than the garden, making Jane's art and her forward trajectory masculine and estranged from normative Victorian womanhood.

Jane's imaginative ability to cross geographical boundaries is a dangerous talent because it reveals alternate possibilities outside of the home that tempt her to leave the passive path of female maturation. Jane's creative interpretation of the light in the red room inspires her radical movements away from domestic spaces. She no longer desires to remain indoors. Before her blurring of real and unreal, she sits passively on the ottoman in the red room, and after, she "rushe[s] to the door and sh[akes] the lock in desperate effort" (14). Her terrible vision there unlocks her physical agency along with her creative agency, and signals her desire to *create* her own destiny away from the confining frames of windows, mirrors, and houses.

From this point forward, Jane's artistic vision is directly connected to her movements away from domestic spaces. At Lowood, Jane's desperate cry for change as she looks out of her window echoes until it produces an answer that comes "quietly and naturally" as if "[a] kind of fairy, in my absence, had surely dropped the required suggestion on my pillow" (73). She experiences a jolt of artistic inspiration that prompts her physical movement forward. Again, at Thornfield, Jane has "bright visions" that accompany a "restlessness" of spirit that manifests as endless walking "backwards and forwards" in the corridors and opens Jane's "inward ear to a tale that was never ended—a tale my imagination created, and narrated continuously; quickened with all of incident, life, fire, feeling, that I desired and had not in my actual existence" (93).

Jane's movement and her imagined narrative arise together, both "quickened" by her creative restlessness.[83] Jane's creativity manifests as an ability to blur geographical boundaries that demarcate the separate spheres.[84] She moves forward into her "bright visions" the same way maturing boys like David Copperfield and Curdie move forward into their masculine adulthoods, thus alienating her from the passive pattern of female maturation during the Victorian period.

However, as others have noted, Jane's movements into the world give way to narratives that return her to acceptable positions within society. When Jane returns to the domestic space, she also returns to the linear plot of Victorian maturation within the female *Bildungsroman*. Both returns—the maturational and the narrative—require Jane to abandon her creativity. When she abandons her plan to travel abroad with St John, a geographical movement that would embody her most transgressive movement across boundaries, moving her so far out into the world that she actually leaves the country, it is to find Rochester and become his wife. As Juliette Wells notes, once Jane returns to Rochester, and takes on the roles of wife and mother, "her drawing disappears from the novel" (78). The creativity that creates the "counternarrative" disappears when Jane returns to the home and to the conservative narrative of social maturation.

The pattern of escape from and return to the narrative of social maturation is most clearly associated with creativity and with the child during Jane's time at Lowood, where she befriends two young girls, one creative and one angelic. Jane's friendships with Mary Ann Wilson and Helen Burns reveal how she, torn between the childhood creativity that opens the world to her and the necessity of growing up and fitting in, is terrorized into maturation. Mary Ann Wilson is the opposite of Helen Burns—a dying and penitent evangelical child—and represents the outward pull of Jane's creative nature. Jane's friendship with Mary Ann emphasizes physical

[83] See also, Heather Glen, page 57.
[84] Judith Leggatt, Christopher Parkes, Rowe, Locy, and Monahan discuss Jane's movements across the text as transgressive, masculine, and active.

outward movement, creativity, and knowledge of a wider world. When sickness comes to Lowood, Jane moves away from the inner sanctum of the school and into "the wood" outside of Lowood (66). As Jane moves geographically away from the domestic sphere of the all-girls school, her "chosen comrade" is "one Mary Ann Wilson; shrewd, observant personage" who "could tell [Jane] many things [she] liked to hear" (66). Mary Ann is "of the world," not of the nursery or sick room, and most importantly, "ha[s] a turn for narrative" (66). Mary Anne's childhood creativity spins dangerous stories "of the world" that propel Jane outward physically and imaginatively. Jane and Mary Ann leave the domestic space of the all-girls school to revel in narratives that move them, imaginatively, even further away from that enclosed female space. Jane's brief but revelatory relationship with Mary Ann deepens the link between creativity and outward movement established when Jane, terrified, jumps from her seat in the red room desperate to escape, to get away from the realization of her own fictions. Jane realizes that this narrative-centered friendship counters a maturational agenda; the two girls "g[e]t on swimmingly together, deriving much *entertainment*, if not much *improvement*, from [their] mutual intercourse" (66).[85] The creative child's narratives, her worldly stories, while entertaining and adventurous, disrupt the linear plot of growth and development centered on improvement, education, and progress.

If narrative and childhood creativity disrupt the passive pattern of maturation, Jane returns to that pattern when she abandons her creativity and Mary Ann for the sickly and saintly Helen Burns in a fit of terror.[86] When Jane and Mary Ann return from the woods and the river to the school, Jane "linger[s]" in the garden, not wishing to forsake the beautiful evening for the inner confines of the building. Jane prefers to remain outside, not to return across the boundary

[85] Italics mine.
[86] For various readings of Helen as an abused innocent or a radical feminist voice, see J. Jeffrey Franklin, Heather Glen, Terry Eagleton, Adrienne Rich, and Sandra M. Gilbert.

she has already transgressed with Mary Ann. However, a sudden thought of death sends a "shock of horror" through her that propels her inward (67). This shock is prompted by thoughts of Helen, and culminates in worry over Jane's own mortality as an approaching nurse tells Jane, "it is time for you to come in; you'll catch the fever if you stop out when the dew is falling" (68). The nurse's statement suggests that Jane's preference for outside spaces is dangerous, life threatening. While the woods and rocks and rivers that provide the setting for Mary Ann's narratives of the world are conducive to creativity, they are inhospitable to the health of the growing Victorian girl. The nurse's statement yokes Helen's illness with the possibility of Jane's illness, creating a bond between them that is solidified in Helen's death with Jane's "face against Helen Burns' shoulder, [her] arms round her neck," in a temporary sleep that mirrors Helen's eternal one (70). The similar static positions of sleep and death emphasize the static plot of Victorian female maturation, the arrested development that childhood creativity disrupts.

The "shock of horror" brings Jane inside and melds her to a figure of eternal, upright, patient girlhood who, unlike Mary Ann, never thinks to create for herself a new identity or story, who never moves out of doors, but passively accepts her fate. In death, Helen is the ideal picture of passive and childlike Victorian womanhood, and a potent magnetic force pulling Jane toward the domestic space, away from her radical creativity, and away from Mary Ann, who disappears from the text as abruptly as she is introduced. Horror puts the creative world-wandering child back into her proper place within the home.[87] Jane's transition from the transgressive Mary Ann to the saintly Helen, whose childhood innocence is immortalized through death, signals Jane's reintegration into the pattern of female development that leads to maternal adulthood. The loss of both girls' friendships—to death or to time—allows Jane to move forward from homosocial

[87] The two girls Jane befriends at Lowood reveal what William R. Siebenschuh identifies as Jane's "most important odyssey—escape from the fears of childhood to the stability and maturity of adulthood" 304). The figure of the child, he argues, represents Jane's fears of prolonged childhood fears and her desire to leave them behind.

childhood relationships to adult heterosexual romantic relationships. While Chapter IX of *Jane Eyre* ends with Helen's death, Chapter X opens eight years later, highlighting a clear division between pre puberty Jane and post puberty Jane. The increased speed of Jane's maturation narrative between these two chapters emphasizes the importance of a quick forward linear path to adulthood and fast-forwards the novel to a time in which Jane is capable of sexual reproduction, capable of becoming a mother. While Mary Ann's stories move Jane away from the linear maturational narrative that ends with a domestic identity, Helen reflects the childishly innocent persona of arrested development that coincides with yet hides the adult sexuality necessary for motherhood. Mary Ann's "worldly" creativity, however, implies a "worldly" and thus transgressive sexuality, associated with the outer world from which Jane, terrified in the garden by her own mortality, flees.

As the scene in which Jane flees the garden and Mary Ann because of a shock of horror shows, girlhood creativity may very well be dangerous. It may lead to death and at the very least it inspires terror. In *Jane Eyre*, creativity and terror are born into the text in the same moment—in the red room—and are symbiotic. While sitting in her uncle's death room, "a singular notion dawn[s] on" Jane, a sudden fancy, a creative notion that "Mr. Reed's spirit" will arise from its eternal rest (13). She feels the horror of such a proposition, and knows that the fiction would be "terrible if realized," and, just as suddenly as the thought of her uncle's resurrection enters her head, "a light gleam[s] on the wall" (13), which the child Jane imagines to be "a herald of some coming vision from another world" (14). Even though Jane, as adult narrator, knows that the light was "in all likelihood, a gleam from a lantern, carried by some one across the lawn," the child Jane, whose mind is "prepared" for "horror" imaginatively interprets the light as a supernatural terror; she feels "oppressed, suffocated," and "desparate"; she ends the experience

in “frantic anguish and wild sobs,” and, finally, “unconsciousness” (14). As Jane blends fantasy and reality—transforming the lantern light carried across the lawn into a supernatural phantom, and finding in this transformation, a story, a fiction—she awakens into art—and physically transgressive movements forward—but she also awakens into terror, yoking the creative childhood of the future female artist with terror of her own artistic, creative power.

After the red room, creativity, even reading fiction, produces terror. *Gulliver’s Travels*, which Jane has previously “again and again perused with delight” no longer holds its charm for her (17). She now views the tales as realistically possible because of her ability to bring the fictional alive. Its “marvelous pictures” and fairy tales turned fact are suddenly “eerie and dreary; the giants were gaunt goblins, the pigmies malevolent and fearful imps, Gulliver a most desolate wanderer in most dread and dangerous regions” (17). When her creativity begins to merge with reality, as it does in the red room, it takes on sinister connotations. The narrative that previously attracted Jane because it could imaginatively move her out into the world, away from her familial confinement at Gateshead is no longer appealing but frightening.

Jane’s awakening into her artistic ability to blur boundaries produces terror, but more importantly, associates creativity with infirmity and illness. Jane confronts the association between the outer world and sickness and death in the garden before she returns indoors to Helen, but she first learns of this association after her creative awakening in the red room. Jane is ill after her experience in her deceased uncle’s sick room; the doctor and maids force her to rest and treat her carefully. She confesses to awakening with mental confusion—“agitation, uncertainty, and an all-predominating sense of terror confused my faculties” (15)—and she admits, during her recuperation to “fearful pangs of mental suffering” (16). To awake into art as

a female is to awake not only into terror, but into insanity, here portrayed as confusion, "mental suffering," and, eventually, madness.

Jane's mental suffering reveals that creativity prolonged into adulthood poses a much more regressive and dangerous risk: madness. According to Shuttleworth, the line between madness and childhood creativity was fading during the nineteenth century so that the creative child, who could envision a multitude of stories beyond the single linear narrative of reality, became a target of mental health anxieties. Even though the nineteenth century witnessed the glorification of the innocent child, Victorians also viewed childhood, and its creative powers as suspect, as dangerously regressive for both girls and boys. Discussing the health risks of creativity during childhood, Shuttleworth notes that Victorian medical experts insisted that an "imaginative passion for creating alternative lands" could result in "be[ing] trapped forever in an unhealthy childhood, hindered from making the necessary progression into adulthood" (87). As a result of this belief, "medical and advice texts proclaimed" that "[m]ental health… depended on the strict curtailment of the imagination in childhood" (Shuttleworth 86-87). Childhood creativity, if prolonged into adulthood, could lead to mental disturbances, to insanity, establishing another reason for the creative child to fear her own imaginative powers.

Bertha Mason Rochester, the madwoman in the attic, is the most profound figure of insanity in Brontë's novel. While Bertha is neither creative nor a child, her madness resembles both states and so she acts as a warning to Jane on the thin and permeable line between creativity and madness, both of which may lead inexorably to mental and physical "regression." The madwoman, like the creative child, can cross boundaries between inner and outer, real and unreal.[88] Even though Bertha lives in complete domestic confinement, her Jamaican origins

[88] While Bertha is most commonly read as a parallel, foil, or doppelganger of Jane, "the symbolic representation of the female author's anger against the rigidities of patriarchal tradition… the author's double, the incarnation of her

remove her from both national and personal domestic spaces. Though she is imprisoned, she represents the world beyond the home and escape from confinement. Bertha is locked in a room at the top of Thornfield whose doors and locks rarely confine her. Her ability to cross those boundaries, as well as her position on the third floor of Thornfield Hall, links her with both childhood and childhood creativity.

Bertha's spatial location in Thornfield associates her with a historical view of the Victorian child as loud and rowdy and in need of containment. Her placement within the attic infantilizes her through its spatial similarity to the Victorian nursery, a space Andrea Tange identifies as one of confinement and containment. Tange reveals that the floor plans of Victorian homes situated the nursery "on a storey far vertically removed from the more public reception rooms" (230). The "vertically" removed space of the Victorian nursery resembles the vertically removed third floor of Thornfield Hall, and both spaces perform the same function. The Victorian nursery kept the rowdy noises of children's play from penetrating the adult and public spaces of the home, it "contain[ed] Victorian children until they were sufficiently schooled in the ways of silk frocks, tea, and conversation to emerge as proper little representatives of their parents" (226). Like the Victorian child in the nursery, Bertha is locked away because her madness makes her "difficult to integrate" (Tange 226). But children were not the only individuals "contained" for their inability to socially integrate during the nineteenth century. Showalter notes the similarity between the containment and treatment of the nineteenth-century madwoman and children: "The public asylums were organized on the family model, with the resident medical superintendent and his wife… playing the roles of father and mother, the attendants as elder brothers and sisters, and the patients as children" (*Female Malady* 28).

---

own anxiety and rage," she is also an appropriate analogue for the regressed creative girl (Showalter *Female Malady* 4).

Doctors often noted "the resemblance of a lunatic asylum to 'a nursery or infant school'" where "'[t]he patients in it have, like children, their whims and tempers, and are governed by a similar kind of discipline" (28). The "lunatics" in nineteenth-century asylums were like children, and Bertha, though not in an asylum, is situated as the child was, removed from the public living quarters in order to contain her uncontrollable childlike passions.

The Victorian nursery was a space of containment, but also of creativity. In it, the child could play, "romping" and "running," with easy access to toys and possessions (Tange 229). So too is the third floor of Thornfield a space of childhood creativity; both Jane and Bertha "play" there by blurring boundaries. The third floor itself brings the unreal, the fictional, and the past, into the real present moment. It is a space caught in time, an enchanted castle in which time and growth has stopped; it is "a home of the past: a shrine of memory" redolent of the fairy tale and of stagnation, of quaint "antiquity" and of frightening strangeness (90). For Jane, it is both intriguing and terrifying:

> I liked the hush, the gloom, the quaintness of these retreats in the day; but I by no means coveted a night's repose on one of those wide and heavy beds: shut in, some of them, with doors of oak; shaded, others with wrought old-English hangings crusted with thick work, portraying effigies of strange flowers, and stranger birds, and strangest human beings,—all which would have looked strange, indeed, by the pallid gleam of moonlight. (90)

Jane focuses on the artistic qualities of the furniture, carved and embroidered ornamentations creatively rendered so as to distort the normal shapes of flowers and human forms into something "strange" and unsettling. The aesthetic elements of the room and its furnishings appeal to Jane's own creative nature, which blends real and unreal so that natural and

supernatural worlds converge. Like the Victorian nursery, the forgotten third floor of Thornfield, Bertha Mason's nursery/prison, yokes the past (often associated with childhood) and the artistic, appealing to Jane's creative nature, but suggesting a possible enchantment that stops time and progress. Just as the Victorian child plays outside the margins of controlled society in the nursery, so too do Bertha, and Jane, play outside the margins of controlled society and time itself when on the third floor of Thornfield.[89] While Jane crosses through this space to get to the leads, where she sees "bright visions" that tell of "a tale that was never ended—a tale [Jane's] imagination created," Bertha, who seems to be able to walk through dreams and walls alike, lives here (93). She is, like the space she lives in, and like the grown adult's childhood, a forgotten, artistic, strange, and unsettling reminder/remainder of the past.

Not only does Bertha's spatial location associate her with childhood, but so too do her actions. Bertha's madness seems to allow her a ghostly control over her environment; like the creative child, she can permeate the boundary between real and unreal. Jane's artistic creativity blends real and unreal, dreaming and waking states, and Jane perceives Bertha as a figure of similar creative powers. Jane's first night time encounter with Bertha reveals both women's ability to transgress boundaries. Jane is in a state between waking and dreaming. She tries to sleep, but cannot, and so drifts back and forth between conscious and unconscious states. She is frightened into full wakefulness by a nightmare brought to life, as if a terror from her sleeping state has crossed over into reality: "A dream had scarcely approached [her] ear, when it fled, affrighted, scared by a marrow-freezing incident" that brings her fully awake (126). It is Bertha's "demonic laugh—low, suppressed, and deep" that pierces through the "very key-hole of [Jane's] chamber door," leading Jane to believe that "the goblin-laughter stood at [her] bedside—or

[89] Jennfier Gribble argues that the enclosed room," which I read as both/either a nursery or an attic, "becomes an emblem for intense creative production and imagination: "To be shut away from the world beyond the window is to be denied the fullest realization of the self, but the state of enclosure fosters remarkable imaginative energies" (26).

rather, crouched by [her] small pillow" (126). Bertha's nightmarish laugh penetrates divided spaces—the hall and Jane's bedroom, reality and Jane's dreams—revealing her ability to cross between boundaries. Bertha is a phantom who is both real and unreal. She not only crosses the divide between Jane's sleeping nightmares and her terrified waking moments, she transgresses physical space as well, her laugh passing through the keyhole to enter into the locked room.

Through Bertha, the text draws parallels between creativity and madness that suggest the riskiness of the maturing girl's prolongation of creative childhood. Prolonged creative childhood disrupts Jane's maturation narrative, threatening her with madness and regression. The three components of the creative girl's alienation from social integration—creative vision, forward movement, and madness—clearly overlap during Jane's most forceful move away from the domestic space, when, on the day of her wedding to Rochester, she finds out about Bertha Mason. Jane's reflections when she locks herself in her room unite the emotional passions of childhood with movement into the outer world, which eventually leads to temporary emotional and mental instability. The night before Jane leaves Thornfield and Rochester, she dreams of "lay[ing] in the red room at Gateshead" (272). This dream/recollection, which recreates the moment of her creative awakening in the red room, leaves her with "strange fears" and brings with it the inspired answer to Jane's position at Thornfield: "flee temptation!" (272). The creative blurring of the past and childhood with the present, of dream and waking states, leads to the suggestion of forward movement. Jane's flight from Thornfield thus stems not only from her creative vision and ability to transgress the boundary between past and present, but also from the very moment in her childhood when her creative ability to impose dream and vision on reality comes into being—her experience in the red room. Jane's artistic vision sparks her decision to move forward and to transgress the passive plot of Victorian female maturation.

Significantly, the moment of Jane's greatest escape from domesticity also results in a warning of insanity in which childhood erupts dangerously into the adult present. Jane's escape from Thornfield after the revelation of Rochester's living, mad wife takes her further into the world, and further away from the house than she has been heretofore. The road stretches out before her, and as she moves into that "solitary" distance away from Thornfield, away from her adult fate as wife and mother, Jane literally falls into a madness characterized by childhood:

> I was weeping wildly as I walked along my solitary way; fast, fast I went, like one delirious. A weakness, beginning inwardly, extending to the limbs, seized me, and I fell; I lay on the ground some minutes, pressing my face to the wet turf. I had some fear, or hope, that here I should die; but I was soon up, crawling forward on my hands and knees, and then again raised to my feet, as eager and as determined as ever to reach the road. (274)

Jane's wild movements physically weaken her until she has regressed into a weeping infantilized state. She crawls forward like a newly-mobile child, "eager" and "determined" to achieve her goal. This infantilization stems directly from the "delirium" that weakens her body. Jane's madness, her "delirious" state, resembles a state of regression that propels the sufferer backward towards helpless, irrational childhood and infancy. When Jane follows her creative vision away from the home and away from normative adulthood, she clarifies the danger the creative girl is in when she allows her vision to lead her forward into the world. To reject the passive path of maturation from girlhood to girlish womanhood is not to mature, but to regress into infancy and delirium, into madness.

Charlotte Brontë herself may have experienced the dangerous madness of prolonged childhood creativity. The intensity of Brontë's visions of the childhood countries she created

with her siblings were not only exhilarating, they were also frightening, causing violent physical reactions against the ease in which she could bring the fictional to life. Brontë's *Roe Head Journal* suggests that while the prolongation of her childhood creativity into adulthood provided her with a means of escaping depression, the ease with which she slipped from reality to the imaginary was a source of anxiety for her. Brontë is overwhelmed by her visions, which "[act] on [her] like opium… coiling about [her] a disturbed but fascinating spell" (163). She "gr[ows] frightened… at the reality" of what her imagination conjures, and feels "confounded and annoyed" (165). She realizes finally that she has "had enough of morbidly vivid realizations" (165). The creative vision that allows for the vivid and thus morbid realization of fancy fills her with feelings of morbidity, anxiety, and terror. She physically reacts to the vivid visions from her imagination: "a horrid apprehension quickened every pulse" (165). The more real and "morbid" her visions become, the less connected to the real and feminine world of "curl-papers" and tea she feels, and the more energy it takes to move from the imaginative world to the real. Creativity not only distances Brontë from the real world, but also physically affects her, suggesting connection between fevered childhood creativity and fear, anxiety, or mental insanity.

Brontë realizes that to escape this madness she must abandon her childhood visions. In her "Farewell to Angria," she announces her intention to abandon her childhood art in the past, realizing that "we must change" as artists and as humans (314). She aches at leaving her childhood dream lands behind, but desires it nonetheless: "I long to quit for a while that burning clime where we have sojourned too long. Its skies flame—the glow of sunset is always upon it. The mind would cease from excitement & turn now to a cooler region, where the dawn breaks grey and sober & the coming day for a time at least is subdued in the clouds" (314). She recognizes that one can stay "too long" in childhood and that prolonged childhood creativity is

akin to a frenzied, heated, almost mad excitement. With her intense childhood visions "subdued in the clouds," Brontë can move past the unstable passions of childhood creativity to the "cooler region" of adult art and maturity, just as her heroine Jane rejects the heated climate of India for a cool, forest-shrouded home at Ferndean as wife and mother.[90] Once Jane abandons the rebellious passions of creative childhood, she also abandons the "counternarratives" that interrupt and fragment the linear structures of Victorian literature and maturation.

The Madness of the Child Mind in the Alice books

If Jane rejects the heated frenzy of childhood creativity for the "coolness" of stable adulthood, so too does Lewis Carroll's Alice. In fact, Alice's primary goal from the moment she falls into Wonderland is to enter into a tiny door, behind which is a garden with "beds of bright flowers and… cool fountains" (10). Alice always desires the calm and sober climes of ordered adulthood, desires to enter into the garden, a space associated during the Victorian period with womanhood and cultivation of the feminine.[91] However, while scholars of the female *Bildungsroman* have documented Jane's maturational progress and regress (escape and return), Alice's similar maturation pattern has not been included in discussions of the female *Bildungsroman*. And yet the Alice books, like *Jane Eyre*, contain narratives and counternarratives of escape and return from domestic spaces. Alice's status as "child" and her text's status as children's literature may separate the Alice books from larger discussions of Victorian female growth and maturation that have focused on works by the Brontës as well as

[90] As Irene Tayler observes, "All Jane's insight, excitement, and ambition now come to focus on the single point of her marriage: a happy marriage, … but nonetheless one in which both members are rather quenched and muted" (169). If Jane is "quenched," it may be because she has abandoned her creativity of her childhood in order to grow up, to attain full maturity.

[91] Ruskin's "Of Queens' Garden" is perhaps the most well-known advocate of this association. In "From Garden to Gardener: The Cultivation of Little Girls in Carroll's *Alice* Books and Ruskin's 'Of Queens' Gardens'" (2000), Joanna Tapp Pierce notes that other Victorians, such as Sara Stickney Ellis, associated femininity with flowers, "plac[ing] them [girls] solidly in the garden" (749). She maintains that "[f]or both Lewis Carroll and fellow Oxford don John Ruskin, the garden became an imaginary place within which to explore the nature of Victorian girlhood," and that only in the garden could young girls mature into adult women (741-42).

those by Elizabeth Gaskell, Dinah Maria Mullock Craik, and George Eliot.[92] While works by these female authors present, through realist narratives, the difficulties for women of achieving both social integration and personal fulfillment during the process of growing up, the fantastical Alice books, representative of the Golden Age as they are, appear less concerned with practical issues of female development. They are dreams, fairy tales with talking animals and nonsense rhymes. Also, the books are written by a male author well-known for his friendships with little girls, whom he abandoned as they entered puberty. And yet the fictional Alice is a young girl whose creative mind gives rise to visions just as remarkable as those experienced by Jane in the red room. Reading Alice's creative childhood alongside Jane's reveals that the younger fictional girl also confronts a passive plot of growing up, that her creativity also seeks to disrupt this passive pattern of female development, and that Alice, like Jane, eventually escapes her fragmented and episodic creative dream, returning to a linear narrative that results in adulthood, and that mirrors historical patterns of passive female development during the Victorian period.

Just as Jane falls into a pattern of escape and return, Alice falls into a pattern of shrinking and growing that reveals the Victorian tension between prolonged creative childhood and maturation into normative adulthood. In Wonderland, Alice often finds herself frustratingly alienated from normative adulthood through creative physical largeness, and so seeks to conform to idealized Victorian womanhood through physical smallness. The natural association of adult with "big" and child with "small" is reversed in *Wonderland*, because of the arrested development of Victorian women. Since to grow up for the Victorian woman was to exist in a state of "arrested development," Alice's desire to grow up is, paradoxically, associated with her ability to shrink, to be small. When she is small, she has access to domestic spaces and

[92] Particularly Gaskell's *North and South* (1854-55) and *Mary Barton* (1848) which, while social problem novels, feature female *Bildungsroman* sub narratives. Other pertinent texts by these authors are Craik's *Olive* (1850) and George Eliot's *Middlemarch* (1874).

accomplishes her greatest desire—to enter into the beautiful garden. Alice's largeness, on the other hand, alienates her from "small" domestic spaces.[93] When Alice grows uncontrollably large, she swells with creativity, an artistic force that places her uncomfortably beyond the boundaries of home, family, and normative womanhood, making her "grotesque" in comparison to the idealized domesticated mother. Creative growth embodies the "counternarrative" of the Alice books. However, because creativity leads girls like Jane and Alice inexorably towards madness, Alice abandons her creativity and returns to a conservative narrative that places her within confined domestic spaces.[94]

Alice's first shift to abnormal largeness signals a creative interest in distance. She anthropomorphizes her "poor little feet" as her steadily increasing growth literally distances her from them. She imagines that they "wo'n't walk the way [she] want[s] to go" if she neglects them because of her increasing size (14). She imagines being so far away from them that she must send them Christmas presents "by the carrier," and gives them a proper address, on the "*Hearthrug / near the Fender*" (14). Alice's solution to the problem is a creative one. As she expands, so too does her imagination, so that her feet, which in reality should always be where she is, become dissociated from her and take on independent personalities. Alice's expansive creativity in dealing with the problem of her feet expands her body as well; there is a reciprocal relationship between expansive creativity and expansive bodily growth. As she imaginatively

[93] See Jackie Wullschläger, William Empson, and Lisa Coar for alternate readings of Alice's size shifts that focus on consumption (Wullschläger), control (Empson), and Carroll's sexual proclivities and anxieties (Coar).

[94] The tension in the books between Alice's desire to grow up and the Wonderland creatures' attempts to tempt her into a sort of mad play, as well as Alice's shifts in size may stem from Carroll's oft-noted preference for little girls over adult women. Carroll uses Wonderland, as Donald Rackin, U.C. Knoepflmacher, and Carina Garland observe, as a means of stalling Alice's growth into womandhood. If the fictional Alice desires adulthood, it may be because her historical namesake—Alice Liddell—was not immune to the biological necessity of maturation, and Carroll seeks to construct a fictional Alice who is immune to time, to growing up, but cannot keep time and maturation, nor the child's desire to grow up, from entering into the text. See Karolyn Leach's biography of Carroll, *In the Shadow of the Dream Child* for more on Carroll's possible fixation with female children and the role his sexuality may or may not have played in his composition of the Alice books.

contemplates her feet, she grows larger. Alice's growth allows her at this moment, access to the "key" to the little door, placed high above the previously "small" Alice on a table accessible only to the (now) larger Alice. The door leads into the beautiful garden she has sought to enter from the moment she fell into Wonderland. However, while her creative largeness grants her access to the door's key, it more importantly denies her the ability to go through that door. The incompatible sizes of large Alice and the small garden door suggest that while combined creative and physical growth may be the "key" to the world outside of the house, it denies her access to the garden that is such an integral part of Victorian femininity and the Victorian home.

Alice's largeness literally reveals the creative girl's inability to fit within the restricted confines of the domestic space. Alice's experience in the Rabbit's house clarifies the relationship between alienating physical growth and creativity. In the Rabbit's house, Alice does not simply create an amusing solution to the problem of distance—as she does when she imagines how to cross the distance between herself and her feet—she determines that she will be the author of her own adventures: "There ought to be a book written about me, that there ought! And when I grow up, I'll write one" (29). This is Alice's strongest claim toward authorship. While large, she boldly asserts her own creative power and artistic future. However, her realization in this scene that she is "grown up now" presents a literally pressing problem: "there's no room" for Alice "to grow up any more *here*," inside the Rabbit's house, where her arms and legs jut out windows and up chimneys (29). Just as Jane's creative artistic vision leads her away from the house and away from her frustrated discomfort there, so too does Alice's enlarged creativity, the contemplation of her future authorship, cause frustrated distress inside a now confining domestic space.

But creative largeness is not only frustrating for the young girl, it is unsettling for those surrounding her, who punish her for bodily reaching beyond the boundaries of the home. When

Alice becomes incompatible with the domestic space because of shifts in her size and perception, the Wonderland creatures punish her for her creative growth. The Rabbit claims that Alice's oversized arm has "got no business" in his window and demands that Pat the lizard gardener "take it away" (30). The pronoun "it" used to describe Alice's arm emphasizes her alienating and even dehumanizing largeness (30). The creatures begin an assault on Alice with ladders and ropes as they attempt to broach the interior of the house through windows and chimneys in order to remove the oversized girl from the confining walls. Alice reacts to the physical siege of her confined and overly large frame with physical aggression. She "snatch[es]" at the animals and kicks one, causing them to crash into glass and cucumber frames (29). Their inability to counter such a large force leads them to think first of burning down the house, then of pelting the large Alice with pebbles that turn into cakes, the consumption of which shrinks Alice to a more containable size. The animals' attack of Alice is in response to the threatening size of the young girl, grown out of proportion by her creative daydream, and her aggressive response is a manifestation of her inability, while large, to conform to the passive and gentle ideal of Victorian womanhood. The ultimate solution is to shrink. Creativity may grant her authorship, control over writing her own story, but it also makes her place within the domestic space uncomfortable, confining, and ultimately impossible.

Female creativity, and the largeness associated with it in Wonderland, also opposes the Victorian ideal of womanhood as motherhood. Alice's final encounter with creative "largeness" is when, after eating from the caterpillar's mushroom, her neck lengthens like a giraffe's. She finds her head above the treetops, atop a neck that can "bend about easily in any direction, like a serpent," which dangerous animal a mother bird is quick to identify Alice as (42). Even though in the previous scenes Alice's size marked her as "too big" for the domestic space, this scene

marks her as, not only "too big," but more importantly, threatening to the image of idealized motherhood—a mother bird and her eggs—that inhabits that space. As a "serpent," Alice is a threatening interloper.[95] The line between reality and fiction disappears as girl and serpent creatively morph into one being so that Alice, the text implies, might well wonder which creature she is—most likely both, since little egg-eating girls are "a kind of serpent," according to the threatened mother bird (43). The little girl, with the creative ability to shift her shape and size, is threatening to the mother bird and her eggs. While Auerbach and Lovell-Smith read Alice's threatening presence in this scene as sexual, it is Alice's creative largeness, indicative of her creative childhood, that threatens the sexually mature role of motherhood, represented by the mother bird. The creative girl is a figure not just at odds with idealized Victorian womanhood, but dangerous to it. Alice's creativity—her ability to tell stories, to imagine, to play pretend, to cross between real and unreal—is dangerous because it offers escape from confining domestic spaces and access to the broader world beyond the home; it offers escape from the adult role of mother, and so disrupts the linear path of female development that ends in a maternal position within the home. Additionally, and more importantly, it illuminates "multiple possibilities of being" that span the spectrum from girl to snake, disrupting the passive pattern of Victorian female maturation (Dotterer and Bowers 21).

The threatening presence of Alice's large female body, expanded through creative distortions, to the protective mother pigeon suggests that Alice as creative girl is a nefarious figure. Creative largeness places the Victorian girl in opposition to the domestic space, at odds

[95] Her new "serpent" form associates her with, as Nina Auerbach asserts, sin and the fall of man, with a sexual deviance threatening to the innocence of idealized adult womanhood. In the article "Falling Alice, Fallen Women, and Victorian Dream Children," Auerbach identifies Alice as "a nursery avatar of a grand Pre-Raphaelite icon: the fallen woman" (47). Alice's flexible neck suggests the girl child's freedom of growth and change; however, the metamorphosis into a "serpent" associates her with the fallen women, an Eve, a threatening figure of femininity more likely to eat the eggs than to nurture them. As Rose Lovell-Smith observes, the "nest and eggs" are "under attack" (35).

with the forces that desire her smallness, her idealized and narrowed existence inside the home as a mother. Grown frustrated with her own creative monstrousness, Alice desires to get "back to [her] right size" in order to "get into that beautiful garden" of normative womanhood (43).[96] Alice's rejection of creative largeness and her goal of reaching the garden reveal her desire to grow up and leave her creativity behind. Even though she recognizes her own creativity within the text, her primary goal in Wonderland is not to create or participate in the story, but to get *through* the story in order to get to the little garden behind the locked door, to reach an adult space of feminine maturity.[97] The garden as a space of mature femininity opposes the chaotic creativity of Wonderland where everyone is "mad." For Alice, the garden represents a "cool," ordered, and *sane* adulthood. In comparison, Wonderland is heated and chaotic, fevered and insane. As a maturing Victorian girl, she does not belong in the creative fever dream of Wonderland and she knows it. She desires to leave Wonderland's creative madness and return to the ordered and adult feminine sphere of the home. She accomplishes this goal, accessing domestic and feminine spaces, and more importantly, returning to a conservative narrative of traditional growth and development by shrinking small enough to grow up.

In Wonderland, physical smallness grants access to spaces of the adult world, specifically domestic spaces like the garden, which terrifyingly warp into nightmare scenes, but which Alice desires to enter into anyway. After her encounter with the pigeon, Alice begins a series of shrinkings that, while they take her from nine inches, to two feet, then one foot, never go above her natural height. While Alice's experiences with expansive largeness establish her creativity

[96] James Kincaid suggests that Alice is a "false child," already grown to adulthood, and not interested in playing Carroll's games, let alone allowing her readers to play along with her (*Child-Loving* 289).
[97] Peter Hunt, Humphrey Carpenter, and Peter Coveney identify the garden as a space of innocence, an Eden in which Alice maintains her eternal childhood. In contrast, Pierce identifies the garden as a space of Victorian womanhood. She suggests that *Wonderland* presents a "natural" progression of Victorian femininity as the transformation of a girlhood spent in the garden, as *the garden* in need of cultivation, to a womanhood as the *gardener*.

and identify her as a figure at odds with domestic spaces and identities, her subsequent experiences with smallness begin a complete rejection of her creative powers and give her easy access to domestic spaces she finds suffocating under the influence of creative largeness. When Alice enters into the kitchen, mad tea party, and the garden, she grows increasingly frustrated with the nonsense of childhood creativity, ultimately violently flinging away her creativity and the dream world itself.

In order to grow up, the creative girl should not only "shrink," but should also resist the temptations of creative thought and expression. After Alice has attained the power to control her shifting size, she willingly shrinks herself to "nine inches high" so that she can enter the Duchess's house (44). The frog footman questions her ability to enter the house. When she asks him "How am I to get in?" he replies, "Are you to get in at all?" (46). The footman's retort questions Alice's position inside the house and kitchen, suggesting that the creative child has no place there, though the adult woman does. Alice, at nine inches tall, labels the footman's creative conversation "perfectly idiotic," a verbal rejection of the chaotic creative logic of Wonderland and of childhood creativity, and walks into the house on her own.

What Alice finds inside the house is a manifestation of the tension between the necessity of Alice's maturation and the temptation to retain childhood creativity—a less-than-ideal domestic scene with a howling, sneezing baby, an abusive mother, and spicy, "temperamental" cooking. Alice will not easily abandon her goal of growing up, however, and she only leaves the Duchess's kitchen in an act of maternal concern. She attempts to save the sneezing baby from eventual murder by either neglect or physical abuse by stealing it from the house. However, Alice's maternal impulses are frustrated once more by creative mutations. The baby turns into a pig and Alice almost returns to her creative interpretation of growing up: "And she began

thinking over other children she knew, who might do very well as pigs, and was just saying to herself 'if one only knew the right way to change them—' when she was a little startled by seeing the Cheshire Cat sitting on a bough of a tree a few yards off" (49-50). Alice allows herself to imagine unpleasant children turning into pigs, a process that would halt the maturation process through a creative transformation. However, the appearance of the Cheshire Cat intercedes, keeping her from finishing her thought and reminding her that the creative space of Wonderland—"we're all mad here," says the Cat—is ultimately a world of insanity disassociated from the normative and sane adult world (51).

The remaining scenes of Alice's smallness occur under the shadow of madness, a possibility that Alice consistently runs from as she seeks to shrink and thus to grow up. As the Cheshire Cat suggests, Wonderland is a place of creativity and of madness, but Alice does not wish to go among mad people. The madness of Wonderland both frustrates and terrifies her, though her position *within* Wonderland and as the dreamer *of* Wonderland, identifies her as mad herself. The conversation between the Cheshire Cat and Alice reveals her madness, if she remains a creative child whose place is within Wonderland:

> "What sort of people live about here?"
>
> "In *that* direction," the Cat said, waving its right paw round, "lives a Hatter: and in *that* direction," waving the other paw, "lives a March Hare. Visit either you like: they're both mad."
>
> "But I don't want to go among mad people," Alice remarked.
>
> "Oh, you ca'n'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." (51)

The Cat's remark identifies Alice as a creature of Wonderland, a being meant to be there, or else she would not be there at all. Wonderland, it seems, calls to its own. But who and what are its own? As *Looking-Glass* shows, Carroll's fantasy worlds are constructed out of fairy tales and nursery rhymes, of children's fears and daydreams; they are spaces for children, or as George MacDonald would say, the "childlike."[98] As the Cheshire Cat reveals, Wonderland is also a place of madness, and that madness is directly related to the child's creativity, so that Carroll's space of fairy tales and daydreams and the Cat's space of madness collapse together, are one in the same, yoking creative childhood and insanity and identifying Alice, and the creative child in general, as a natural "creature" of Wonderland.[99]

The Alice books connect madness with eternal childhood. The mad tea party, which directly follows Alice's conversation with the Cheshire Cat, reveals the connection between childhood creativity and madness, and suggests that such a connection impedes the child's progress and maturation. Childhood creativity, prolonged into adulthood, regresses into madness and stalls, or even destroys, the linear developmental process of maturation. As Harold Bloom observes, "Wonderland has only one reality principle, which is that time has been murdered" (5). His comment emphasizes the centrality of stopped time, of temporal stagnation to Carroll's Wonderland. At the mad tea party, it is "always six o'clock," an eternal teatime in which the participants go round and round the table like the hands of a clock, though time itself has stopped, its hands stagnate as the figures at the party move eternally (58).

The mad tea party also reveals that, even if the others identify Alice as a creative Wonderland creature, frozen in time, she does not wish to be frozen, or of Wonderland. Even a

[98] "The Fantastic Imagination," in *A Dish of Orts* (1895). The full quotation is as follows: "For my part, I do not write for children, but for the childlike, whether of five, or fifty, or seventy-five" (317).
[99] Rachel Falcolner also finds connections between women, creativity, and the madness of Wonderland.

discussion of speeding up time, in which the Hatter suggests to Alice that if she were on good terms with Time, he would speed up her lessons so that, in a "twinkling," it would be "time for dinner," comes back around to the notion of stagnation rather than increased progress:

> "That would be grand, certainly," said Alice thoughtfully; "but then—I shouldn't be hungry for it, you know."
>
> "Not at first, perhaps," said the Hatter: "but you could keep it to half past one as long as you liked." (57)

Despite the brief discussion of increased temporal progress, the conversation returns to temporal stagnation. The Hatter and the Hare, mad creatures of Wonderland, live without time, without progress, without growth. Recognizing the correlation between stagnation and madness, Alice desires to abandon her childhood creativity and grow up, thus escaping the madness of Wonderland. She does not desire to delay her movement into adulthood with the flexible transformations of childhood creativity. Alice has no desire to "keep it to half past one" any longer than naturally necessary, and she attempts to get the Hatter and the Hare to discuss chronological progress, asking about their eternal merry-go-round: "But what happens when you come to the beginning again?" (58). Their answer is to avoid her question, to leave it hanging, stagnate where it was birthed, never answered, and thus never progressed past its infancy.

The mad tea party completes the circle between childhood creativity, madness, and developmental stagnation by giving Alice the opportunity to witness spontaneous creativity and then to reject it, along with the maddening stasis of a place where time has stopped. The Hatter desires an example of Alice's creativity—"I vote the young lady tell us a story"—a story to occupy the endless void of time, but she will not comply: "'I'm afraid I don't know one,' said Alice, rather alarmed at the proposal" (58). It is a direct contradiction of her earlier claims to be a

future author; Alice is familiar with fairy tales, and she has said, while uncomfortably large in the Rabbit's house, that she will grow up and write down her own story. However, in this moment, confronted with the inertia of timelessness, the stagnation that will occur if she moves off of the forward path to adulthood in order to retain her childhood creativity, Alice fully realizes the "madness" of a such a regression, its disorder, its dysfunction, and refuses to participate, "alarmed" at the terrifying madness and stagnation of childhood creativity.[100]

For the girl who desires to grow up and into her proper social position, creative childhood is more terrifying than liberating. Alice, who has sought entrance into the garden since she arrived in Wonderland, obviously desires to grow up, and therefore to be "small," to shrink from her creative largeness in order to fit into confining domestic spaces. Significantly, Alice is small, "about two feet high" (53), when she attends the mad tea party and displays a stubborn lack of creativity, just as she is small when she enters the Duchess's kitchen and "saves" the baby-turned-pig, and when she finally enters, now "about a foot high," the garden she has been seeking entrance to since she fell down the rabbit hole (61). She finally has become small enough to achieve her goal, and enter into a garden inhabited by Queens and Kings, the powerful adults of Wonderland.

The connection between creativity and insanity, prolonged childhood and madness, continually haunts *Wonderland*, resulting in Alice's final rejection of her own creative childhood. Alice interprets storytelling and creative thought, when small, as madness, and her experience in the garden is no different from her frustrating one at the mad tea party. Alice's ultimate rejection of her own creativity comes during the trial scene when she finally grows to her right size and flings away the frustrating Wonderland characters, as well as her dream state.

[100] Phyllis Stowell in "We're All Mad Here," argues that the scene of the mad tea party gives Alice an opportunity to show off her new growth, maturity, and understanding. During this scene, she argues, Alice rejects, not creativity, but the insane unfairness of an unjust adult world.

Two textual details are important for understanding this scene as a rejection of childhood creativity in favor of socially-acceptable adult womanhood. First, Alice finally grows to her "right size," suggesting that she is no longer odd, or alienated, but that she fits into normative society perfectly. Second, she reacts violently to Wonderland and its inhabitants as "nothing but a pack of cards" (98). Alice's reaction to the madness of Wonderland is not just frustration, but fear, and when she rejects the trial as having not "an atom of meaning in it," she similarly rejects the creative insanity of Wonderland as meaningless and terrifying (95). As Alice grows to her correct size, she declares the playful creativity of Wonderland "Stuff and nonsense!" and removes herself from a world that is the product of her own childhood creativity. Alice dismisses the Wonderland creatures and her own dream, declaring, "Who cares for you?" (97). With a single rhetorical question, Alice abandons her creative childhood, which rises up against her, as if in retaliation. When Alice asks "Who cares for you?" what she really means is "Not I."

There comes a point, when the child's creativity becomes so aggressively real, that it is terrifying, prompting the child to leave behind her creative childhood out of fear. The scene in which Alice throws away her dream, Wonderland, and her creativity all in one violent gesture is perhaps the most terrifying moment in the book. It is a violent scene, in which the cards that construct Wonderland fly up into the air and fling themselves at Alice. It is a bodily attack that marks the severe division between Alice and a world of creativity, and Alice's reaction is strong: "she gave a little scream, half of fright and half of anger, and tried to beat them off" (97).[101] Jane Eyre also confronts moments of terror and experiences overwhelming fear attached to the imaginative power that underlies her creative vision. Her creativity lies at the center of her heart-stopping terror in the red room as she, like Alice, reacts physically out of anger and fear against

[101] For an alternate reading of this scene as an expression of Alice's violent rejection of Victorian womanhood, see Laura Mooneyham White. In contrast, Donald Rackin, suggests, as I do, that this scene signals Alice's return to adulthood ("Alice's Journey" 313).

the terrifying forces of her own imagination. Just as Jane re-enters the linear path to normative adulthood by rejecting her creative yet terrifying ability to cross between the boundaries of real and unreal, so too does Alice. Alice grows to her normal size and re-enters the normative pattern of maturation that will lead her to adulthood and, significantly, at this re-entrance she throws away and abandons her creative dreams and powers.

However, the sequel to *Wonderland*, *Through the Looking-Glass and What Alice Found There*, finds Alice once more journeying through a child's creative dream land, and still fighting against the madness of creativity. This time, she enters through a mirror, an image reminiscent of an interaction between Jane and Bertha's in *Jane Eyre*, when, between waking and sleeping states the night before her wedding, Jane sees the "reflection of the visage and features" of Bertha "quite distinctly in the dark, oblong glass" and becomes "insensible from terror" (242). What Jane's encounter with Bertha in the looking-glass reveals, is that madness is reflected in the mirror image. When Alice encounters then becomes her mirror image by slipping through the glass's soluble surface, she slips back into a land of madness and momentarily becomes her mad double, once more becomes one of Wonderland's own, the mad creature, the creative child.

Even though Alice's movement through the mirror into the Looking-Glass world reveals her re-entrance into a world of madness where time has stopped and one moves backwards to go forwards (as when she rides the train backwards to cross into the next chessboard square, or when the Red Queen tells her she must walk toward the house in order to escape it), she still desires to grow up, to become a queen.[102] Her accomplishment of this goal is frustrated by a figure of creativity and madness: the White Knight. Alice's last encounter on the chessboard

[102] Kincaid views Alice's desire to grow up in *Looking-Glass* as a new facet of her character. He suggests that the Alice in *Looking-Glass* is a completely different from Wonderland's Alice; she "has given up altogether the fragile quality of her namesake in *Wonderland*. Now she is confident, secure in her goals, blindly caught by the future and by growing-up" (*Child Loving* 296).

before becoming a Queen, is with this would-be inventor whose wits are not quite all there. The Knight is an inventor and poet, a creative man who blurs the boundaries between objects to create new "inventions" (181).[103] Blotting paper becomes pudding; hair becomes vines twinning upward; an empty box becomes a bee hive; and a helmet takes the shape of a sugar loaf. The White Knight is the epitome of the artist, the inventor, the creator; yet he is also harmless, an ineffective child who cannot stay on his horse, whose inventions fail miserably, and who is the object of laughter for the adult aspirant, Alice. In many ways, he has lost his mind; he is a mad old man who thinks that an easier way to get over a gate is head first, feet last. Unfortunately for the White Knight, however, Alice is not willing to play his games. She points out the flaws in his inventions, only reluctantly listens to his poetry, and does not "cry as much" as the Knight "thought [she] would" when he finishes his recitation (190).[104]

Alice's encounter with, and rejection of, the White Knight reveals not only the connection between madness and creativity, but also the connection between madness and eternal childhood. The poet/Knight does not have the working mechanical knowledge of a trained adult, and so his inventions fail. Because he is imaginative, he can envision new ways of doing things or new purposes for old objects, but because his understanding goes no further than a child's, his inventions remain ineffectual—all vision and no practical implementation. The presence of the former without the latter suggests developmental stagnation and madness. The Knight's prolonged creativity identifies him, not only as senile, but as trapped in an eternal childhood.

---

[103] William Empson notes of the White Knight, that "he stands for the Victorian scientist" as well as "for the poet" and that "It is the childishness of the Knight that lets him combine the virtues of the poet and the scientist" (47).
[104] In "The Balancing of Child and Adult: An Approach to Victorian Fantasies for Children," Knopflmacher points out that the White Knight represents both Carroll and William Wordsworth's Leech Gatherer and that the tears Alice should shed at the Knight's poem are tears for the falling away for her own innocence and childhood. That she does not cry indicates, for Knoepflmacher, her hurry to grow up.

Alice and Jane, finally, will not risk falling into total madness, even though they flirt with it. In order to escape, they abandon their art, an act that ultimately suppresses narratives of artistic maturation in favor of narratives of social maturation. Jane marries Rochester, her view of the world narrowing to a house enclosed within a forest, her art abandoned for the job of nursemaid to Rochester and mother to their children. Alice returns to the sanity of the above ground world, and the frame poems that bracket her creative adventures resonate with nostalgia for her lost youth. Alice grows up, as does Jane, and they do so because the possibility of madness threatens them into abandoning their creativity.[105] Jane falls ill because of her terrifying awakening into creative vision in the red room. Alice, too, suffers consequences for transgressing the boundary between real and unreal worlds, between life and Wonderland. Not only does her time in Wonderland produce agitating changes in size that leave her overwhelmed, crying, and almost dying in a pool of her own tears, but her rejection of Wonderland as consisting of a pack of cards elicits a scream of utmost frustration, a bodily manifestation of the terror of creativity.

These examples of the terror of creativity align with those from *David Copperfield* and the Princess books. The ability to blur boundaries is tempting in all cases—for male and female creative children—but leads to an unsteadiness of identity and purpose that manifests physically—in David's nightmares, in Curdie's growing more like a goblin, in Alice's scream, and in Jane's illness. Terror is Victorian adulthood's most potent weapon, forcefully frightening the child out of developmental stagnation and creativity. In this way, terror suppresses the *Künstlerroman* narrative. For the artist to mature over and instead of the social-integrated

[105] So, too, do many other creative Victorian girls abandon their creativity for normative adulthood. Anne Brontë's Helen from *The Tennant of Wildfell Hall* (1848) gives up her painting when she marries. Olive Rothesay from Dinah Maria Mullock Craik's *Olive* (1850), learns to paint to provide for her family, but rejects her teacher's offer to go to Rome to study art. At the end of the novel, she becomes "less of an artist and more of a woman" (242), becoming a "true" woman when she marries (376). If the young girl cannot conform, as Olive, Helen, and Jane do, she is punished. Illness overtakes poor creative Olga from Elizabeth Anna Hart's *The Runaway* (1872), all because she had not "behaved as she ought to have done" (209).

individual, the protagonist would have to accept a radical narrative counter not only to acceptable cultural definitions of gendered adulthood, but counter to sanity itself. The artist's development challenges standard linear patterns of maturation, offering limitless possibilities instead of a single route to a single identity. No matter how many coutnernarratives exist in *Jane Eyre*, or how many times Alice claims she will become an artist while creatively large in Wonderland, both girls return home and both narratives return to stories of social integration. Literary form and maturation ultimately follow the same linear path into "adulthood," rejecting all subversive avenues into other identities, other worlds, and other narrative structures.

CHAPTER THREE
Twentieth-Century Creative Boys: Imaginative Flights into Childhood

The linear and limited pattern of Victorian maturation required the protagonist to abandon his or her creative powers in a childhood past, but the birth of a new century would bring new developments in literature and in human psychology that greatly influenced how growing up was presented in fiction and understood culturally. Modernist authors would attempt to present the multiplicity of the human soul by breaking up the linear narrative of the novel. Similarly, the emergent state of adolescence would offer a liminal time in which the maturing individual could try out a multiplicity of identities. When modernism and adolescence emerged simultaneously as forms that disrupted linear "narratives," they encouraged the subversion of social and literary tradition in literatures of maturation. The genres belonging to this category—the *Bildungsroman*, the *Künstlerroman*, and children's literature—underwent narrative shifts that redefined successful maturation as artistic rather than social.

Two seemingly disparate texts—J.M. Barrie's classic of Edwardian Golden Age children's literature, *Peter Pan* (1911) and James Joyce's high modernist *Bildungsroman*, *A Portrait of the Artist as a Young Man* (1916)—reveal how the simultaneous emergence of modernist narrative forms and adolescence interrupt the process of growing up and transform narratives of social growth into narratives of artistic growth.[106] Even though James Joyce was aware of Barrie's artistic work, the Irish modernist and the Scottish playwright did not belong to the same artistic circles; they did not create the same types of art; and they did not appeal to the same audiences.[107] While Joyce's work is experimental and "difficult," Barrie's has been

[106] Even though Peter Pan has appeared in many different forms, the version I use is the novel published in 1911 as *Peter and Wendy* but now commonly referred to as *Peter Pan*.
[107] Joyce's biographer Richard Ellman claims that Joyce disdained Barrie as an author, despite evidence that may suggest otherwise. Joyce was well aware of Barrie as an artist. Not only did he own copies of several of Barrie's

considered sentimental and meant for popular consumption. Despite these relevant differences, Joyce creates an artistic hero who takes flight, escaping the nets of social entanglement, and so does Barrie. Joyce's artistic hero Stephen Dedalus and Barrie's eternal child Peter Pan can be viewed as representative of the literary periods they belong to—modernism and the Edwardian Golden Age of children's literature. The modernist movement and Golden Age literature are separated by their goals and audiences; modernism is experimental, often difficult, and meant for sophisticated and educated readers and Golden Age texts are fantasies or fairy tales written for children (or the childlike) that idealize childhood. However, in this chapter I reveal striking similarities between Stephen and Peter that may stem from the emergence of adolescence as a stage of development. By studying these two texts together, I show that the emergence of adolescence allows the narrative of artistic maturation to supersede the narrative of social maturation; adolescence allows the creative child to evade the obligation to grow up and thus to evade the forces—time and a singular narrative—that push the child forward into the future and into adulthood.

The fictional creative child is able to escape adulthood in the early twentieth century because authors begin to experiment with non-linear narratives that refuse to advance logically from past to present, or to represent experience as ordered, coherent, and progressive. Instead, modern fiction seeks to present time as a constantly shifting series of impressions. In the essay *Modern Fiction* (1921), Virginia Woolf insists that fiction should express the "myriad impressions" that come into the mind from "all sides… an incessant shower of innumerable atoms" (741). Woolf is describing the way in which the mind receives information in bits and

---

plays, but he also wrote an epilogue to Barrie's *Ibsen's Ghost* (1891). Even though Ellman insists Joyce disdained Barrie's work, accepting it in "sufferance" in a collection of contemporary plays he helped collect and edit with others, Joyce notes of *Ibsen's Ghost* in a letter to Viscount Carlow, that it is "an amusing burlesque which would have made old Henrik laugh" (453). Joyce's reaction to Barrie's play, as well as the presence of *Peter and Wendy* and a collection of Barrie's plays called *The Twelve Pound Look* (1921), in Joyce's library suggests that he, at least occasionally, may have done more than "suffer" Barrie.

pieces, minute impressions, fragments pieced together to make a whole. This way of perceiving time reflects a new presentation of time in literature. According to Michael McKeon, Woolf and the modernists constructed a "realism of the mind" that produced literary narratives built from fragmented episodes rather than from a linear movement from past to present to future (733).

The fragmented episodes that replace the linear presentation of time in fiction allow authors to play with the diversity and multiplicity of human experience. In *The Idea of Spatial Form* (1991), Joseph Frank suggests that authors of modern literature recognize the simultaneity of experience, that plot can happen in different and separate spaces but at the same time. In order to represent these diverse scenes happening concurrently, authors of modern fiction fracture narrative. Woolf's *Mrs. Dalloway* (1925) demonstrates the new presentation of time: when Big Ben chimes across London, it echoes through the narrative of multiple characters. The clock chime literally rips the single narrative apart, offering space and *time* to recognize various perspectives of gender, class, and age. Temporal fragmentation allows the author to play with the presentation of multiple selves and souls. This fragmentation, according to Frank, rejects time as a "causal progression" of experiences from the clearly demarcated spaces of past and present (63). Instead, these distinctions cease to exist and time becomes fluid, "a continuum" through which the narrative moves not just oppressively forward, but in all directions (63). What Frank's theory of literary time and space reveals is that modern authors liberate their narratives from a concept of time as forward progress. Ultimately, temporal *progression* gives way to temporal *digression*; the fictional child and the artist happily digress from the process of growing up in order to access multiple narrative and life possibilities.

While modern authors create a literary space in which the creative child can digress from the process of growing up, adolescence as a burgeoning developmental stage creates a maturational space of digression.[108] Nineteenth-century doctors and educators concerned with childhood present the process of growing up as a linear movement from childhood to adulthood, but early twentieth-century child psychology suggested that a liminal stage existed—adolescence—through which the child passed before reaching full maturation. G. Stanley Hall's seminal treatise on child development, *Adolescence* (1904), identifies the liminal state between childhood and adulthood as simultaneously dangerous and full of potential. It is a "new birth," and yet "some [adolescents] still linger long in the childish stage and advance late or slowly" (xiii). Adolescence is simultaneously a period of increased growth and delayed growth in which "[c]haracter and personality are taking form, but everything is plastic" (xv). The "plastic" or malleable adolescent can access the maturity of the adult or the creativity of the child, can either progress or regress depending on how environmental factors promote or hinder his or her growth. Because of its plasticity, Hall recognized adolescence as crucial yet dangerous to the process of growing up. While the child, stuck in the limbo stage of adolescence could gain greater maturity by slowing down the process of growth, he could also evade growth altogether. Just as modern narratives create space in which to explore identities and perceptions by fragmenting time, so too does adolescence, which slows down the developmental process, allow for the exploration of a myriad of identities. In this space of delayed development, the adolescent has infinite potential and can identify with the child or the adult self, can play the games of childhood or do the work of adulthood. In adolescence, any future, even the refusal of future, is possible.

[108] Several critics, including Moretti, Patricia Meyers Spacks, John Neubauer, and Jed Esty have noted the relationship between modernism, twentieth-century *Bildungsromane*, and youth.

Critics of the *Bildungsroman* have recognized that modernist examples of the genre tend to refuse the process of growing up. Franco Moretti and George Levine identify significant changes in the form and content of the *Bildungsroman* at the end of the nineteenth century, suggesting that by this point in time, the genre had "failed" because the protagonists fail, or refuse, to grow up.[109] The world in which the protagonist lives and moves attacks the maturing individual so that he or she cannot attain professional or personal success. In response to these negative readings of the genre, Gregory Castle's *Reading the Modernist Bildungsroman* (2006) recognizes twentieth-century examples of the *Bildungsroman* not as failed, but as triumphant; they recuperate classical notions of bildung as spiritual and aesthetic from nineteenth-century constructions of the genre as supportive of social and cultural integration. In other words, Castle identifies the modernist *Bildungsroman* as a genre that radically subverts nineteenth-century socializing narratives so that the "failure" to grow up, to succeed in the social world, is actually aesthetic triumph. Most recently, Douglas Mao in *Fateful Beauty* (2008), and Jed Esty in *Unseasonable Youth* (2012), have contributed to the discussion of the late nineteenth and early twentieth-century *Bildungsroman*. While Mao identifies the role of art and of "aesthetic environments" as central to a fin de siècle understanding of child development, Esty recognizes the developments of children in modernist texts as arrested because of colonial expansion. However, neither discusses children's literature in conjunction with modernist or aesthetic authors like Oscar Wilde, James Joyce, or Virginia Woolf.[110]

---

[109] Levine notes that "[b]y the time of [Thomas] Hardy's *Jude the Obscure*, the *Bildungsroman* as a mode that maneuvers successfully around the brutalities of the world it is designed to humanize, has become virtually impossible" (97).

[110] Jacqueline L. Gmuca does positively associate children's literature with modernist literature, briefly suggesting an association between *Peter Pan* and *Portrait* in "Transmutations of Folktale and School Story in *A Portrait of the Artist as a Young Man*." Esty also notes that the arrested development he identifies in protagonists from modernist texts may also appear in texts written for children, particularly *Peter Pan*. Ultimately, however, he concludes that texts like *A Little Princess* and *Peter Pan* are "simple wish-fulfilling romances" that do not hold up to the "more complicated and interesting stor[ies]" found in texts written for adult audiences (3).

And yet children's literature, like the *Bildungsroman*, abandons the narrative of social maturation in the early twentieth century. While the formal structure of children's literature remains traditionally linear—a major difference between it and modernist works—its plot changes dramatically. Like the structure of the modern novel, the plot of children's literature fractures and fragments, allowing the growing child to escape the linear path of maturation that leads to adulthood. As Adrienne Gavin has observed, Edwardian children's literature during the final half of the Golden Age features children who refuse to grow up.[111] This refusal, acknowledges Gavin, is new; Victorian children willingly grow up and leave childhood behind while Edwardian children remain young forever.[112] She points out that the Edwardians had a passion for childhood that is captured in their literature, which reveals an adult longing for a lost child past, a longing often identified as the Edwardian "Cult of the Child".[113] Because the Cult of the Child was denigrated for its nostalgic sentimentalism and its adoration of innocence, it may be difficult to recognize the kinship between Edwardian children's literature and the modernist texts Castle identifies as radically challenging the socializing tendencies of the nineteenth-century *Bildungsroman*.

Despite differences between modernist literature and the Edwardian cult of the child, critics have recognized connections between *Peter Pan* and adult art of the late nineteenth and early twentieth century. In "The Time of His Life: Peter Pan and the Decadent Nineties" (2006), Paul Fox reads Peter as "the personification of *art pour l'art*… a portrait of the *fin de siècle* artist/e" ("Time of His Life" 23-24). As Fox suggests, for Peter, life itself is art—a canvas he can consistently repaint, a story he can continually rewrite—and his artistic medium is the game of

[111] "Unadulterated Childhood," page 166.
[112] See Gavin, "Unadulterated Childhood." Others have noted different but related shifts at this period; see Humphrey Carpenter, Jackie Wüllschlager, Kelly Boyd, and Catherine Robson for discussions of different ways in which childhood culture changes at the end of the century.
[113] See Gavin, "Unadulterated Childhood," page 167.

pretend.[114] Fox's identification of Peter as an artist is crucial to understanding Peter as a "creative child" who evades the fixed identity of adulthood, but, while Fox sees *Peter Pan* as result of the aesthetic movement, reading it alongside works by Oscar Wilde and Walter Pater, I situate Barrie's children's novel within a developmental context, recognizing the emergence of adolescence as a formative event for both Golden Age children's literature and for the modernist *Bildungsroman*/*Künstlerroman*. By reading an example of each genre—*Peter Pan* and *A Portrait of the Artist as a Young Man*—together in this chapter, I reveal that adolescence allows early twentieth-century literatures of maturation to subvert narratives that move the protagonist forward into the future and toward adulthood. The tendency of Edwardian children's literature to celebrate childhood over growth and maturation coincides with modernist *Bildungsromane* that prioritize art over social integration. Simultaneously, in literature for adults and for children of the early twentieth century, the child, aided by adolescence, refuses to grow up into a social being, producing *Künstlerroman* narratives that subvert rather than conform to the developmental process of maturation as social integration.

Peter Pan and the Play Pattern

If the failure to grow up is not death, but aesthetic triumph, then J.M. Barrie's Peter Pan, the boy who never grew up, is crucial to understanding how social maturation gives way to artistic maturation in the early twentieth century.[115] While *Peter Pan* (1911) features a traditional linear narrative similar to its Victorian predecessors, it is, like the modern novel, concerned with the destruction of the linear presentation of time. The crocodile, a wild beast that has swallowed

[114] Barrie's realist novel *Sentimental Tommy* (1896) is a precursor to *Peter Pan* that overtly connects the creative child with the aesthetic motto Fox applies to the later text. As the titular child character Tommy roams the streets with a friend, pretending to be whomever he wishes on a whim, the narrator observes that "He and the saying about art for art's sake were in the streets that night, looking for each other" (92)

[115] According to Wullschläger, "Peter Pan is the dream figure of an age which declined to grow up. He is a character unlike any other in fiction, yet he is also the most famous of a cluster of Pans, and of a stampede of eager, ever-young men, who appeared in English art and literature in the late nineteenth and early twentieth centuries" (111).

a clock and now roams Neverland accompanied by the clock's constant ticking—an unpredictable biological "clock"—suggests that even on Neverland, the child cannot escape time. After all, the formal structure of Barrie's narrative still abides by linear temporality. Through the ticking crocodile, however, Barrie's text suggests that *maturational* time is no longer linear. The ticking crocodile can move forward through Neverland's landscape, or retrace its steps backward; it can cycle about the island in a never-ending circle or stand still. The ticking crocodile reveals that Neverland is a liminal space, a developmental limbo much like the emerging state of adolescence. Like adolescence, Neverland allows for the regress or progress of time, allows the child to play at being an adult or at other more regressive identities.[116]

Peter himself embodies the fluidity of adolescent time and its relationship to regress and progress. With the lost boys and Wendy captured by Hook and his band of pirates, Peter sets out into the woods to follow and save the day. He skulks through the forest accompanied by the crocodile as well as by a soundtrack of the clock's ticking, and undergoes fascinating transformations: "Now he crawled forward like a snake; and again, erect, he darted across a space on which the moonlight played, one finger on his lip and his dagger at the ready" (119). Peter moves through the forest as naturally as the crocodile does and morphs from snake to boy, from crawling to walking "erect" in the space of an instant, and finds in these Darwinian transformations a terrible joy: he is "frightfully happy" (119). As the ticking crocodile follows Peter through the forest, Peter regresses and progresses at will, and his ability to do so produces joy, not terror. While David and Curdie experience fear over the mere possibility of regressive mutations, while Jane and Alice face the terrifying possibility of madness because of their creative manipulations of space, Peter finds only "frightful" happiness; he celebrates the terror of

[116] Karen McGavock and Carrie Wasinger view Peter as I do, as inherently shifty, in constant change or flux. For readings of Peter Pan as fixed and unchangeable, see Holbrook Jackson and Jane Ellison.

regression, finding in it a myriad of possibilities. The temporal liminal space of adolescence allows childhood creativity to expand into a constant game of pretend and Barrie's novel celebrates this expansion.

The newly fragmented plot of maturation, in which adolescence stops the forward movement into adulthood, manifests in *Peter Pan* as constant games of pretend. In their games, Peter, the lost boys, and the Darling children access contrasting and ever-changing identities that oppose the settled and singular identity of adulthood. In the essay "Creative Writers and Day-Dreaming" (1907), Sigmund Freud recognizes that the child at play and the creative writer are one in the same, that they use the same creative games to build their fantasy worlds. He also asserts that the child's play is inherently in service to the process of maturation, that play creates adults: "A child's play is determined by wishes: in point of fact by a single wish—one that helps in his upbringing—the wish to be big and grown up" (Freud 432).[117] However, in his seminal work on play, *Homo Ludens* (1938), Johan Huizinga argues that play *is not* an imitation of adulthood, or an expression of the innate desire to grow up; he suggests, instead, that the most essential qualities at the base of play are its "limitedness" and "repetition" (9,10). Each game of pretend, observes Huizinga, is "'played out' within certain limits of time and place," but that this limited game can then be repeated at will, creating a limit*less* cycle of repeated roles, identities, and games. Play, according to Huizinga, is not cultural obligation to conform, but "freedom" (8). Huizinga's identification of play as a limitless cycle of fragmented episodes that can be abandoned or repeated at will mirrors both the fragmented presentation of time in the modern novel as well as the isolated stage of adolescence in which both progress and regress are possible. The state of adolescence and the fragmented structure of the modern novel are ideal

[117] Freud echoes William Wordsworth's view of child's play as an "endless imitation" ("Intimations of Immortality" 107) of adulthood

spaces in which protagonists can access, through games of narrative and maturational "play," a multitude of identities.

These cyclical and repetitive games allow Peter Pan to evade the singular identity of adulthood, which, during the early twentieth century, seemed to be closing in on the growing boy. Because of the late Victorian/early twentieth-century fear of regression, children and adolescents become targets of pointed and strict socialization.[118] According to Jenny Holt, Hall's dual understanding of adolescence as both dangerous and full of potential becomes useful to those concerned with counteracting a seemingly regressed generation of British youth, a demographic that, as Fiona Paisley points out, was blamed for England's losses during the Boer War.[119] In line with Freudian definitions of play as preparation for adulthood, early twentieth-century thinkers and leaders with a stake in childhood education and formation sought to lead the child out of regressive danger and directly into adulthood through games. According to Paisley, Boer War hero Robert Baden-Powell founded scouting groups like the boys' brigade in order to turn young boys into men and thus to strengthen and improve regressed and weak adolescents and so increase the strength of the British Empire (245). Scouting, as envisioned by Baden-Powell, "is in one sense a game—but a game with a deeper purpose" (Paisley 245). The "deeper purpose" of scouting games was to integrate the growing boy into an acceptable and thus confining adult and masculine identity, to turn boys into men who could protect the nation and expand the empire.

Baden-Powell's games of growing up follow a linear Victorian narrative of maturation that seeks to negate the new, fragmented plot of growing up. However, what the early twentieth-

[118] Even though, as Gavin points out, the growing legal independence of the child during the Edwardian period resulted in "reducing parental powers" and giving "children independent legal rights," adolescence calls for greater attention to be paid to the possibly regressive youth ("Unadulterated Childhood" 165).
[119] See Paisley, page 241. Also see Barbara Bush and Angela Woolacott for detailed historical discussions of the role adolescence plays in eugenics during the early twentieth century.

century fictional creative child fears most of all is not the cultural regression attacked by Baden-Powell, but adulthood—its confines and constraints, its lack of fluidity, its set-in-stone identity. Peter can access a variety of identities, even those that negate his humanity, but the adult Hook is terrified of Peter's regressive shape shifting. Hook cannot morph and change as Peter can, he cannot regress into a crocodile or snake. Hook can only ever *be* Hook, but Peter's creativity allows him to be even that which he stalwartly opposes himself—the adult pirate captain who seeks Peter's death.[120] When Peter imitates Hook's voice in order to save Tiger Lily, Wendy realizes that he will be "elated" with the "cleverness" of his vocal transformation, and has to keep him from "crowing" out his joy and giving their hiding spot away (80). While Peter's vocal shift from child to adult causes him joy, it terrifies Hook: "Hook raise[s] his voice, but there [is] a quiver in it," and his adult pirate comrades "cl[i]ng to each other in terror" (82). This moment, in which the child's fear of adulthood disappears because of his own creative transformation—Peter becomes Hook by vocally imitating Hook—marks the emergence of the adult's fear of the child; it marks a turning point in the battle to grow up. It is not just that children of Neverland fear adulthood, but that they are prepared to fight it, using their most formidable weapons: their creative minds. When Peter defeats Hook, the creative child finally subverts the maturational narrative that results in adulthood and the abandonment of childhood creativity.

The child's weapon is his creativity and his victory enables him to remain a child, shifting through a variety of identities allowed through adolescence and through Neverland. Peter's imaginative role-playing constructs childhood as a space that encourages alignment with multiple identities and allows for greater liberty in identity formation. If Peter Pan is ever shifting, so too is the text that contains him. In her influential monograph, *The Case of Peter Pan*

[120] In contrast, Chassagnol claims that "[a]lthough enemies to death, peter and Hook are complementary and eventually alike" (202). Peter does eventually don Hook's coat and sail the Jolly Roger, but this too is a game that he can easily shed in order to play another role, and Hook is ultimately incapable of this sort of fluidity of self.

(1984), Jacqueline Rose observes that there is no real authoritative text for *Peter Pan* because Barrie was constantly revising it. What began as a biographical impulse became a chapter in a book, a constantly revised stage production, an illustrated children's book, a photographic album, a series of games played with children, and all of it reluctantly and only finally actually written on the page.[121] Just as Peter is constantly in a process of identity revision, refusing the stability of adulthood, so too does Barrie's constantly evolving text defy and refuse the stability of a single form or genre or even that of the printed and published page. If the narrative of *Peter Pan* is never pinned (or penned) down, then Barrie is free to play indefinitely with the story. *Peter Pan* is Barrie's artistic game that grants him constant access to the creative power of childhood and allows for the constant creation or revision of his art. If Barrie has his narrative games, then Peter certainly has his own maturational games. For both man and boy, to play is to create and creation is a game with an end unto itself. Playing the game is the only point of the game for Peter.

When Peter plays solely for the sake of playing, he dissociates play from the process of growing up and redefines it outside of the sphere of social inculcation. Even though Edwardian and imperialist values are obviously part of the very fabric of Neverland, they are not as integral to the "fabric" of Peter Pan himself. Neverland offers Peter the opportunity to play at masculine roles that Wendy and Mrs. Darling would like him to fill in reality, but he never commits to them. His inability to commit distances him from the masculine roles he whole-heartedly, though temporarily, plays. Peter is not immune to the siren call of growing up. Even though he tries on various adult male roles, taking his play seriously when he inhabits these adult identities, his play

[121] *Peter Pan* began as a series of stories told to the Llewelyn-Davies boys, whom Barrie met in Kensington Gardens. The stories turned into games of pretend played by Barrie and the boys and into a series of photographs of the boys made privately for their parents called *The Boy Castaways of Black Lake Island* (1901). Peter's first appearance in text was in a chapter of a novel entitled *The Little White Bird* (1902), which was then adapted into a picture book called *Peter Pan in Kensington Gardens* (1906). It was subsequently adapted for the stage. The companion books *Sentimental Tommy* (1896) and *Tommy and Grizze*l (1900), however, may contain the first seeds of Peter in Tommy, a young boy singled out for his remarkable imagination.

subverts social integration because he shifts easily from one role to the next, crossing over the usually distinct lines of gender and nationality. Barrie incorporates into *Peter Pan* two Victorian genres that emphasize socially-integrated adulthood as their narrative and maturational outcomes—the marriage plot of the *Bildungsroman* and the Robinsonade. While Peter plays at belonging to both types of literature, he ultimately abandons these linear literary and maturational narratives for the fragmented possibilities of childhood, using the adolescent space of Neverland to subvert narratives of social integration.

Peter flies into the Darling's nursery in pursuit of a fairy tale, in pursuit of the marriage plot resolution of the *Bildungsroman*. Because he "[doesn't] know any stories," Peter comes to hear the outcome of Cinderella's alienation and integration into society; the traditional narrative of development draws him dangerously near to a family that wishes to adopt him and force him to realize that narrative. Cinderella's tale is one of marriage; it defines the union as a reward for goodness and beauty and reinforces the dividing line between good and evil, a line that Peter habitually crosses during his "games" in Neverland. The fairy tale tempts Peter to inhabit the adult role of father, a role defined by sexual maturation and primarily represented by Mr. Darling. Mr. Darling's comical, childish portrayal of fatherhood resembles a regressive and cyclical game of make believe that discourages rather than encourages Peter's adherence to a linear process of maturation. Mr. Darling himself participates in make believe: "If he had a weakness, it was for thinking that all his life he had taken medicine boldly" (20). He tells Michael that his own "firmness" is his ability to take—"boldly"—unpalatable medicine and, as the narrator reveals, he "really thought this was true" (20). Just as Peter's imaginary meals in Neverland are so real to him that "you could see him getting rounder" as he eats, so too does Mr. Darling believe his self-woven fantasies about his ability to take medicine (71). Fatherhood, as

defined by Mr. Darling is a game of make believe, and he believes in his role as a bold and firm man as much as Peter believes he is full after an imaginary meal. Mrs. Darling's fairy tales may entice Peter into the nursery and into a narrative of social maturation, but Mr. Darling's comic portrayal of someone who has completed that narrative keeps Peter interested in a story that ends in adulthood and marriage.

If the comical game of fatherhood delights Peter, the responsibilities of the adult male, as defined also by Mr. Darling—knowing that "stocks were up and shares were down," and having "a passion for being exactly like his neighbors"—repels Peter (8-9). While Peter and Wendy play opposite one another as "father" and "mother," he is not at all comfortable with the role when Wendy desires its realization. What Wendy offers Peter is the possibility of maturation into sexual adulthood; as Claudia Nelson observes in *Boys Will be Girls: the Feminine Ethic and British Children's Fiction, 1857—1917* (1991), Peter's true enemy is Wendy" (170). She and Mrs. Darling, sexualized by the unattainable kisses at the corners of their mouths, are "what the novel" (and Peter) "yearns toward and what it abhors" (169). Wendy, Barrie tells us, "was one of the kind that likes to grow up," and, unlike Peter, she wishes to make the fantasy marriage plot—a "happily ever after" ending also shared with the traditional *Bildungsroman*—a reality. Peter, however, balks at the outcome of the linear maturation narrative. The domestic scene that Wendy, Peter, and the lost boys perform reveals the masculine/paternal temptation that both consumes and repels Peter. At first, he addresses Wendy as "old lady," and claims "there is nothing more pleasant of an evening for you and me when the day's toil is over than to rest by the fire with the little ones near by" (95). However, his pleasure in the game disappears when Wendy begins to talk of growing up and growing old, of "change" (95). Peter Looks at Wendy "uncomfortably, blinking, you know, like one not sure whether he was awake or asleep" and

worries that the pretend scene is real: "It is only make-believe, isn't it, that I am their father?" (95). Peter realizes that "it would make me seem so old to be their real father" (95). Wendy's make-believe is sincere, whole-hearted, and all the more tragic because of Peter's refusal to recognize the paternal role he temporarily inhabits as anything more than a momentary fancy, a passing pleasure, a single fun game in the parade of shifting games. Wendy's maternal and sexual advances and the marriage proposal that is her final attempt to integrate Peter into a *Bildungsroman* narrative—"you don't feel, Peter… that you would like to say anything to my parents about a very sweet subject… About me, Peter?"—are all attempts to persuade the child to grow up, the boy to become a man, a mature action he fears, consistently mimicking it in an effort to avoid it altogether (149).[122] For Peter to play "father" seems at odds with his childish nature; nevertheless, it is a role Wendy, Mrs. Darling, and other characters in Barrie's novel expect of him on both domestic and national levels. But while Peter plays at these roles, he never succumbs to them, subverting through play the sexual maturation of adulthood.

The second Victorian genre that infiltrates Barrie's narrative is that of the Robinsonade, the boy's adventure story originating with Daniel Defoe's *Robinson Crusoe* (1719) and resulting in a bevy of imitative narratives featuring young British boys as the central heroic protagonists.[123] Robinsonades feature shipwrecked youths who, through the adventure of exploring and taming a deserted island, mature and develop from boys to men. The Robinsonade's main features are the boy (or boys) castaway(s) and the island, a setting that offers the young castaways independent spaces to become men. The narrative sends the boy protagonist forward into the world and forward into adulthood, the same linear pattern that David

[122] Barrie's *Tommy* books contain a similar feeling of repulsion toward adult sexuality that may have reflected Barrie's own rumored inability to consummate his marriage.
[123] R.M. Ballantyne's *The Coral Island* (1858), one of Barrie's favorite books, and R.L. Stevenson's *Treasure Island* (1883) are important examples of this genre. However, popular nineteenth-century juvenile magazines like *The Boy's Own Paper* and *The Boys of England* featured weekly installments of adventure stories in every issue.

Copperfield and MacDonald's Curdie realize they must adhere to in order to grow up. The boy castaways of the Victorian adventure story are miniature adults, resilient, self-reliant, and value knowledge, facts, and science—the practical tools of survival—over creativity and imagination.

Like the adventure boy from the Robinsonade, Peter projects masculine authority when he is playing the role of father of Empire.[124] Neverland, constructed of children's dreams, resembles, as many have pointed out, a colonized island inhabited by redskins, pirates, mermaids, fairies, and the boys (specifically The Boy—Peter Pan) who rule them.[125] There is no doubt as to Peter's control over the other inhabitants of the island. Tiger Lily and the other redskins "[call] Peter the Great White Father, prostrating themselves before him; and he like[s] this tremendously" (91). The redskin's appellation for Peter yokes an image of race under an image of masculine authority, and Peter's own reaction to this name—"He liked this tremendously, so that it was not really good for him" (91)—suggests an innate feeling of racial superiority, pleasure at receiving the praise and submission that he feels is his due as a British male. In Neverland, Peter is king.

However, Peter is happy to purposefully disrupt the narrative of imperial father if and when the opportunity arises, prioritizing the fragmentation of identity, the creativity of game playing over the linear stability of adulthood and growing up. His position as "king" of Neverland, and as colonial father to all races, can and does change at any given moment. For example, during the Battle of Slightly Gulch, the lost boys become redskins and the redskins become lost boys, each side taking the identity of the other, a switch made possible only within the creative confines of childhood and of Neverland. The narrator notes that "one of Peter's peculiarities… was that in the middle of a fight he would suddenly change sides" (73). He calls

[124] See Joseph Bristow's *Empire Boys*.
[125] Coats, Clay Kinchen Smith, Jill P. May, and Christine Roth, and Anna Bogen (to name a few) all discuss Neverland's colonized inhabitants and Peter's authority over them as an Edwardian adventure boy.

out, "'I'm redskin to-day; what are you, Tootles,'" and begins a string of identity shifts so that "they [the lost boys] were all redskin" (73). The narrator explains that this tactic would have stopped the battle except that the "real redskin, fascinated by Peter's methods, agreed to be lost boys for that once, and so at it they all went again, more fiercely than ever" (73). This never-ending cyclical battle of identity switching creeps into the narrative itself. Trying to determine whether to complete the narrative of the Battle of Slightly Gulch or to tell of a different adventure, the narrator almost moves on with the story, but stops: "The extraordinary upshot of this adventure was—but we have not decided yet that this is the adventure we are to narrate. Perhaps a better one would be the right attack by the redskins on the house under the ground…" (73). When the narrator refuses to finish the tale of the battle, he leaves the story in stasis, and he leaves Peter and the lost boys running narrative circles as they switch back and forth from redskin to lost boy indefinitely, the story of the Slightly Gulch role reversals never moving forward or coming to an end. Not only does Peter abandon one identity for another, the narrator abandons one story for another, so that neither identity nor narrative can move forward. For both literature and the child, the fluidity of identity and the multiple possibilities of creativity supplant the stability of adulthood and of completed linear narratives.

The transitory boundary between "us" and "them," between the colonizer and the colonized, reveals that Neverland is a geographical manifestation of adolescence itself, both of which allow the child to escape or postpone social adulthood. It is the game, not the role of imperial father required by that game, which seduces Peter. The game of identity switching is as flexible as Neverland itself:

> Neverland is always more or less an island, with astonishing splashes of colour here and there, and coral reefs and rackish-looking craft in the offing, and savages

> and lonely lairs…It would be a very easy map if that were all, but there is also first day at school, religion, fathers, the round pond, needle-work, murders, hangings, verbs that take the dative… and so on, and either these are part of the island or they are another map showing through, and it is all rather confusing, especially as nothing will stand still. (11)

This description of Neverland, of Peter's home, maps the child's mind as concerned with both the imaginative—isolated islands and grand adventure—and the practical—parents, religion, grammar, and growing up. It reveals that Neverland is a liminal shifting space that will not "stand still." It allows the child inhabitants to access both childhood creativity and adult social responsibilities. The transparent, shifty nature of Neverland enables Peter to "be" one thing, to play one role at one moment and to "be" something, someone, entirely different the next, to progress into adult social roles or to regress into the childhood dream of adventure.[126] The freedom of the imaginative space, which overlaps the child's simplified understanding of an adult colonized world, allows for the subversion of imperial inculcating genres like the boy's adventure story. Peter may play the role of father or son, King or colonized, hero or villain in Neverland, but he does not commit to that role. The shiftiness of Neverland, which mirrors the liminality of the adolescent state, allows Peter to prolong and ultimately to escape social integration.

Peter chooses the fluid, boundary-less creativity of an adolescent Neverland over the strictly defined adult roles necessitated by adulthood. As Joseph Bristow points out, the Robinsonade requires that "incorrigible boyhood" be "eradicated from the story," sacrificed to

[126] See Paul Fox ("Other Maps" 255).

"manful maturity" by the novel's conclusion (100).[127] Because the Robinsonade requires the child to move into adulthood, purging boyhood to make room for manhood, Barrie's text cannot belong, strictly, to the Robinsonade tradition. *Peter Pan*'s ending inverts the ending of the Robinsonade, eternalizing childhood in rejection of the adult. Peter cannot and will not follow a linear trajectory into adulthood. Adolescence has changed the plot of growth and development, allowing a limbo space in which to delay adulthood so that Peter can retain his creativity and his childhood. It is more accurate, however, to say that the developmental state Peter prolongs is not childhood, but adolescence, the limbo stage characterized by both progress and regress, by the youth's ability to access both adulthood and childhood simultaneously. By remaining in an adolescent state, Peter can be both the epitome of "incorrigible boyhood" and of "manful maturity" without having to sacrifice one for the other.

The fluidity of identity allowed in the adolescent Neverland is no longer considered a symptom of personal or cultural regress, but of creative growth and triumph. In fact, Barrie's text characterizes linear growth and development as defeat, a death into adulthood. The children in *Peter Pan* who do grow up reappear at the end of Barrie's narrative as colorless cardboard cutouts. Wendy may fail to tempt Peter into growing up, but she succeeds in "raising" the lost boys up into, not just adulthood, but into English manhood. Not only do the lost boys prove that they would rather be loyal subjects of the king than pirates free from social bonds and rules, they follow her back into the Darling nursery, back to traditional patterns of growth and development. Like Mrs. Darling, like (as Barrie tells us) all good, attentive mothers, Wendy "tid[ies] up her

[127] Stevenson's *Treasure Island* nicely illustrates the obligatory sacrifice of the boy to the man, and the qualities that are abandoned along with it. As a "boy" Jim Hawkins relates to undercover pirate and charming villain Long John Silver. Silver is seductive in his masculinity and confidence; he is strong despite being handicapped, and easily leads the men around him to conform to his wishes. However, through the adventures Jim experiences on the ship and on the island, he learns that Silver's charm is deceptive, and that Captain Smollett's cool, unappealing hardness is the real stuff of not only manhood, but adulthood. Silver's "boyish" charm falls in Jim's esteem as his adoration transfers to the more "adult" protector of empire, Smollett.

children's minds" and "put[s] things straight for the next morning" (10-11). The word "straight" has many implications. First, Wendy has tempted the lost boys to leave their homosocial environment in Neverland and to return to a developmental trajectory that ends in heteronormative or "straight" adulthood. Second, by "straightening" the lost boys' minds, she reduces the imaginative clutter left there from Neverland, and in the process, purges creativity. This action leads to the third implication of the word "straight" pertinent to this passage. By purging the lost boys of their creativity, Wendy ensures their return to the "straight" and forward path to adulthood. In so doing, she ensures that the lost boys return to society and to the adult masculine roles society expects them to perform. She ensures their social integration:

> All the boys were grown up and done for by this time; so it is scarcely worth while saying anything more about them. You may see the twins and Nibs and Curly any day going to an office, each carrying a little bag and an umbrella. Michael is an engine-driver. Slightly married a lady of title, and so he became a lord. You see that judge in a wig coming out at the iron door? That used to be Tootles. The bearded man who doesn't know any story to tell his children was once John. (153)

Barrie's narrator exhibits his disdain for the lost boy's conformity to expected adult and masculine roles, highlighting their losses of imagination and fluid identity. The boys are "done for." While they "used to be" imaginative lost boys, they are now entirely different, so divorced from their creative pasts that they cannot even tell stories to their children. The narrator despises the fact that the boys have grown up, and that, in doing so, have abandoned their creativity. They are no longer lost boys or red skins, pirates or children; as office workers, engine-drivers, lords, and judges, they are protectors of the laws and traditions of British society. For the narrator of

Peter Pan, the loss of creativity means the boys truly are, as adults, more lost than they were when "lost boys" in Neverland. Once the lost boys leave the fluid adolescent space of Neverland, Barrie shows them marching forward, "going to an office" or driving a train fast into the future. The past tense reference to John—"The bearded man… *was once* John"—also emphasizes a linear abandonment of the past for the present, of childhood for adulthood.[128] If the lost boys are "done for," they are done in by the linear march of time so opposite the fluid, cyclical adolescent space of Neverland.

Despite the mutiny of his lost boys to the linear narrative of adulthood, Peter stoutly refuses to follow suit: "I do not want to go to school and learn solemn things… I don't want to be a man. O Wendy's mother, if I was to wake up and feel there was a beard! …Keep back, lady, no one is going to catch me and make me a man" (150). Peter rejects a gendered manhood that requires not only the actualization of the responsibilities he played at in Neverland, but a physical change and absorption that forever separates him from the fluidity of identity he inhabits through childhood or adolescence. Since Peter never grows up, he never abandons his childhood, or his games of pretend; he retains his childhood creativity at the expense of maturational progress and social integration. Peter's refusal to grow up reveals the changing plot of childhood, which, because of adolescence, no longer has to move stalwartly forward into an adult future. More importantly, however, it reveals how the plot of literature changes along with the refusal to mature. When Peter rejects the linear path to manhood, he also rejects the narrative of social growth, refusing to become, like the lost boys, adult office workers, peers, judges, and engine drivers. Instead, he embraces a life of creativity and shifting identities; he embraces the aesthetic triumph of the *Künstlerroman* over the social integration of the *Bildungsroman*.

[128] Italics mine.

While modernist *Künstlerromanen* published in the early twentieth century used fragmented structures to establish new perceptions of time and to access a variety of narrative perspectives, early twentieth-century Golden Age children's literatures achieved similar narrative fragmentation through the figure of the creative child. Characters like Peter Pan, who flit from game to game, from one identity to another, disrupt not only the linear narrative of maturational plots, but disrupt maturation itself. The creative child fragments the linear pattern of growing up, using an adolescent space like Neverland to stop time and to halt growth. The emergence of adolescence at the beginning of the twentieth century changed the historical plot of maturation, slowing down a narrative that once moved quickly and forcefully out of childhood and into adulthood. With more time to explore "regressive" childhood identities as well as "progressive" adult identities, the fictional creative child can access a wide range of human experiences, can see the world through a multiplicity of diverse perspectives. The adolescent disruption of the historical pattern of childhood allows the creative child in literatures of maturation to escape a fixed adult identity and to escape the maturational outcome—growing up—of the *Bildungsroman*.

Stephen's Epiphanic Play

Even though the structure of *Peter Pan* is linear, it is perhaps the best example of how the plot of maturation, of childhood itself, changes at the beginning of the twentieth century. By reading it alongside James Joyce's *A Portrait of the Artist as a Young Man*, we see that the changing plot of childhood so evident in *Peter Pan* reflects the actual narrative structure of high modernist *Bildungsromane* that are more appropriately categorized as *Künstlerromane* like *Portrait*. The breaking of time that allows Peter to evade adulthood even as he inhabits a linear narrative is a defining feature of modernist literature, which fragments linear temporality in order

to portray a greater ranger of perspectives. In pursuit of artistic maturation, Joyce's protagonist Stephen Dedalus attempts to escape two pressing and inter-related sources of growth and development: time and linear narrative.[129] Joyce's experimental structuring of both time and narrative is well-established. As Jeri Johnson points out, *Portrait* "breaks repeatedly into sections within chapters" and "[e]ach break marks a temporal and geographical shift" that leaves the reader temporally and geographically disoriented (xvi). While Joyce's narrative coheres around an "overall pattern… dictated by the demands of chronology: Stephen grows up" (Johnson xiv), this chronology is shattered into episodes that imply, not a linear movement away from the past and into the present, but as Moretti suggests, "a fluid succession of presents" that disrupt the presentation of time as moving progressively forward from past to present and into the future (235). With a succession of present moments, there is no past or future, only the "now." Each of the five chapters of *Portrait* portray a present moment in the young man's life in which he experiments with distinct and often conflicting identities.

Joyce's fragmented modernist plot mirrors the newly fragmented plot of adolescence, and the epiphanic moments that highlight Stephen's progress in his maturational narrative reveal linear progress as mere play or pretend. Play in *Portrait* operates in much the same way as it does in *Peter Pan*, as a means of trying out and rejecting adult roles and maintaining childhood or adolescence.[130] Stephen's escape from adulthood takes the shape of five chapters and five epiphanies, each of which takes the form of a defining "coming-of-age" moment that would, in a

[129] Patricia Meyer Spacks, Marguerite Harkness, and Jed Esty have all asserted that throughout the course of the narrative Stephen does not mature. However, while more recent scholarship has identified Stephen as an adolescent, critics such as Edmund L. Epstein have considered *Portrait* to be a prime example of the *Bildungsroman* genre. Others, like Breon Mitchell, identify Joyce's *Portrait* as a novel torn between opposing narratives of maturation—the social *Bildungsroman* and the artistic *Künstlerroman*. My own arguments stems from claims made by Spacks, Esty, and Moretti for the intimacy between modernism and youth or arrested development. I suggest that while the novel may vacillate between social and artistic narratives of maturation, the connection between modernism and youth leads to the ultimate victory of artistic growth over social integration.

[130] Restuccia, Harkness, and Deane have all recognized Stephen's propensity to switch from one role to another, to play with identity throughout his narrative.

linear narrative of maturation, catalyze the boy's movement forward into adulthood. Instead, in *Portrait*, the coming-of-age moment proves to be a game played by an adolescent that ultimately undermines social conformity. More importantly, the epiphanic play that helps Stephen reject adult roles results in the emergence of the *Künstlerroman* narrative, the artist's novel, in which aesthetic maturation finally supplants social integration as the final narrative outcome.

Stephen's role-playing, however, is more complex than Peter's pretend play because, unlike Peter, Stephen is a colonized British subject.[131] Adult as well as British expectations pressure Stephen to conform, creating a hostile environment that leaves him very few choices for constructing an original and authentic identity. Role-playing, or mimicry, is crucial to discussions of colonized identity formation. In *Imperial Leather* (1995), Anne McClintock explains that mimicry imposes "a flawed identity … on colonized people who are obliged to mirror back an image of the colonials but in imperfect form" (62).[132] Mimicry is, therefore, a tool of "colonial power" that subdues and suppresses the culture of the colonized.[133] However, mimicry can also function, McClintock argues, as a "strategy of the disempowered" to subvert the values and rules of the invading culture (63). Stephen's role-playing in *Portrait* is, as others have pointed out, mimicry of the invading British culture. However, his role-playing also helps Stephen to reject adulthood and all the cultural authorities that define it. Stephen's role-playing thus functions as McClintock suggests certain forms of mimicry function, as culturally subversive.[134] The three social roles Stephen pretends to inhabit, and therefore subverts, are those

[131] While Barrie is Scottish, he lived in London most of his adult life. According to Peter's origin story in Barrie's novel *A Little White Bird* (1902), Peter himself is a British child, born to English parents who live in London.
[132] The issue of colonized mimicry of the colonizer is central to critical discussions of *Portrait*. Seamus Deane, Tracey Teets Schwarze, and McClintock all recognize the pressure for the colonized subject to—to use John M. Makenzie's word—"ape" the colonizer (211).
[133] See McClintock, page 69 and Castle, page 162.
[134] The forms of subversive mimicry McClintock discusses—such as cross-dressing—are performed by the adult with adult motives. Significantly, neither Peter nor Stephen participate in these acts; however, the fluidity of their childhoods suggest similar gender-bending results.

of the public schoolboy and leader, the father and lover, the religious father, and the Irish literary father.

Because Stephen is Irish, and thus a colonized subject of the British Empire, the pressures of masculinity are doubly difficult for him to navigate. Exploring this difficulty, Joseph Valente points out that "manliness in Victorian Britain was ardently believed to be peculiar to Englishness, a joint benison of an Anglo-Saxon and an Anglican-Protestant heritage" (8). As a result, English propaganda fostered a "feminizing" relationship with Ireland, often portraying it as England's "wife" or "sister" (12). While Ireland was feminized, Irish males were still expected to adhere to British standards of masculinity, a state Valente recognizes as a "double bind" in which "the Irish were enlisted as foot soldiers of empire, and so bound to the ethos of manliness" and simultaneously "reduced to inmates of empire, and thus stigmatized as manhood's other" (19). The double bind of Irish masculine identity makes Stephen's escape into art even more important.[135] Play and adolescence, which allows the child to access all states whenever he wishes, helps Stephen to navigate this double bind. Because he is a creative adolescent, he can shift between oppositional identities like masculine British adulthood and feminized Irish childhood. He recognizes identity as a game of pretend that could, at any moment of the player's choice, give way to another role to play.

The first masculine colonial identity Stephen plays at and subsequently subverts is that of schoolboy in the highly popular subgenre of nineteenth-century children's literature, the public school story. The public school story, popularized by Thomas Hughes' *Tom Brown's School Days* (1857), is for *Portrait* what the adventure story is for *Pan*—a familiar narrative that supports a Victorian process of maturation, and which *Portrait* undermines and inverts. *Tom Brown's School Days* narrates the life of a young boy from childhood to adulthood, illustrating

[135] Harkness also identifies masculine pressure as central to Stephen's development.

how the male homosocial environment of the public school propels Tom forward into his adult future.[136] Stephen's navigation of the public school story narrative identifies him as outside of that narrative, and thus already at risk for improper socialization into adult British manhood. Stephen's outsider status exists for many reasons. As an Irish boy, a sensitive, nearly-blind future artist, Stephen is no Tom Brown, whose pluck, daring, and moral virtue make him a popular role model not only with his fictional peers at Rugby, but also with a generation of Victorian boys who eagerly read works like *Tom Brown's School Days* and other public school stories that followed the same narrative pattern.[137] Stephen exists outside of the public school story narrative because he is Irish and artistic. However, through role-playing, Stephen momentarily inhabits the role of schoolboy during a game of pretend that leads to temporary successful social integration.

When Stephen pretends to be a British schoolboy, he commits so fully to the role that he briefly becomes a British schoolboy and masculine hero of the school. When the prefect of studies whips Stephen under the unjust accusation that Stephen has purposefully broken his glasses, Stephen fights back. Goaded by cries of cruelty and unfairness from his classmates, he confronts the school's rector who admits that the prefect's punishment was wrong. Stephen returns to his peers triumphant over the unjust adult: "The fellows had seen him running. They closed round him in a ring, pushing one against another to hear… They made a cradle of their locked hands and hoisted him up among them and carried him along till he struggled to get free"

[136] The public school story constructs masculinity by rejecting the domestic sphere and privileging the homosocial environment of all-boys public schools. According to Jenny Holt, the public school story depicts privileged "boyhood statesmen" but were often read by "working class" boys who "had no contact with the real-life public school system and were considered by the class of men who were writing the works to be ineligible for political responsibility" (2). Public opinion held, she notes, that "[t]hese readers… needed to be educated in ideas of duty and obedience rather than initiative and ingenuity… so that… they would value conformity and social stability and adhere to the status quo" (2). In other words, the public school story teaches young boys to either be leaders or followers, their role as former or latter based on class, and thus also, and particularly in Stephen's case, on nationality.

[137] According to critics like Castle, Holt, and Gmuca, Stephen's nationality and his interiority place him outside of, peripheral to, the public school story even while in the very middle of one. Jacqueline L. Gmuca insists that the first chapter of Joyce's *Portrait* imitates Thomas Hughes' *Tom Brown's School Days* (1857).

(49). At this moment, Stephen has successfully integrated. He has joined the public school throng as hero, as defender of the rights of his all-male classmates. They cheer him on and acknowledge him as a victor, making him the center of their shared glory and triumph. He is a moving part of the crowd as they "hoist[] him up among them and carr[y] him along." His movements upward onto the boys' shoulders and forward as they carry him are similar to the trajectory of maturation found in *David Copperfield* and the Princess books. As he becomes the center of the linear public school narrative, he joins also the linear maturational narrative that leads to masculine adulthood.

However, at the height of his celebrated social integration, in which he joins both a linear literary and maturational narrative, he pushes away from the group to be "alone… happy and free," from pressures that prioritize social maturation over artistic maturation (49).[138] The child's epiphanic moment is not at the center of the cheering crowd, but in the freedom of solitude that follows. When Stephen evades social and cultural integration, after having participated in it so fully, he returns to an artistic and sensory limbo in which sounds, smells, and impressions blend the natural world and the social world together:

> The air was soft and grey and mild and evening was coming. There was the smell of evening in the air, the smell of the fields in the country where they digged up turnips to peel them and eat them when they went out for a walk… The fellows were practicing long shies and bowling lobs and slow twisters. In the soft grey silence he could hear the bump of the balls: and from here and from there through

[138] As Gmuca notes, this movement away from the group of public school boys marks the ultimate difference between the first chapter of *Portrait* and the public school story: "Joyce finally subverts the school story genre as he traces Stephen's flight past the nets of 'nationality, language, religion'" (217). Ciaran O'Neil suggests that authentic social integration is impossible for the Irish schoolboy.

> the quiet air the sound of the cricketbats: pick, pack, pock, puck: like drops of water in a fountain falling softly in the brimming bowl. (49)

As Stephen reduces the symbol of masculine British boyhood—the cricket bat—to its rhythmic, poetic sound—"pick, pack, pock, puck"—he replaces the social with the artistic and subverts the narrative of social integration with an image of water spilling over a bowl's edge, as uncontainable as the adolescent's creative power. This small triumphant artistic moment encapsulates the ultimate outcome of the novel itself. Stephen will play at various social roles, but never commit to any of them, finally flying into solitude and art as the narrative abandons the *Bildungsroman* for the *Künstlerroman*.

Despite his brief childhood moment of artistic triumph, Stephen resubmits himself to social formation and integration in the following chapter in which he attempts to grow up and join the world of masculine adulthood as father and lover.[139] However, as Stephen's father shows, achieving this status as an Irish man may not be possible. Even though Simon Dedalus was "the boldest flirt in the city of Cork in his day," he cannot financially support his family in the present (79). Ultimately, his Irish nationality keeps him from completing the maturation cycle into British manhood; his mimicry of the colonizing culture keeps him oppressed by that culture. Stephen's mimicry, however, differs from his father's. It takes on a particularly playful tone that resembles the child's subversive play, and so allows him to adhere to and distance himself from both British and Irish definitions of manhood by retaining his adolescent liminality.

Stephen's constant fluctuations between childhood and adulthood suggest that he is more of an adolescent than a masculine adult, capable of accessing both stages of development simultaneously. Stephen has "glimpses of the real world about him" in the Irish politics and

[139] Edmund L. Epstein, Kent Baxter, and Restuccia all identify the fatherhood, and Simon Dedalus in particular, as important nets Stephen must fly past in order to create his own identity.

family legends spoken of by surrounding adults. He is aware that "[t]he hour when he too would take part in the life of that world seemed drawing near" and he "beg[i]ns to make ready for the great part" he feels he will play in it, though he as of yet "only dimly apprehend[s]" what it might be and what it all means (52). While he anticipates movement into an adult world, he still firmly inhabits a child's world composed of fantasies and fictions: "in his imagination he lived through a long train of adventures, marvelous as those in the book itself, towards the close of which there appeared an image of himself, grown older and sadder, standing in a moonlit garden with Mercedes who had so many years before slighted his love" (52). Like David Copperfield, Stephen spins airy castles about his adulthood, blurring the two states so that, ultimately, he constructs adulthood, not of facts and realities, but out of fictions of romance and adventure.

Because of the fluid state of adolescence, however, Stephen can both desire adulthood *and* participate in childish castle building. He is "angry with himself for being young and the prey of restless foolish impulses" (56) and takes "little part in the games" of other children (57). But he also participates in the childish games he disparages, acting with his schoolfellows in a play in which "[f]or one rare moment he seemed to be clothed in the real apparel of boyhood" (71). Stephen fleetingly finds boyhood as he lets loose of his own identity to act out another, thus blurring the boundary between self and other, between reality and art. Yet Stephen ultimately feels that "[h]is childhood [is] dead or lost" and his subsequent actions throughout the rest of the chapter reveal his desire to play at being an adult (80). Like Peter, he plays at being the head of the family. He supports his family with "[g]reat parcels of groceries and delicacies and dried fruits," writing up budgets for them in order to organize the money he makes through literary prizes (82). He seeks, also, sexual adulthood, "to sin with another of his kind, to force another being to sin with him and to exult with her in sin" (83). While, during the second epiphany at the

end of Chapter II, Stephen does consummate his sexual desires, participating in the ultimate male coming of age ritual, Joyce reveals that Stephen's actions are mere *acts*, the subversive games of a fanciful child who delights in pretending to be an adult, but who cannot commit to the stifling and constricting identity of adulthood. The prostitute Stephen sins with is described as a child's toy, a "huge doll," and Stephen is described as a passive and timid child, "a little rascal" who "would not bend to kiss her," but desires instead "to be held firmly in her arms, to be caressed slowly, slowly, slowly," like an infant being comforted by his mother (84-85). The fluidity of adolescence allows Stephen to move into adulthood and remain a child simultaneously.[140] He can pretend to "grow up" because he retains his childhood creativity. Rather than signaling Stephen's irrevocable movement into adulthood, the sexual relationship in which Stephen participates is one in a series of games of pretend.

While a tradition of sexual masculinity might require Stephen to experiment with promiscuity, a tradition of Christian patriarchy requires Stephen to renounce his sinful, bodily lusts in favor of heavenly salvation. In Chapter III, Stephen "proudly recoils," as Esty notes, "from his [biological] father's course bonhomie, leaky libido, profligate drinking, and masculine bravado" (149). Stephen's reaction to the Hell sermon of Chapter III reveals the pressure he feels to conform to an adult identity defined by religion: "Every word of it was for him. Against his sin, foul and secret, the whole wrath of God was aimed. The preacher's knife had probed deeply into his diseased conscience and he felt now that his soul was festering in sin" (97). Influenced by the threat of eternal damnation Stephen begins to mimic the part of a saintly priest, moving closer to adulthood, and noting that "[t]he past was past" (123). He highlights with this comment a linear narrative of maturation that moves the child out of the past and into the future and, in the following chapter, Stephen contemplates his quickly approaching adult identity:

[140] As Esty observes, Stephen "resist[s] the socialization process and value[s] the fluidity of adolescence" (144).

> How often had he seen himself as a priest wielding calmly and humbly the awful power of which angels and saints stood in reverence! … He had seen himself, a young and silentmannered priest, entering a confessional swiftly, ascending the altarsteps, incensing, genuflecting, accomplishing the vague acts of the priesthood. (133)

He imagines himself as "The Reverend Stephen Dedalus, S.J." (136) and "long[s] for the minor sacred offices" of this particular adult vocation (133). His path and his adult future seem set, imagined by himself and validated by the priest who suggests that Stephen may have a calling, a vocation, in the priesthood.

However, the role of saintly priest is as much of a game to Stephen as was the role of lover and he seeks ways out of its confines. One of the ways in which he challenges his social integration into the church is by playing with ideas of temptation and salvation, knowing that "he could by a single act of consent, in a moment of thought, undo all that he had done," that he could flirt with sin, leaning close then pulling away like a game of chase or hide and seek" (128). Joyce evokes images of children's games to describe Stephen's fluctuations toward and away from a stable adult identity. Stephen's game of "chase or hide and seek" with sin suggests that even though he is working to construct an adult identity, even though he has previously refused to join in children's games, the various masculine roles Stephen inhabits are just that—games that reveal his ongoing creative and adolescent ability to transgress boundaries between opposites like sinner and saint. The liberty Stephen feels in these games of masculine identity—he glories in knowing he can "undo all that he had done"—is more potent than the pressure to conform to one single role, and that liberty is available to Stephen in creative childhood (128).

Stephen's game of temptation and salvation is not the only sign that he retains his childhood, despite appearing to move forward into his adult future as priest. The epiphany that occurs at the end of Chapter III of *Portrait* re-establishes Stephen's status as child, revealing his continued adolescent ability to shatter the linear narrative of maturation that recognizes childhood as a dead or lost part of the past. Stephen himself connects the loss of his childhood with his entrance into sexuality, contemplating that "it was better never to have sinned, to have remained always a child, for God loved little children and suffered them to come to Him" (120). As he embraces the forgiveness of God, he embraces an identity as a child. Events and dialogue in Chapter III repeatedly identify Stephen as a child who needs the guidance of a religious father, whom repeatedly addresses Stephen as "my child." It is a typical phrase for Stephen's current situation as sinful penitent asking for priestly forgiveness. However, the constant repetition of the word "child" in reference to Stephen is forceful: during Stephen's confession to the priest, the phrase "my child" or "my poor child" is repeated fifteen times (121-22). Stephen's youth is emphasized by the priest's question "How old are you, my child," and by his subsequent assertion, "you are very young, my child" (121). Stephen's apology for his sins—"Sorry! Sorry! O sorry!"—also emphasizes his youth by echoing Stephen's initial childish impressions of the world in the first pages of the novel, the first paragraphs of which contain the parental observation that "O, Stephen will apologize" (5). Both the textual reminder of Stephen's childhood past and the priest's infantilization of Stephen, who is "blinded by his tears," reveal Stephen's childishness (122). The entire scene suggests that Stephen resides in a child-like state despite his fall from sexual innocence and despite his visions of a future adult religious life.

As Stephen's flirtations with the various social roles of schoolboy, lover, and priest reveal, he recognizes and succumbs to the pressures of social integration. He hears

> the constant voices of his father and of his masters, urging him to be a gentleman above all things and urging him to be a good catholic above all things. … he had heard another voice urging him to be strong and manly and healthy and when the movement towards national revival had begun to be felt in the college yet another voice had bidden him be true to his country and help to raise up her fallen language and tradition. (70)

Stephen's capitulation to these voices "for a time" marks him as an obedient child formed by the adult voices of Irish and British culture, of imperialism (70). Imperial propoganda often depicted its colonized subjects as wayward and regressive children, not yet civilized, not yet mature enough to take their independent place in adult life, but simultaneously maintained that they strive to do so by mimicking the colonizing culture.[141] Stephen obeys the adult "voices" and remains a child because England refuses to allow him social growth and maturation, trapping him in the "double bind" Valente describes that complicates social maturation and integration for the Irish male. While this may lead to, as Esty insists it does, a "death" of the social individual, it also results in the birth of the artist and of a new pattern of maturation that prioritizes artistic creation and fluid identity over stable roles, gender ideologies, and double binds (159). The creative child's artistic maturation releases Stephen from the social pressures, both Irish and British, that bind him so that he can eventually completely abandon the linear maturational narrative itself, breaking and fracturing it through an artistic coming-of-age characterized by the swooping, chaotic, wind-blown patterns of flight.

The final epiphanies of *Portrait*'s last two chapters reveal Stephen's liberation from social and cultural integration. While the first three epiphanies represent cultural coming-of-age

[141] Esty notes, "imperialism generally casts its subject peoples not as radically different, but as an underdeveloped or youthful version of their rulers, not quite ready for self-government" (16).

moments and Stephen's half-hearted attempts to establish an adult identity, the final two represent an artistic coming-of-age that rejects linear notions of maturation in favor of fluid boundary-less notions of identity and self. During Chapter IV's transcendent moment with the bird girl, Stephen leaves the linear *Bildungsroman* plot behind for the more expansive plot of the *Künstlerroman*. After his religious epiphany, in which "happy and shy," he lets "God… enter his purified body," Stephen begins to turn away from an adult future as a man of religion. During his religious epiphany, he sees his future unfurling before him; "life lay all before him" like a single road to adulthood (123). However, in Chapter IV, before his transcendent union with his artistic muse the bird girl, he begins to turn away from this forward path: "[A]ll through his boyhood he had mused upon that which he had so often thought to be his destiny and when the moment had come for him to obey the call he had turned aside, obeying a wayward instinct" (139). His "wayward instinct" turns him not only away from the "Oils of ordination" that would give him an adult vocation by making him a priest, but physically/geographically disrupts his path, turning him "seaward from the road at Dollymount" (139). It is by the ocean, on his "wayward" path that he sees "[a] girl… alone and still, gazing out to sea," who "seem[s] like one whom magic had changed into the likeness of a strange and beautiful seabird" (144). The transformed bird girl "passe[s] into [Stephen's] soul" and becomes the representative of his artistic coming-of-age, the transcendent moment in which linear social maturation gives way to "wayward" artistic maturation (145). Stephen adheres briefly to the "forward" and "upward" pattern of male development, but then goes "wayward" when he melds his soul with that of a girl who represents three things Stephen is not, but to which his adolescent creativity grants him access: femininity, avian flight, and art. Because adolescence has slowed the process of growth and disrupted the

linear pattern of maturation, Stephen can move "wayward," inhabiting identities outside of masculine adulthood.

Stephen's artistic maturation emphasizes the creative child's ability to blur boundaries, particularly between gender and age. He feels that the bird girl actively enters into him, joining him in an artistic consummation that synthesizes their opposing genders and reveals the creative necessity of fluid and limitless childhood identity. The image of Stephen's bird-like muse is that of a girl, not a woman; she is both female and a child: "her long fair hair was girlish: and girlish, and touched with wonder of mortal beauty, her face. …Her image had passed into his soul for ever and no word had broken the holy silence of his ecstasy" (144-45). Just as the soaring sensation of the ill-fated Icarus passes into Stephen like a "wild spirit," so too does the child-like image of the bird-girl, whose "eyes had called him," cause his soul to leap (145).[142] The child replaces the adult and the girl merges with the boy. At this moment, Stephen throws off all roles of adult manhood, moving toward a nation-less and genderless art, suggesting that the qualities needed to create art are those found on the adolescent Neverland that allow the child to be a mythological father in one moment and a young girl in the next.[143]

---

[142] See Bonnie Kime Scott, Layne Parish Craig and Suzette A. Henke for feminist readings of this scene. My reading diverges from the one promoted by these critics, who view Stephen's identification of the girl by the sea as a muse, as a typical treatment of women as ancillary to male characters in literature. My own reading focuses more on how the merging of the girl's soul with his own expresses a fluidity of gender that, perhaps, challenges traditional views of female characters as secondary to male characters.

[143] D.H. Lawrence's *Sons and Lovers* (1913) also merges male and female, particularly in the final paragraphs of the novel in which Paul Morrell wrangles with what he wants out of life—to die and be with his mother, or to march forcefully into the world of the living. He sees himself as having two options: create art or marry. Both options carry on his mother's legacy, but neither option allows for the other. The end paragraphs oscillate between Paul's connection to his mother, which keeps him childlike, and the desire to shed that and move into adulthood (a real adulthood). At the end, it seems as if Paul will choose his mother and so choose youth, but he chooses life, not death, which seems to be in rejection of his mother, as he moves toward the "faintly humming, glowing town" (456). Before he makes this decision, he sees a terrifying looming darkness that envelopes everything. In this dark moment, Paul realizes that "There was no Time, only Space. Who could say his mother had lived and did not live? She had been in one place, and was in another; that was all. And his soul could not leave her, wherever she was. Now she was gone abroad into the night, and he was with her still. They were together" (455-56). This passage suggests several things. First, it suggests a Neverland—a place ruled by shifting space but not time. Time has no meaning in Neverland, thus eternal youth, thus the never-ending present moment. It also suggests that Paul has permanently

However, even after Stephen transcends to an artistic narrative of maturation in which the creative ability to blur lines between oppositions defines the creative child and the mature adult artist, Stephen still negotiates cultural expectations of artistic identity. Chapter V illustrates the pressures on Stephen to become an Irishman and preserver of Irish nationhood through art. This pressure pits Stephen's love of British literature against his obligation to produce a specifically Irish literature. Once more, Stephen oscillates between opposing identities, caught by a cultural insistence that he must adhere to one identity or the other. He considers the work of British "fathers" of literature—Blake, Shelley, Newman, and Byron among others—and contemplates the loyalty he may or may not owe to his country as an artist. Even though Stephen can look at the "droll statue of the national poet of Ireland… without any anger," he views the statue as "humbly conscious of its indignity" (151). Stephen's University peers call his very identity into question, pointing out that he does not seem to adhere to one national identity over the other. He both "talk[s] against English literature" and "against Irish informers" (169). He admits that "[t]his race and this country and this life produced me," but declares that he'd "see [his classmate] damned" before becoming an Irish nationalist (170). Instead, Stephen views national, artistic, religious, and gendered identities as "nets flung at [the soul of a man] to hold it back from flight," nets that Stephen "shall try to fly by" (171). Stephen refuses to use his art for the political purposes of nation building, and in the novel's final epiphany, he flies into childhood and art, spurred by the voices of his "kinsmen…shaking the wings of their exultant and terrible youth" (213).[144] J.M. Barrie also characterizes youth as "terrible," remarking in *Peter Pan* that

---

banished boundaries. Lines between gender and self no longer exist so that he and his mother are "together," defying not only gender, but the line between life and death.

[144] Esty ultimately argues that "Stephen self-consciously assumes the mantle of the Irish artist" (155) and that "flight never quite wins out over nets in *Portrait*" (157). He suggests that Stephen recognizes a "problem" with "the narrative of endless becoming or pure potential" that is the "novel of antidevelopment" (158). The "problem" is childhood, an "elfin" state "closer… to death than to life," a mere "prelude" to the large achievements of full maturity (159).

all children are “gay and innocent and heartless” (159). Like Peter’s escape into childhood, Stephen’s escape from cultural definitions of art requires a flight not only from national identity but, more importantly, into an adolescent Neverland, a “terrible youth” that allows for the artist, the creative child, to access all identities at once.

The connection between childhood, creativity, and the rejection of social integration strengthens as Stephen’s exile from society grows imminent. Significantly, the final chapter of the novel, which ends with Stephen’s movement into “silence, exile, and cunning” (208), begins with an image of an infantilized Stephen who “allow[s] his mother to scrub his neck and root into the folds of his ears and into the interstices at the wings of his nose” (146). Even though Stephen is “a University student,” he allows his mother to bath him like a child; the image evokes the grooming of a baby bird, and later takes on a greater importance as Stephen asks, “Can excrement or a child or a louse be a work of art?” (180). His fifth and final epiphany, an ecstatic moment in which “he [sees] the brittle bright bodies of lice falling from the air,” suggests that, yes, a louse can be art (197). And if a louse can be art then so is the child art, and the child bathed by his mother an artist who finds the “voices” of his “kinsmen… shaking the wings of their exultant and terrible youth” (213).

The bird imagery that surrounds Stephen’s girl muse pervades the bathing scene as well, linking Stephen to the sort of childhood Barrie creates Peter to represent. In Barrie’s fiction, “all children were birds once,” with the ability to fly whose bones solidify with age, whose wings adulthood clips and shears to nothingness (qtd in Birkin 62). Barrie first introduces the idea of children as birds in 1902 with the publication of his novel *The Little White Bird*. Peter Pan also makes his first appearance in this novel where he lives in Kensington Gardens with the fairies on an island ruled by birds. Peter Pan, eternal child, immune to historical and biological time, can

fly without the help of happy thoughts and fairy dust; he retains his bird-like nature as he retains his childhood. Even though Joyce's bird imagery evokes the Icarus myth, a failed mythical flight that suggests the danger of a life buoyed entirely by art, that similar feathered imagery exists within *Peter Pan* and *Portrait* emphasizes the connection between artistic creation, the flight from social integration, and childhood.

Stephen turns to Dedalus, to mythology, to art and to the imagination. Peter turns to Neverland. Both boys turn toward a creativity that allows them to be either adult male or female child, lost boy or redskin, British subject or rebellious pirate, combining all oppositions within a single soul. This inward turning toward an imaginative source of creation and artistic vision that includes the child, the son, the father, and the girl as all essential elements of creation reveals that Stephen and Peter Pan reject a traditional plot of childhood that begins with the child and ends with the adult, that moves forward from past to future. While Joyce's modernist novel is fractured in its very structure and Barrie's children's text is traditional in its linear development, the creative boy heroes of each text participate in adolescent progress and regress, reflecting the changing understanding of childhood as a linear narrative and the ability of adolescence to disrupt and delay the process of growing up. Within literatures of maturation, these historical changes in the pattern of growing up register as a shift from *Bildungsroman* narratives of social integration to *Künstlerroman* narratives of artistic maturation.

By reading Joyce's *Portrait* and Barrie's *Peter Pan* together, I have shown that adolescence allows the creative child to continually disrupt the narrative of maturation so that the very pattern of growth in literatures of maturation changes; it is knocked "wayward," away from a linear trajectory and away from socially integrated adulthood. Unlike the creative child in Victorian literatures of maturation, whose path to adulthood is quickened because of cultural

fears of devolution, regression, or madness, the early twentieth-century creative child celebrates regression as another possible identity or path among a multitude of repeatable games. Early twentieth-century psychologists like Hall expressed anxiety over adolescence for the very reasons Victorian literatures of maturation express anxiety over childhood creativity; both states—adolescence and creative childhood—threaten personal and cultural regression. But early twentieth-century authors of literatures of maturation seem to celebrate rather than fear adolescence and creative childhood. They seem to recognize that the former can release the later from a linear trajectory, providing a fluidity of ever-changing identities that disrupt linear patterns of growth that end in socially integrated adulthood. The emergence of adolescence outside of the text enables the creative child within the text to fly, as Peter and Stephen do, away from constricting and fixed identities shaped by constricting and fixed paths of maturation, creating a different pattern altogether, one that nurtures artistic individuality not adult conformity.

CHAPTER FOUR
Twentieth-Century Creative Girls: Creation, Procreation, and Narrative Play

For the early twentieth-century creative girl, adolescence and art are opportunities for breaking the linear narrative of maturation and escaping adulthood indefinitely, opportunities for embracing creative childhood and thus artistic maturation. The changing historical pattern of maturation and the genre the creative girl belongs to—the female *Künstlerroman*—conspire to allow early twentieth-century literatures of maturation to subvert the process of growing up. For narratives featuring creative girls, this process of subversion does not take place through any formal artistic means, but through a series of games or stories that are as fragmented as the various identities of adolescence. Creative childhood allows for a series of games—like those played by Peter Pan and Stephen Dedalus—or stories that may suddenly break apart, that are often never finished, but that can begin again at any moment. In early twentieth-century literatures of maturation, the fictional creative girl's play disrupts a linear narrative of development within the text and in some cases, the linear structure of the narrative itself, subverting a realist plot of maturational development that ends in adulthood.

The creative girl protagonists in three texts written during the early twentieth century—Frances Hodgson Burnett's children's novel *A Little Princess* (1905) and two of Katherine Mansfield's modernist short stories from the New Zealand series, "Prelude" (1918) and "At the Bay"—reflect the new opportunity for subversion of adult female identities such as motherhood. Separated by genre, narrative technique, and subject matter, it is not surprising that critics have never discussed Burnett and Mansfield in conjunction with one another before.[145] While Burnett

[145] Cherry Hankin's observation that Mansfield's childish immaturity was a naïve and dying echo of the Victorian and Edwardian cult of childhood implies a significant difference between Mansfield and Burnett, who is considered a major author with the "cult." Hankin observes that, after Mansfield's literary decision "to become 'ultra-modern,'" she turned away "from the facile Edwardian idealization of children in fiction toward a far more profound and

is part of a realist tradition, Mansfield belonged to the modernist movement. Like James Joyce, Mansfield redefines narratives of maturation. "Prelude," like *A Portrait of the Artist as a Young Man*, is an autobiographical *Künstlerroman* that defies traditional realist narratives in both its fragmented, episodic form and in its prioritization of artistic maturation over social integration.[146] However, despite their similarities, I pair Mansfield's work not with Joyce's but with Burnett's acknowledging that Kezia and Sara—the protagonists of "Prelude" and *A Little Princess*—as females, are subject to different social expectations and adult identities, to a different pattern of maturational development than that experienced by Stephen Dedalus and Peter Pan. Because they are female artists, Mansfield shares, unexpectedly perhaps, crucial similarities with the realist children's author and popular novelist Burnett. Despite their different literary styles and audiences, both Burnett's and Mansfield's work illustrates the creative girl's difficulty navigating the process of growing up. More importantly, both women present this issue from the perspective of the growing girl rather than from that of the biologically mature woman, emphasizing the connection between art and creative childhood. The creative girls of *A Little Princess* and "Prelude," figures as they are of unlimited potential, help express the creative disruption in the early twentieth century of linear plots of maturation that end in socially integrated adulthood. Reading *A Little Princess* alongside "Prelude" and "At the Bay" reveals that the developmental crisis for the emerging female artist (am I a domestic wife and mother or am I an independent artist?) is located in childhood itself.

'modern' psychological investigation of the workings of a child's mind" (30). This statement reveals the critical distance between Mansfield and Burnett that existed during their lives and still exists today. While Burnett's work is for children, and so is an "immature" dying echo of the Victorian period, Mansfield's work is "ultra-modern" and thus "adult." Interestingly, Burnett's work also shifted mid career. As Elizabeth Lennox Keyser and Phyllis Bixler have observed, while Burnett began her career writing realist novels, she ended it as a writer of romance and children's literature.

[146] See Dominic Head.

In the early twentieth century, the plot of female development began in girlhood within the home; it moved forward into a treacherous stage of adolescence in which the girl was free to leave the home, attend school, or go on adventures of various sorts out in the world; and the girl's maturational narrative ended when she returned home, abandoning the outer world to be a wife and mother. This plot appears not only in late nineteenth and early twentieth-century girl's literature, as Sally Mitchell has pointed out in *New Girls* (1995), but in medical and psychological texts about adolescence as well. In 1920, influenced by Freud's and G. Stanley Hall's theories on childhood and adolescence, Phyllis Mary Blanchard identified adolescence as a period of rebellion against domesticity eventually "solved" by the girl's return to the home and to a maternal position within society (114). According to Blanchard, adolescence threatened the girl's successful social integration, alienating her from her maternal adulthood by promoting an "aversion to wifehood and motherhood" (109) and by "set[ting] up a rivalry with man in his own domain, claiming for herself the mental, moral and physical freedom which has hitherto been the peculiar privilege of the male sex" (110). Blanchard's comments on adolescence identify it as a direct threat to the creation of future mothers, a role that, as Carol Dyhouse and Nicoletta F. Gullace have observed, was growing increasingly crucial to the maintenance of the British Empire.[147] While it was the boy/man's job to journey outward into the empire, it was the girl/woman's job to produce the next generation of colonizers and leaders. The creative fluidity of identity found in adolescence threatened to subvert, even if temporarily, the maternal adulthood constructed as a foundation of British expansion.

[147] Carol Dyhouse and Nicoletta F. Gullace note that crises in the strength of the British empire, the Boer war, and World War I increased the cultural importance of woman's maternal nature. As Gullace notes, "women are not only child-bearers but also soldier-bearers, recasting motherhood as a form of national service comparable to the production of arms or the shedding of blood" (58). The increased importance of motherhood, like the increased importance of properly masculine boys, limits the creative girl's already limited freedom. For the good of England, she is encouraged to become a mother, fostering the next generation of British soldiers.

Reading Burnett and Mansfield together juxtaposes two oppositional images of womanhood: Burnett, the idealized Victorian mother and Mansfield, the bohemian advocate of free love. Despite the differences between their literary styles, their work expresses a common anxiety about female identity. Both women knew what it meant to craft a multifaceted national and personal identity. Clair Tomalin points out that Mansfield, born in New Zealand, moved to London as soon as she could and travelled often through Europe for health or pleasure. According to Gretchen Holbrook Gerzina, Burnett, born in Manchester, England, moved to the United States as a young teenager and once she could afford it, traveled across Europe as well. For both women, these multifaceted (inter)national identities were a part of their identities as artists, and often countered their maternal impulses. Mansfield played the role of Bohemian advocate of free love quite energetically, but her journal entries reveal that she longed for children, a husband, a home, a more traditional feminine role to play. In contrast, while Burnett's public persona was maternal—she would temporarily adopt and support homeless children she found on the streets of Paris and Italy, and is reported to have said that her children were the best thing she had ever done in her life—she neglected her own sons, choosing to travel the world with other thinkers and artists for months, even years at a time. These two women, as different as they were, seem to have desired to access and construct a multifaceted identity that included, but was not limited to, motherhood. Reading Mansfield's and Burnett's works together shows that, at least for these two women producing fiction in the same period, motherhood and artistic maturation clashed. The literatures of maturation they produced during the early twentieth century expresses the tension between maternal adulthood and artistic fulfillment. By reading Mansfield's and Burnett's *Künstlerromanen*—"Prelude" and *A Little Princess*—together, I show that in early twentieth-century literatures of maturation adolescence opens up a space within the

previously linear pattern of growth and development in which the creative girl can evade maternal adulthood and solidify her identity as an artist and storyteller.

That both Burnett's and Mansfield's protagonists confront motherhood, but do not assume, ultimately, the role of mother, aligns *A Little Princess* and "Prelude" with both the new plot of female development in which adolescence challenges a female domestic identity and with the female *Künstlerroman*, which primarily depicts the female artist's maturation and artistic coming of age. In the female *Künstlerroman*, the female artist evaluates her relationship to motherhood and to a domestic life, resulting in a tension between the artist's creative and procreative identities.[148] The artist protagonist must either choose between the two identities, or learn to assimilate them. Discussing Mansfield's "Prelude," Mary Burgan and Susan Gubar suggest that Kezia and all of Mansfield's female artists must come to terms with their biological creativity in order to produce art.[149] More recently, Roberta White, in *A Studio of One's Own* (2005), suggests an ambiguous or antagonistic relationship between artist and mother in which the artist recognizes kinship to the mother, but also recognizes that she must sever that connection in order to create art.[150] One reason for this oppositional relationship may be the female artist's "liminal" or "unfinished" status, which White identifies as central to the aesthetic of female art (15). The female artist's unfinished work, as well as her unfinished self, is not bound by a single role or purpose, but "bespeaks potentialities and possibilities" (White 16).

---

[148] The first critical discussion of female *Künstlerromanen* in the sixties, by Grace Stewart and Linda Huf recognize the centrality of motherhood to the *Künstlerroman* tradition and the female protagonist's need to define her position as creator against or alongside biological motherhood. A recent collection of essays on the contemporary female *Künstlerroman—Portraits of the Artist as a Young Thing in British, Irish and Canadian Fiction after 1945* (2012)—also talks about motherhood, but extends its readings to the female artist's relationship to patriarchy, postmodern transformations within the genre, queer identities, and childhood trauma as artistically formative.

[149] See Burgan, page 412; Gubar, page 39; and Linda Dittmar in a more recent collection of essays entitled *Writing the Woman Artist* (1991), page 133.

[150] White notes that "the two women, Angel and artist, cannot live in the same house, cannot occupy the same space" (17).

White's location of female artistic triumph in the process of creation rather than in the finished product illuminates a similarity between "Prelude" and *A Little Princess* that suggests the need for a combined reading of their texts: they both feature creative *girls*, not artistic *women*. Recognizing Mansfield's and Burnett's artists as not only female, but more importantly, female *children* still in the process of growing up reveals that, at least in Mansfield's and Burnett's texts, artistic maturation and maternal maturation may not be compatible. Because Kezia and Sara are children, they still access the creative fluidity between identities that will extend into adolescence; they can still regress and progress, they can still transgress the same boundaries that other creative children—like David and Curdie, Jane and Alice, or Peter and Stephen—can. A settled and fixed adult identity, maternal or otherwise, opposes the fluid liberty of childhood creativity and of adolescence. The "unfinished" child, in the middle of the process of growing up, enjoys the freedom of a fragmented identity.

Because Kezia and Sara are children, still in the *process* of growing up, they eschew the *product* of that process—maternal adulthood—in favor of childhood, a repetition of process. Adolescence fractures the linear path to adulthood and the fragmented, unfinished nature of female art prioritizes the process over the product. Both *A Little Princess* and "Prelude" feature creative girls who are storytellers and who can inhabit multiple identities, regressing into childhood or the past and progressing into adulthood or the future at will, delaying their movement into maternal adulthood through their creative transformations. Mansfield's protagonist, Kezia, like Burnett's Sara, never grows up, and the interrupted and fragmented structure of Mansfield's narrative enables the breaking of a linear development of both plot and maturation. Neither girl moves forward into motherhood or adulthood; instead, they revel in the possibilities of creativity.

Play is the central disruptive image through which Mansfield and Burnett fracture a linear plot of childhood, allowing their female protagonists to escape adulthood and to triumph artistically. Both texts recognize the complex duality of play as a tool of socialization and adult mimicry—"socializing play"—and as a means of subverting or undermining social integration and maturation into an adult maternal role—"narrative play." Narrative play resembles the state of adolescence in that it allows the child to progress or regress at will, to shift fluidly between multiple and antithetical identities. Like adolescence, it allows each girl to retain her childhood and her creativity simultaneously, remaining children and becoming artists, as do Peter Pan and Stephen Dedalus.[151] In *A Little Princess*, Burnett's Sara participates in narrative play, transforming her dull and dreary world through storytelling into a fairy tale, and interrupting her social integration by offering a multiplicity of fictional identities into which to escape. In "Prelude," however, Kezia's art is imaginative, not narrative. While Sara's play is verbal—storytelling—Kezia's play is visual and tactile; she can transform objects into other things. While Kezia does not share the narrative talents that allow Sara to disrupt her linear plot of maturation, Mansfield does. "Prelude" itself is a form of narrative play through which Mansfield purposefully disrupts literary form, fragmenting the linear realist narrative so that the story unfolds in episodes from a variety of opposing perspectives.[152] Through Mansfield's fragmented structure, her narrative "play," a comprehensive presentation of early twentieth-century female

[151] Critics have read both "Prelude" and *A Little Princess* as narratives of growth and maturation in which the young female protagonist grows up or faces an unavoidable and socialized adult future. Critics of Burnett's children's novels, including Elizabeth Lennox Keyser, Bixler Koppes, Joe Sutliff Sanders, and Rosemary Marangoly George, suggest that Sara Crewe is not only a future adult, but a current adult in a child's body, that she is already socialized and on a path to adult maturation. Discussing Mansfield's "Prelude," Delphine Soulhat, Mary Burgan, and Susan Gubar also read Kezia as having a successful adult future.

[152] As As J.F. Kobler asserts, the "magic" of Mansfield's work "lies in [her] being able to move prose fiction closer to the dramatic form, in which characters," including children, "can speak for themselves" (15). In his introduction to the posthumously published *Journal of Katherine Mansfield*, Mansfield's husband John Middleton Murry praises her ability to access the voices of characters, most especially children. He describes a book printer's reaction to the children of "Prelude": "the local printer who set up the book had exclaimed on reading the MS., 'My! but these kids are *real*!'" (x).

maturation becomes possible; seemingly disjointed episodes tell the story of female artistic maturation from the points of view of three female artists at various stages of life and of domestic captivity. "Prelude" jumps from one narrative episode, one female perspective, to the next just as Sara's storytelling allows her to jump from one identity to another. Narrative play allows both Kezia and Sara to reject socializing play (and its main representative the doll, which encourages maternal adulthood), disrupting the early twentieth-century plot of female maturation that ends in adulthood, and liberating the creative girl from a fixed maternal future.[153]

From Doll Child to Eternal Child

An autobiographical and idealized depiction of Burnett herself, Sara Crewe is an odd yet attractive girl storyteller, a child artist who occupies various identities throughout her narrative from child mother to prisoner of the French Revolution.[154] Sara's play, which allows her to shift identities at will, manifests in two different forms—doll play and storytelling—that promote two different outcomes. While storytelling allows Sara to control fictional narratives, and so in many ways to control the narrative of her own life, doll play, as a form of socializing play, is much more limited, encouraging, above all else, Sara's maternal instincts. The doll itself is a limited figure, stuck forever at the same age and in the same gendered body. The difference between doll play and storytelling mirrors that between maternal adulthood and the creative child during the early twentieth century; one represents a limited number of options within a singular set identity and the other breaks that frame. The creative and narrative act of storytelling allows the creative girl to inhabit any situation and identity she desires. Sara's ultimate rejection of doll play for

[153] Mansfield and Burnett not only wrote about creative girls instead of adult female artists, they also wrote about types of female play, penning stories about dolls' houses that, radically, worked to broach the topic of class inequality. Mansfield's short story "The Doll's House" (1922) and Burnett's children's tale *Racketty Packetty House* (1906) both configure the doll's house as a space simultaneously reflective of class and social divisions and as an imaginative space imbued with the possibility of transcending those divisions.

[154] In *A Little Princess: Gender and Empire*, McGillis notes Sara's autobiographical nature. See also U.C. Knoepflmacher's introduction to the Penguin edition of *A Little Princess*.

storytelling reveals the incompatibility of maternal adulthood and artistic maturation and allows her to regress into childhood as she grows into her artistic identity.

The presence of dolls in *A Little Princess* identifies motherhood as an adult identity urged onto young girls through play. As Lois Rostow Kuznets observes, dolls "can be recognized as educational tools meant to train the young in such orthodox societal roles as mother" (1). Socializing doll play offers the girl a means to practice her future adult role, solidifying boundaries of identity.[155] Burnett's children's literature expresses frustration with the educational outcome of doll play, constructing dolls as antithetical to young girls who desire not to become mothers, but to inhabit their childhood fully, enjoying its freedom from responsibility. In her memoir *The One I knew the Best of All* (1893), Burnett depicts an aggressive relationship between child and doll: the child Frances violently whips a doll named "Uncle Tom," acting out Harriet Beecher Stowe's American novel with herself as slave master.[156] Having dismayed her family with her aggressive doll play, Burnett begins to hide it, though never diminishing its violent aspects. In "Behind the White Brick" (1886), Burnett's doll character comes to life, offering a snobbish and superior foil for a talking infant who snaps aggressively at the doll, reminding it that it is not capable of real growth and development. In the short children's story *In the Closed Room* (1904), a disturbing life-sized doll wearing a wreath of dead flowers represents the void left by a deceased child, and in Burnett's well-known and well-beloved novel *The Secret Garden* (1911), protagonist Mary Lennox stoutly refuses to play with dolls, unsure of how such

[155]The early twentieth-century authority on childhood and adolescent development, G. Stanly Hall, in a study completed with A. Caswell Elis entitled "A Study of Dolls" (1907), argues that while the girl's growth and her emotional expression are both connected to the doll's function as a mirror and doppelganger for the girl, and that while the educational value of the doll is "enormous," its value in teaching young girls how to be good mothers is almost worthless. Expanding Hall's idea, Kuznets, Robin Berstein, and Miriam Formanek-Brunell have shown that doll play can also function as creative, liberating play, an imaginative form of pretend that offers the girl a means out of her own personality and into another's.

[156] In her memoir, Burnett refers to her child self in the third person as "the Small Person." Any quotations from the memoir referring to "she" or "her" or "Small Person" are references to Burnett as a child.

play would work. Burnett's children's fiction clearly identifies the girl and doll as incompatible, upending the idea that girls are natural admirers of dolls and constructing the doll as the polar opposite of the creative girl child.

A Little Princess at first seems to support the alliance between the girl and her doll, but actually constructs an antagonistic relationship between girl and toy that suggests Sara's ambivalence toward motherhood.[157] Protagonist and titular "princess" Sara Crewe is fast friends with her doll Emily, whom she buys in the first chapter of the novel. Sara's father outfits Emily with clothes made specifically for her because the doll immediately evokes Sara's maternal instincts. Sara tells her father: "I should like her always to look as if she was a child with a good mother" (12). Sara's maternal desire to provide for her "child," however, is secondary to her childhood desire for a peer; "I'm her mother," she states, recognizing her maternal obligations to the toy, "though I am going to make a companion of her" (12). Having served as a "little missus" (51) to her "boyish" father—Captain Crewe—for most of her young life, Sara inhabits a domesticated identity, and yet seeks a different child/doll relationship that allows her to remain a child biologically incapable of motherhood (12).

Sara may consider Emily a friend, but as long as she participates in doll play, she cannot escape the role of mother in her play or as a result of her maturation narrative. When she is closest with Emily, Sara adopts maternal roles to play at Miss Minchin's Select Seminary for Young Ladies and demonstrates a practical understanding of her own growth and development into adulthood. The narrator describes Sara as a "motherly young person" to the younger girls at the school; she teaches them, comforts them, and tells them stories (29).[158] For one girl in

[157] See Mavis Reimer (page 121) and Mary Jeanette Moran (page 40) for alternate readings of Sara's relationship with Emily.

[158] Elisabeth Rose Gruner suggests that Sara's storytelling identifies her as a mother, participating in a maternal act, "raising" or mothering herself and her fellow school girls by telling stories. She argues that "mothering" is Sara's

particular, the orphan Lottie, Sara becomes an "adopted mother" (34). She weaves a fairy story about Lottie's deceased mother that seems "so real" that it feels like "a real story about "real people" (33). The narrator assures us that any story would have tamed Lottie, and yet it is a narrative about angelic motherhood that Sara chooses to spin, one that results in her "adopting" Lottie as her child, a "sister," for the doll Emily (34). This passage reveals the significant power of Sara's storytelling ability. Like the creative visions of David Copperfield, Jane Eyre, and Peter Pan, Sara's stories transgress the boundary between reality and fiction. However, the subject and result of this particular story is motherhood and eventual social integration. Significantly, her ever-present companion while spinning these stories is the doll.

Sara's ability to play at motherhood coincides with an ability to understand growth and maturation. Sara is incredibly aware of the process of growing up, remarking that "[i]f you are four you are four … but you will be five next year, and six the year after that. And … it only takes sixteen years to make you twenty" (29). While innocently simplistic, this statement reveals that Sara's understanding of life is as a linear progression into the future. This representation of time and of growth extends to her dolls as well. Before her birthday, Sara's father writes to ask if she would like a doll as a present. Her reply directly connects the doll to issues of maturation: "I am getting very old… you see, I shall never live to have another doll given me. This will be my last doll. There is something solemn about it. …No one could ever take Emily's place, but I should respect the Last Doll very much" (51). While dolls represent motherhood, they are still children's toys and so also represent a stage of development out of which the girl must grow as well. The doll is a relic of the girl's childhood as she moves into adulthood and leaves it, and

---

"primary talent, her original skill" (176). However, If Sara is, as McGillis rightly observes, an autobiographical depiction of Burnett as a child, then Sara's storytelling skills are not maternal, especially considering the rather unmaternal way in which Burnett herself interacted with her dolls. Sara's storytelling, though primarily interested in the position of "princess," also conjures very masculine places and scenes, and she is certainly capable of unmotherly violence.

games, behind. While Sara clearly recognizes the child's sacrifices to adulthood, she retains a deep "respect" for the last doll, suggesting that respect for this particular socializing toy and growing up are symbiotic. The linear narrative of development that deserts girlhood for adulthood is encouraged by play with dolls (even if the dolls are abandoned afterward).

However, Burnett's narrative shifts at a pivotal moment in the text that serves as Sara's fall from innocence and from a privileged position within the all-girls' school as wealthy boarder and "princess" in residence. During the celebration of Sara's birthday, a marker of her growth and maturation, Sara learns of her father's death and bankruptcy. No longer guaranteed Sara's school fees, Miss Minchin keeps Sara on as a servant, housing her in the cold and bare attic and taking away all of her material goods except for Emily. Sara's linear narrative into an assured and wealthy adulthood fractures, her birthday party halted instantaneously as if to stop completely the growth she has viewed as an inescapable fact of life. Miss Minchin stops Sara's birthday party and sends her to the attic, removing her from the social sphere of the school: "[S]he no longer seemed to be one of their [the students] number at all. She was kept so constantly at work that she scarcely ever had an opportunity of speaking to any of them, and she could not avoid seeing that Miss Minchin preferred that she should live a life apart from that of the occupants of the school-room" (73). Miss Minchin, whose "old maid" status reveals that her own maturational development into motherhood is stunted, simultaneously halts a celebration of Sara's growth and completely severs her from interaction with her peers, suggesting that removal from the maturation narrative requires social displacement as well. If the linear path to adulthood fragments, social integration becomes more difficult. It is fitting that it is Miss Minchin—a woman who cares for children but has no biological children of her own, resembling the doll in

her chasteness—who separates Sara from a pattern of social integration and growth, forcing her to reside apart with only a doll for company.

Sara herself recognizes an abrupt "change" in her life characterized by backward regression, disruption of the path to future adulthood: "She felt as if she were walking away and leaving far behind her the world in which that other child, who no longer seemed herself, had lived. This child… was quite a different creature" (69). The "different creature" that Sara becomes, who "walks away" from her previous life and self, is no longer chained to a linear plot of maturation that moves forward into a maternal future. Before Sara's father's death, Burnett depicts her heroine as a tiny adult, not only maternal, but also wise and knowledgeable beyond her years with an "unchildishly fierce way" (68) and "an old look" that revealed her adult mind; she "could not remember any time when she had not been thinking things about grown-up people and the world they belonged to" and "[s]he felt as if she had lived a long, long time" (5). However, after Captain Crewe's death, Sara regresses into a child identity. Confronting a fellow servant's empathy, Sara's face transforms, becoming "more like a child's not so much too old for her years" (70). Thrown from her social world and suddenly lacking peers and a father to nurture, Sara reverses her maturational direction, reverting to a childhood state that is not biologically compatible with motherhood.

When Sara reverts to a child's identity, she abandons the role of mother. Her child's self becomes selfishly concerned with her own well-being and neglects the comfort of the peers she used to nurture. While Miss Minchin eventually orders Sara to act as teacher to the younger girls, Sara's relationship with them resists the maternal. When Lottie comes to the attic for a secret visit and greets her "adopted mother" with a shocked yet excited "Mamma Sara!", she reminds Sara and the readers of her previously privileged and maternal position within the school. Sara's

reaction, however, is not as nurturing as it was before her removal from the social world and from the linear maturational narrative that ends in motherhood. Her reply warns Lottie not to play the child to Sara's "mamma": "'Don't cry and make a noise,' she implored. 'I shall be scolded if you do, and I have been scolded all day'" (81). Sara refuses to interact with a crying, infantilized Lottie, refuses to soothe or comfort the shocked girl. Instead, Sara focuses on herself, her child's vulnerability to "scolding" and punishment.

Sara's growing distance from her maternal identity manifests most forcefully in her attic interactions with Emily, whose presence is more of a burden now than a comfort. During Sara's time in social isolation, she begins to challenge, at times violently, the doll's usefulness and relevance. Sara rebels against the literal and emotional confines of the attic and of doll play. The close association between doll and girl inside the attic results in an explosion of aggression towards Emily in a key scene that has existed in every version of the story since its first manifestation in 1888 as a short story published in *Scribner's*. While Burnett added and removed characters and scenes, changing Sara's character in the process, in every version of the novel, Sara attacks her doll, identifying it as useless and suggesting that the creative girls' ultimate rejection of socializing play is a central theme of the text. Sara violently attacks Emily, acting out her own rage at the treatment she has suffered since the death of her father. Sara suddenly hates Emily's "staring glass eyes and complacent face," the characteristics that mark Emily as inanimate, unthinking, and passive (96). In "a sort of heartbroken rage," Sara knocks Emily to the floor, crying, "[y]ou are nothing but a *doll*! …nothing but a doll—doll—doll! You care for nothing. You are stuffed with sawdust. You never had a heart. Nothing could ever make you feel. You are a *doll!*" (96). In this moment, as Elizabeth Lennox Keyser has observed, Sara sees her own helplessness in the helpless Emily, the girl becomes the doll, and punishes the toy for her

own inability to escape her single fixed identity.[159] Keyser suggests that the novel attributes Sara's helplessness to her imaginative powers, which she throws away as she flings Emily to the floor, and that Sara and the novel move from romance to realism in a fit of violence. However, while Sara flings Emily away, she does not throw away her narrative powers. She continues to "suppose" and to pretend throughout the novel. Her rejection of Emily is not a rejection of creativity and fantasy, but of the doll itself, or more specifically, of an adult female identity represented by the doll. When she throws Emily away from her, she throws away an adult identity as mother, allowing her to experiment with a plethora of other identities and roles through storytelling.

Burnett herself experienced a transition from doll play to transformative play, suggesting that artistic maturation requires the abandonment of the doll as a vehicle of creativity. When Burnett moved to New Market, Tennessee as an adolescent, she found herself suddenly free from the confines of Manchester, England's garden walls.[160] She found herself free as well from the confines of an imagination yoked to dolls. Burnett describes the journey to Tennessee as an awakening of the imagination and of her own agency. There were "trees everywhere, and forests and hills shutting it in from the world" (*Best of All* 260). This confined yet expansive natural world causes the young Burnett to "fe[el] that she had begun to be alive, and that before, somehow, she had not been exactly living" (260). She "ceased to 'pretend' in the old way"—by using dolls as props—because "[t]here were real things enough" to play with (265). Burnett abandoned the doll as playmate, trading it for play in the natural world; she traded the inanimate for the "real" and the animate, a symbol of limited possibilities for a space of potential.

[159] McGillis has interpreted Sara's attack of Emily as a desire to leave behind the powerlessness of childhood as represented by the doll, to become an adult and have access to an adult's power.

[160] Penny Brown notes that Burnett's autobiography—*The One I Knew the Best of All*—explores creative restrictions and takes as its major subject, "[t]he development of the imagination" (125). While Brown notes that Burnett's move to Tennessee marks a turning point in her imaginative development, she does not remark on the clear shift in this section of the autobiography in Burnett's play from doll to nature.

Sara taps into the potential of her world and of herself through storytelling, a powerfully transformative form of play closely related to pretend that manifests through spontaneous oral narrative. Through elaborate narratives, Sara "magically" transforms spaces and identities. Her narratives allow her to live any fairy tale or adventure she can envision, but more importantly, they result in whole transformations of her identity so that she transgresses space, time, and even gendered identity. Sara's narrative talents break down the boundary between reality and fiction so that "everything she talked about seem like a story, whether it was one or not" (35). Not only can Sara make reality sound like a story, but her stories come alive, bounding into reality: "When I am telling it [the story]… it doesn't seem as if it was only made up. It seems more real than you are—more real than the school-room. I feel as if I were all the people in the story—one after the other" (35). Sara does not simply imagine what being other characters would be like, she actually inhabits those alternate roles and identities. More importantly, those identities seem limitless; she becomes a princess "scattering largess" (43) to her deserving subjects, but also becomes a "soldier" (74) against those who tease her, the "Count of Monte Cristo in the dungeons of the Château d'If," and "a prisoner in the Bastille" (79). When Sara "supposes" a story, she transforms herself, harnessing the transformative potential of the imagination to transgress gendered identities as well as boundaries of time and space.

Many critics have recognized the power of storytelling to transform the self and the world along with the child's ability to use storytelling as a powerful tool to shape her own destiny outside of adult expectations.[161] The self that Sara fashions through her storytelling deserts a pattern of maturation that leads to integrated adulthood. As the spoiled and unlikeable Lavinia says, "that way of hers of pretending things is silly. [My mamma] says she will grow up eccentric" (29). Childhood creativity has the ability to transform the present and the self, and so

[161] See Dunsinberre, McGillis, and Keyser.

Sara's storytelling, her transformative power, can thoroughly estrange her from the accepted pattern of growing up, making her "eccentric" in her inability or refusal to conform.

Not only does Sara's narrative play allow her to escape her oppressive existence within the attic by imaginatively becoming other people in other places, it also helps her transcend those physical circumstances altogether so that she can escape adulthood and social integration. Sara's play defeats her reality and releases her from her attic prison. When Miss Minchin throws her into the attic, Sara uses her creative penchant for storytelling to transform her bleak and isolated world into a magical one. She pretends her cold inhospitable garret is "a place in a story" (79) and has the ability to bring her creative vision to life for others, transgressing the boundary between fact and fiction so that her stories "seem as if they gr[o]w real" (89). On a particularly bleak night in the attic, she tells the story of a sumptuous party that works "like a thing of magic" to satisfy her creative if not actual hunger (140). A "soap-dish" becomes a "centerpiece" and the garret a "banquet hall" (143). Storytelling transforms the world around her and so magically transforms Sara herself, from a cold, despairing servant into a wealthy and warm princess.[162] While Victorian creative children—like David Copperfield, Curdie the miner, Jane Eyre, and Alice—display this transformative power, fears of regression into childhood, into an evolutional past, or into madness defeat their attempts to turn reality into fantasy and to prolong their creative childhoods. However, Burnett's text celebrates Sara's transformations, which, like those of Peter Pan and Stephen Dedalus, liberate Sara from fixed and confining adult roles. The transformation of reality into fantasy liberates rather than terrifies Sara and her narrative play indicates possibilities and expansive creativity rather than regression.

[162] She is, as Bixler and Elisabeth Rose Gruner have observed, a Cinderella living in soot and cinders until her birth right is restored.

The powerful transformative capabilities of Sara's storytelling grant her power over the "real" world she moves through and over the adults who rule it. Because of her storytelling, Sara can manipulate the story of her own life; the child's creativity reconstructs the narrative so that childhood triumphs over adulthood. Even though the young girl's faith in the magic of creation through narrative flickers and weakens after Miss Minchin's violent interruption of the imagined party, she does not abandon her visions completely: "'I can't pretend anything else—while I am awake,' she said. 'There wouldn't be any use in trying. If I go to sleep, perhaps a dream will come and pretend for me'" (147). She falls asleep "supposing," that there is a fire in the fireplace and that the room is full of comfortable furnishings and wakes up to find that it is: "In the grate there was a glowing, blazing fire; … spread upon the floor was a thick, warm crimson rug; before the fire a folding-chair, unfolded, and with cushions on it … The room of her dream seemed changed into fairyland" (149). Sara attributes the transformation to "magic," the creative power of her imagination: "I've touched them all. They are as real as we are. The Magic has come and done it, Becky, while we were asleep—the Magic that won't let those worst things *ever* quite happen" (150). However, the "magic" does not happen as Sara assumes it does, through supernatural means, but because her imaginative narratives enchant adult onlookers who commiserate with her miserable existence and seek to remedy it at night, transforming the attic into a magical space and making Sara's stories come true. Ultimately, the man who transforms Sara's room overnight into the chamber from her dream world adopts her, re-establishing Sara in her original social sphere and returning to her all the wealth she thought she had lost. Because her stories enchant the adults around her, Sara ultimately controls the direction of her own narrative, granting her power over her own story's ending and power over the adults who control her fate. The child's creativity disrupts the usual hierarchy of power that puts the child at the

mercy of the adult so that Sara, not her guardians, the child not the grown up, controls the maturation narrative.

The attic space, which separates Sara from adults and from children, and which allows her to access various gendered identities as well as multiple times and places, which sees her regression from adult-like maternal child to child-like anxious storyteller, resembles the liminal maturational space of adolescence. Like the attic that houses Bertha Mason in *Jane Eyre*, the attic in *A Little Princess* is a place of confinement and social separation that contains those who are unpredictable and dangerous—the child or the madwoman. However, while the attic threatens madness in *Jane Eyre*, a text shaped by a linear Victorian pattern of maturation, the attic in *A Little Princess* escapes this association because adolescence has interrupted the quick and linear Victorian pattern of development. The attic space of Thornfield holds a figure so far regressed into childhood she has become beastial and mad, but in *A Little Princess*, regression is no longer the terrifying nightmare it is in Victorian literatures of maturation. Sara's regression into a renewed childhood within the attic of Miss Minchin's seminary frees her from a linear pattern of maturation that ends in adulthood.

The attic, like adolescence, is a limbo space that simultaneously separates Sara from childhood and adulthood and offers her the opportunity to regress, abandoning a linear path to an adult future. She enters the attic after a traumatic experience with death that thrusts her into a state of experience, and yet she is not yet socially integrated. In fact, the surrounding adults—Miss Minchin and the servants at the Seminary—view Sara with suspicion, in much the same way early twentieth-century adults viewed the rebellious and potentially regressive adolescent. Regression, too, characterizes Sara's life within the attic; while she seems to be on a straight path to maternal adulthood in the first half of the narrative, she becomes suddenly petulant and

childlike in this "adolescent" space, refusing her previously maternal relationships and violently striking her doll. However, if the attic does represent adolescence, does Sara's release from its confines signal her movement into adulthood? Blanchard identifies female maturation during the Edwardian period as the girl's abandonment of her adventures in the world beyond the home in order to return to the domestic space and to a maternal identity. Does Sara's escape from the attic mark the beginning of her return, her reintegration not only into her privileged life, but also into her maternal future?

Sara's placement in the nursery upon reentry into the social world suggests that no, escaping the "adolescent" attic may not signal that she has re-entered a linear pattern of maturation that ends in adulthood and in the abandonment of her creative powers. Even when Sara escapes the confines of the attic, reentering the identity of the privileged child at the end of the novel, she retains her childhood and storytelling as her defining features. In fact, upon escaping the attic, the world of adult rules and regulations at Miss Minchin's seminary breaks down, replaced by a chaotic marathon of storytelling:

> Even Miss Minchin herself could scarcely have controlled the uproar after this; and though she heard the noise, she did not try. … She knew that the news had penetrated the walls in some mysterious manner, and that every servant and every child would go to bed talking about it. So until almost midnight the entire seminary, realizing somehow that all rules were laid aside, crowded round Ermengarde in the school-room and heard read and re-read the letter containing a story which was quite as wonderful as any Sara herself had ever invented, and which had the amazing charm of having happened to Sara herself…" (181)

Sara's movement out of the attic signals the realization of her fairy tale and results in a new hierarchy of power in which the adult's rules dissolve, replaced by the child's disruptive and transformative narrative play. The triumph of creative childhood over fixed adulthood within the seminary extends to Sara, the catalyst of that triumph, as well. When she escapes the attic, she returns to the social world; however, there is a new social order in which the child's storytelling overrides the adult's ordered rules. As creative childhood overtakes adult spaces and narratives, the doll, that agent of maternal inculcation, disappears from the novel. Emily never reappears within Burnett's story and Sara herself re-enters the social sphere not as an adult, but as a child whose proper place is within the publically isolated nursery as its celebrated storyteller.

Sara's position within the nursery grants her a second childhood. She no longer trudges through the city independently running errands as Minchin's servant, but sits safely at Mr. Carrisford's side where he can "dr[a]w her small dark head down upon his knee and strok[e] her hair" as if she were an infant (185). Sara may be infantilized by her renewed childhood, but she is free from socializing play. She is no longer defined by Emily the doll or by maternal roles, but by her own creativity; she is the nursery's resident storyteller. The children of the "large family" beg to hear stories of her hardships under Miss Minchin's control, and she complies: "The mere fact of her sufferings and adventures made her a priceless possession. Everybody wanted to be told over and over again the things which had happened to her" (182). Her experiences become fictions that she can control and disseminate how she sees fit, making herself the heroine of each tale. Through narrative play, Sara constantly retells her own story so that she relives her childhood fantasies instead of abandoning them for an unknown adult future. She disrupts the linear maturational path forward by repeatedly moving backward through narrative.

Ultimately, creative childhood displaces stable adulthood. Sara's imagination continues to exert control over the adult world. She continues to "suppose" (184) and to transform her suppositions into realities by exerting control over, enchanting, the adults who now care for her. The final scene of the novel illustrates the power of the child's creativity over the adult world. Sara "supposes" to help feed hungry children and Mr. Carrisford immediately concedes to her proposal, reminding Sara of her ability to do as she pleases: "only remember you are a princess" (185). Mr. Carrisford's reminder not only highlight's Sara's power to realize her stories and suppositions, to transform reality into fantasy, but it also emphasizes her own fictional existence. Sara's role as a "princess" is a product of her imagination, a self-narrated story come true. Sara transforms herself from servant to heroine, from dispossessed orphan to heiress, emphasizing the transformative power of the child's storytelling. She does so from the nursery, where her imagination becomes her defining trait. When Sara leaves the adolescent space of the attic, Burnett sends her backward and into a childhood space, highlighting Sara's storytelling powers, and strengthening the connection between creative childhood and artistic triumph. As the girl regresses into childhood, she progresses into an artistic identity. Ultimately, because of Sara's artistic triumph, because of her redefinition of "regression" into artistic "progress," Burnett's novel is, though a central work of Golden Age children's literature, also an undervalued and previously unidentified female *Künstlerroman*.

Broken Games

If the narrative games in *A Little Princess* belong to the creative protagonist Sara, narrative games in "Prelude" belong to Mansfield herself, whose experimental modernist style distances her art from Burnett's linear realist texts. *A Little Princess* does not diverge from a linear narrative until its ending, when Sara regresses into the nursery and into childhood as a

form of artistic growth. However, Mansfield is a modernist author; "Prelude" was published by Virginia Woolf's Hogarth Press, and, as Gerri Kimber and Janet Wilson point out, the publication of her short story collection *The Garden party and Other Stories* "coincide[d] with the publication of the movement's high points: *The Waste Land* and *Ulysses*" (2).[163] Like other modernist works by Woolf and Joyce, the structure of "Prelude" is fragmented, episodic, and resistant to a linear narrative; unlike *A Little Princess*, it is fractured from the very beginning. Dominic Head explains that the episodic structure of "Prelude" "combines a variety of opposing and alternative voices" that deny "an authoritative narrative centre" (117). The multiple points of view and lack of a "narrative center" grants the child's voice as much authority as the adult's, allowing the creative girl to overthrow the authoritative "adult" powers that shape the plot of maturation.[164] In "Prelude," Mansfield's narrative games break the linear realist structure and Kezia's play breaks the linear maturational narrative, allowing Mansfield's story and Kezia to escape the social integration of the *Bildungsroman*.

Even though "Prelude" is a modernist female *Künstlerroman*, it alludes to Romantic poet William Wordsworth's long autobiographical poem *The Prelude*.[165] Both "preludes" are about the maturation of the artist, but Mansfield's "Prelude" differs from Wordsworth's in her depiction of female rather than male maturation. "Prelude" belongs to a series of stories called the New Zealand stories that originally existed together in a longer manuscript entitled "The Aloe." Including "Prelude" as well as "The Garden Party," "At the Bay," and "The Doll's House," the series loosely chronicles Mansfield's childhood experiences in New Zealand and follows the everyday domestic happenings of the Burnell family: Stanley Burnell, Linda—his

[163] Critics like Nóra Séllei recognize the close collaboration between Mansfield and other modernists, particularly Woolf. Kimber and Wilson discuss, however, the complications of Mansfield's modernist status.
[164] Corad Aiken (1922), Elizabeth Bowen (1956-57), Kirsty Cochrane (1993), Roger Robinson (1994), Cherry Hankin (1994), and most recently Simone Oettli-Van Delden (2010), and Gerri Kimber (2011) have lauded Mansfield for her unfailingly authentic representations of the child's mind and voice.
[165] Perry Meisel discusses the Romantic influence on Mansfield's "Prelude."

wife, Beryl—Linda's sister; Linda and Beryl's mother, Mrs. Fairfield; and Stanley and Linda's three daughters—Lottie, Isabel, and Kezia. Mansfield's fragmented and episodic structure, her narrative play, allows her to access the different perspectives of each of the creative women in the Burnell family.

Each woman represents the female artist during a particular life stage. The creative girl protagonist of the story, Kezia, is still a child, and is liberated by her creativity; her aunt Beryl (her mother's sister) is a liminal adolescent, and uses her creativity to construct domestic fantasies; Linda, Kezia's mother, is pregnant with her fourth child and illustrates how maternal adulthood paralyzes and warps female creativity; and Mrs. Fairfield, Kezia's grandmother and the progenitor of this living maturational chart, is an idealized Victorian matriarch, whose creativity has been domesticated. Critics have viewed these women as representative of an inescapable female cycle of development into which Kezia will move, growing up and passing through each stage in her own time.[166] More importantly, each of these women is an artist, creative in her own right, who struggles with the tension between creativity and socialized maturation. While Mansfield's portrayal of Beryl and Linda suggest that socializing play has warped their creativity, chaining it to a linear narrative of maturation that leads to (or has already resulted in) motherhood, her presentation of Kezia suggests that play can disrupt linear structures, allowing the creative girl to avoid a maternal adulthood by escaping into a creative childhood. As Mansfield's narrative play fractures the linear structure of literature and shifts the narrative perspective between different characters, so too does Kezia's play fracture the maturational narrative, allowing her to escape a fixed adult identity. Mansfield's child artist does not grow up within the confines of the narrative as Wordsworth's boy poet does. Kezia's creativity liberates her from a maturational cycle of entrapment to domestic spaces and identities.

[166] See Parkin-Gounelas, page 51.

She can turn one object into another, including herself, through her imagination. This power of creative transformation establishes the ability of creative play to disrupt the maturational pattern that ends in a fixed maternal adult identity.

As Jane Eyre and Alice show, creativity does not guarantee an escape from a domestic identity as wife and mother in literatures of maturation. Kezia's mother, Linda Burnell, is a creative woman and mother. Her completion of the linear maturational narrative of female development that ends in a fixed maternal identity suppresses other identities and paralyzes her creativity.[167] Linda's female arrested development traps her in a creative stasis that appears in the text as physical stasis. Her position within the story is often frustratingly static. Her creativity, however, allows her to bring static, inanimate objects to life. The tension between frustrating physical passivity and creative movement is crucial to understanding how Linda's maternal identity stifles her creative expression. Her first appearance in the text shows her in the midst of movement, but the movement is from one home to another. Like the girl who shuttles from the home of her girlhood to the home of her wifehood, Linda moves from one domestic space to the next. When she arrives at her new home, her position narrows to include only the home and the garden surrounding it. Pregnant, she lies in bed, secretly listening to the voices of her children who move freely outside the window. Her creativity surfaces through daydreams of movement away home and family: "she wished that she was going away from this house, too. And she saw herself driving away from them all in a little buggy, driving away from everybody and not even waving" (64). Linda would like to drive away from the home and from her family, to leave the linear narrative she inhabits and has completed. However, her position inside the walls of the Burnell's new home, heavy with her fourth pregnancy, inhibits that wish and traps her within a

[167] J.F. Kobler observes that in "Prelude" Mansfield challenges many of the early twentieth-century situations and notions about womanhood from "traditional marriages between unequal partners" to the notion that "all women have a maternal instinct" (19).

narrow domestic space and a single domestic role: mother. Linda embodies the outcome of the linear narrative of female maturation.

Kezia, as a creative girl still in the process of development, can escape a linear narrative that results in a position similar to Linda's, pregnant and confined by a fixed adult identity; her creativity liberates her from the maturational narrative that results in motherhood. Her escape is revealed through her refusal to play with dolls. As Linda lies in bed, her daughters play next to her window, their voices carrying through the glass and walls. What Linda hears is Kezia's refusal to play with dolls. While one of Kezia's sisters, Isabel, pushes a "pramload of prim dolls," her other sister Lottie walks beside, "holding the doll's parasol over the face of the wax one" in a maternal gesture of protection (66). Isabel, however, cannot convince Kezia to play. Instead of playing dolls with her sisters, Kezia goes "just away" choosing to move in an entirely different direction than her sisters (66).[168] The sisters' doll play suggests they follow, like Linda before them, the linear maturational pattern to adult motherhood. Kezia's refusal to play with dolls suggests that she diverges from this path, choosing, as Nicoletta Di Ciolla McGowan observes, a different maturational trajectory entirely. The creative girl literally turns her back on this form of socializing play, and in doing so, rejects not only motherhood, but the confinement of a fixed, singular adult identity. When Kezia strays from the domestic space of the house, when she wanders away from the dolls and her sisters, she also wanders away from a linear narrative of maturation that results in the fixed adult identity of mother.

If Kezia's creativity liberates her from an oppressive plot of female maturation, Linda's domestic adulthood warps her creativity, which in turn expresses the trauma of abandoning creative childhood for social maturation. Linda and Kezia's creative visions, which are similar,

[168] Critics such as Angela Smith, Delphine Soulhat, and McGowan recognize the socializing function of certain types of play in Mansfield's stories, as well as Kezia's tendency to reject them.

are crucially different because of the social integration of linear narratives. Linda and Kezia are both capable of bringing their environments to life, of conjuring movement where there was none.[169] Even though Linda is the obvious embodiment of motherhood in "Prelude," her creativity surges forth in ecstatic yet terrifying moments that reveal the tension between artistic creativity and biological procreativity.[170] While lying still in bed, Linda imaginatively brings her still and stagnant space to life:

> She turned over to the wall and idly, with one finger, she traced a poppy on the wallpaper with a leaf and a stem and a fat bursting bud. In the quiet, and under her tracing finger, the poppy seemed to come alive. She could feel the sticky, silky petals, the stem, hairy like a gooseberry skin, the rough leaf and the tight glazed bud. Things had a habit of coming alive like that. …But the strangest part of this coming alive of things was what they did. They listened, they seemed to swell out with some mysterious important content, and when they were full she felt that they smiled. …sometimes when she went out of a room and left it empty, she knew as she clicked the door to that THEY were filling it. And there were times in the evenings when she was upstairs, perhaps, and everybody else was down, when she could hardly escape from them. …THEY were not deceived. THEY knew how frightened she was. … What Linda always felt was that THEY wanted something of her and she knew that if she gave herself up and was quiet, more than quiet, silent, motionless, something would really happen. …Yes, everything

[169] Hankin ("Katherine Mansfield Reading Other Women") and Parkin-Gounelas discuss the imaginative similarities between Linda and Kezia..

[170] Burgan points out that Linda exhibits an "obvious disdain for childbearing" (405); her children are no more than "reminders of her servitude" (404).

> had come alive down to the minutest, tiniest particle, and she did not feel her bed, she floated, held up in the air. (66-67)

Like Sara Crew (or like David Copperfield, Jane Eyre, and Alice), Linda can blur the boundary between real and unreal. While this creative talent grants her artistic flight—"she floated, held up in the air"—it also haunts her. Linda "births" or brings life to inanimate objects, a creative metamorphosis that turns on her. Her swollen creations become a social force, taking on a collective pronoun—"THEY"—with a powerful group voice. Her imagined and social "THEY" expresses the trauma of having her creativity suppressed by her maternal identity. "THEY" "want something of her" and expect her to "g[i]ve herself up," to be "quite, silent, motionless" in order for something to "happen." The collective "THEY" represents the social expectation that the woman's life happens in passivity, that inaction leads to movement along the linear line of growth and development. Linda has reached the maturational end of the plot of female development; she has returned to the home and become a mother. That her artistic flight is not flight but floating, a sort of motionless levitation, suggests that social integration paralyzes artistic flight and restricts the multitudinous possibilities for self-expression found in creative childhood. That her creative blurring of boundaries is not celebratory, but paralyzing and disorienting connects her to Victorian creative girls Jane and Alice, who confront madness for prolonging their childhood creativity and for straying from the forward path of Victorian maturation that ended in domesticated maternal adulthood.

Mansfield's fractured structure and multiple narrative perspectives reveal that Linda views motherhood and procreation as suppressive of creativity. Mansfield's narrative play allows readers access to Linda's thoughts on one of the central images of "Prelude," the aloe plant that divides the driveway in front of the Burnell's new home. Linda's thoughts reveal that

motherhood has effectively "grounded" her, rooted her to the earth like the aloe she likes "more than anything" else at her new home (90). The narrator describes the aloe in terms of fertility, growth, and resilience: "Linda looked up at the fat swelling plant with its cruel leaves and fleshy stem. High above them, as though becalmed in the air, and yet holding so fast to the earth it grew from, it might have had claws instead of roots. The curving leaves seemed to be hiding something; the blind stem cut into the air as if no wind could ever shake it" (73). Like Linda in her pregnancy, the aloe swells into fatness; even though it reaches for the sky, its roots are like claws keeping it from escaping its earthly home. The aloe, like Linda, stretches toward freedom but is rooted to a domestic space (the garden for the plant and the home for Linda).

The aloe represents the paradox of Linda's own situation and increasingly is associated with both fixed maternal identity and with escape from that identity.[171] Linda views the plant as an impregnable ship: "As they stood on the steps, the high grassy bank on which the aloe rested rose up like a wave, and the aloe seemed to ride upon it like a ship with the oars lifted" (90). The nautical image of travel and escape reveals Linda's own desire to run away from her family and her maternal identity. Contemplating the "long sharp thorns that edged the aloe leaves," Linda thinks of her own resistance to intimacy and seems to envy the thorn protected aloe because "[n]obody would dare to come near… or to follow after" it; neither does she want others to "come near" her. Linda seeks escape and protection from the relationships that define her as primarily procreative, particularly that with her husband. She "had always hated things that rush at her," and groups her husband, whose sexual advances leave her in her fourth pregnancy even though she is "very delicate" and "may die any moment" (91), among these "hateful things" (90). As she thinks of Stanley, the aloe reverts to a symbol of procreation and entrapment: "What

[171] Burgan observes that Linda views the aloe alternately as a symbol of her procreative entrapment and of her desire for freedom.

am I guarding myself for so preciously? I shall go on having children and Stanley will go on making money and the children and the gardens will grow bigger and bigger, with whole fleets of aloes in them for me to choose from" (91). The "fleets of aloes" mirror the hypothetical "fleet" of children Linda alludes to in this passage. Bound together, the images are overwhelming. While children and aloes themselves are capable of transformation—the children through their creativity and the aloe when it flowers, even if it does so only "once every hundred years" (73)—they trap Linda, whose own transformative creativity is paralyzed by the fixed identity of maternal identity and incapable of flight.

Childhood liberates Kezia from the fixed roles and identities that suppress Linda's creativity, denying her escape. Kezia's creativity defies social integration and a linear narrative of maturation, freeing her from its restrictive pattern. Her creativity, so similar to her mother's, animates the inanimate and yet it exists outside of formative social pressures. Kezia, like Linda, can breath life into pictures on her new home's walls. Her initial entrance into the house is in a flurry of parrot feathers. She enters "[t]hrough a square hall filled with bales and hundreds of parrots (but the parrots were only on the wall-paper) down a narrow passage where the parrots persisted on flying past Kezia with her lamp" (58). The parrots, imaginatively released from their static poses on the wallpaper express Kezia's own liberated creativity. Kezia's mere presence seems to bring the parrots in the hallway to life, suggesting that her child's creativity is instinctual not forced, natural not suppressed. While Linda's creativity cannot take flight under the traumatic weight of her maternal adulthood, Kezia's can.

Mansfield depicts the transformative nature of Kezia's creativity through two small colored windows in the house her family leaves behind at the beginning of "Prelude": "One was blue and one was yellow" and when Kezia looks through them, the outer world beyond the

window mutates. The green lawn becomes first a "blue lawn with blue arum lilies growing at the gate" but turns into a "yellow lawn with yellow lilies and a yellow fence," and with a "little Chinese Lottie" as Kezia shifts her view of the world from one pane of glass to the next (54). As Kezia looks at the world first through a blue pane and then a yellow one, she illustrates the fluidity of childhood creativity, the ease with which the creative child shifts from one reality to another. While one reality may be stranger than the last—"Was that really Lottie? Kezia was not quite sure until she had looked through the ordinary window"—each possibility becomes reality temporarily (54).

Kezia's imagination is not bound or confined by socializing forces, as her mother's creativity is. While Linda's imagination creates a socialized "THEY" out of the objects she brings to life, Kezia's imaginative power creates an "IT," a significant change in pronoun that signals a significant difference between the child's unfettered imagination and the adult woman's contained and socialized one.[172] Like with Linda's THEY, IT comes to life within the confined space of the home. As the day becomes night, Kezia's imagination swells. She hears the sounds of "the wind snuffling and howling" and the empty house's windows shaking and its walls and doors "creaking" (55). These sounds and sights frighten her into stillness: "Kezia was suddenly quite, quite still, with wide open eyes and knees pressed together. She was frightened. … IT was just behind her, waiting at the door, at the head of the stairs, at the bottom of the stairs, hiding in the passage, ready to dart out at the back door (55). Linda's "THEY" are human, haunting the corners and empty rooms of Linda's house, waiting, and insidious because of their humanization, but Kezia's "IT" is shapeless and formless, a series of terrifying sounds, the replacement of light with dark, a monster that, in its obscurity could be anything at all. The possibilities for IT's

[172] As J. Lawrence Mitchell observes, "for Kezia, the danger lies within—if she is overwhelmed by her fears she will become her mother, Linda" (34).

manifestation are multitudinous. IT lacks gender, class, race, even humanity. IT's presence of negation is actually a site of transformative possibility dissociated from the social and even human world. While Linda's THEY are inescapable, Kezia's imagined IT is easily avoided—she runs from the house that rises up around her, monster-like; this suggests that the child's creativity is free from the constraints of an ever-watchful society. Linda's THEY is always watching and ever present, but Kezia can escape her IT, running from the house and away from a linear pattern of maturation that would install her in the very place from which she runs, and in which Linda remains—the home.

The moment in which Kezia encounters the "IT" in her old, empty house resembles the boat-stealing scene in Wordsworth's *The Prelude*, and knits Wordsworth's depiction of the growth of the male poet's mind with Mansfield's depiction of the growth of the female artist's mind; and yet the similarity between these two scenes also highlights ways in which the creative girl's imagination differs from the creative boys'. Both passages depict spectacular, formative, and terrifyingly creative moments and characterize the creative child's artistic abilities as transformative; even the pleasant and satisfying can be transformed into its opposite. The young poet of *The Prelude* steals a boat and speeds out onto a night time lake towards an "elfin pinnace" (373) that, as he moves closer, becomes a "huge peak, black and huge," a "grim shape" that "towered up between me and the stars, and still, / For so it seemed, with purpose of its own / And measured motion like a living thing, / Strode after me" (378-85). The transformation of the harmless mountain crag into a prowling beast of prey haunts the young poet's imagination, transforming the natural world into an unfamiliar one. Kezia also conjures her monster out of darkness: "the day flickered out and dark came. With the dark crept the wind snuffling and howling. The windows of the empty house shook, a creaking came from the walls and floors, and

a piece of loose iron on the roof banged forlornly. Kezia was suddenly quite, quite still with wide open eyes and knees pressed together. She was frightened" (55). Kezia's fear follows right after her transformation of the world into blue and yellow fantasies and links, as Wordsworth's *Prelude* does, the pleasure and the terror of the creative mind. However, while the creative boy of *The Prelude* creates monsters from a sublime natural landscape, Kezia creates the monstrous IT from a confining domestic space. While Kezia's IT is less socialized than her mother's THEY, it still exists under the pressures of the home and the maternal identities housed therein. Kezia's *Prelude*-ian moment reveals that the girl's creativity is haunted by the confining domestic spaces that shape the girl's linear maturational narrative into maternal adulthood.

If Linda represents the maturational outcome of the linear narrative of female growth and development, Beryl represents the new and disruptive adolescent stage that offers the growing girl a temporary reprieve from the fixed identity of adulthood. Linda's maternal identity has suppressed and warped her creativity, but the possibility of a romantic domestic life energizes Beryl's creative storytelling. Her storytelling, which romanticizes adulthood, is a symptom of her liminal existence between states—it is a form of childhood pretend, but one that allows her to conform rather than to stand apart, to become part of society rather than distanced from it. Like Sara Crewe, Beryl uses storytelling and fantasizing to escape her current situation. Like the child, she is an actress, the teller of her own make-believe story: "She was tired, but she pretended to be more tired than she really was" (61). Even going to sleep is a game for Beryl in which she is the star. However, unlike Sara Crewe, who envisions herself in French prisons, on adventures, as male protagonists in her favorite novels, Beryl does not use her storytelling to transgress gendered or national identities. Instead, her storytelling focuses on courtship, romance, and marriage: "A young man, immensely rich, has just arrived from England. He meets

her quite by chance. … There is a ball at Government house. … Who is that exquisite creature in the *eau de nil* satin? Beryl Fairfield. . . ." (62).[173] Beryl's fanciful narratives differ on a fundamental level from the fantasies of a child like Sara.[174] They lead her to conform, not to transgress, to find love and marriage to a "young man, immensely rich" from England. Beryl's fantasies have the imaginative power of the creative child but serve the purpose of social integration into an adult future as wife, and eventually mother. As a liminal adolescent—fluctuating between childhood and adulthood—Beryl uses the creative tool of the child to realize the fixed identity of the adult.

Kezia's games of pretend—stories not just fantasized but acted out—can, like Beryl's romantic stories, focus on domestic identities, seeming to work as Freud insists play works, to socialize the child into adult roles. The domestic play scene in "Prelude" indicates the child's tendency to play at being grown up, but Kezia's participation in this game undermines any existing social impulse. The scene begins in confusion. Three unknown characters—Mrs. Jones and Mrs. Smith, and Mrs. Jones' new servant "Gwen"—exchange pleasantries. The conversation soon devolves into a nonsensical jumble that identifies the scene not as real, but as pretend, and reveals the unknown adult characters as playing children, the three little Burnell girls. Mansfield treats this scene of play as narrative reality, never breaking the pretend roles the girls take on by divulging their true identities. In this moment, the Burnell sisters *are* Mrs. Jones, Mrs. Smith, and the servant Gwen.

The Burnell girls' pretend may revolve around domestic identities, but the process of play ultimately liberates the child from the fixed identities of adulthood. The girls completely adopt or

---

[173]See Kaplan's *Katherine Mansfield and the Origins of Modernist Fiction,* page 111 and Miroslawa Kubasiewicz, page 56.

[174] Hankin identifies Beryl's daydreaming, her storytelling, as a symptom of her childishness, an attempt to seek "childlike refuge in playacting" (27).

inhabit their domestic roles, but creatively subvert them as well. Verisimilitude does not preoccupy the children, who claim the queen as godmother and have babies at the drop of a hat. Their play has a creative edge that speeds up time, cures illness quickly, and defines the child as independent at infancy. Neither the children nor Mansfield are interested in the strict adherence to social forms in domestic play. Instead, Mansfield focuses on the many transformations taking place through play. First, the girls *become* adult women and mothers and second, they transform natural objects into domestic ones. A "concrete step" becomes an oven, a "half a broken clothes peg" becomes a spoon, geranium leaves become plates and pine needles become forks (78). Mansfield's description of these items emphasizes their liminal existence. The "geranium leaf plates" and "pine needle forks" are both of nature and of the kitchen simultaneously (79).[175] This dual existence extends to the child creators of this scene who, while they live completely in their pretend identities, easily escape those identities as well. The "luncheon party melt[s] away" and the girls become themselves once more (79). Kezia's domestic play of motherhood consumes her, but it is a pretend motherhood not enslaved to time, reality, or to a fixed identity. Just as the geranium leaf plate can be both plate and leaf simultaneously, so too can Kezia be adult and child, one identity giving way to the other in an instant.

Mansfield's play scenes emphasize the child's creative ability to subsume another identity, and to change it instantly and at will, forsaking a linear trajectory of maturation for a pattern of identity formation that can go in any direction at any time. In a companion story from her New Zealand series, "At the Bay" (1922), Mansfield depicts another scene in which the children play pretend, but one completely different from the domestic scene in "Prelude." Though four years have passed since the publication of "Prelude," the Burnell children seem not

[175] Cochrane identifies Kezia's ability to transform everyday objects as a "powerful" aspect of Mansfield's work, and suggests that "[s]uch images may seem to act as agents of alteration, to create the condition of art" (Cochrane 154).

to have aged at all and their games of pretend continue. This time the children are animals playing a card game: "A strange company assembled in the Burnells' washhouse after tea. Round the table there sat a bull, a rooster, a donkey that kept forgetting it was a donkey, a sheep and a bee" (122). Similar to the domestic pretend play in "Prelude," the children disappear, replaced by their alter egos. The "bee [gives] a shudder" and "the bull" scares the bee with a tale of a spider while "donkey" forgets it is a donkey and decides to be a dog (124). This temporary identity replacement reveals the children's commitment to the game, and details the ways in which the children celebrate their potential for multiple selves. The difference between the two emphasizes the child's ability to play diverse roles, and suggests the positive creative and transformative properties of pretend play.[176] Kezia, more than her mother and her aunt, has the ability to "re-imagine" and "subvert" the self, to "displace it" with other equally authentic selves. Her creative transformations keep her from moving forward on a linear path of maturation into a fixed maternal identity. As the play scene in "Prelude" shows, Kezia can play at being mother when she desires, but as the play scene in "At the Bay" makes clear, she is not confined to such a role, but instead can regress at will, moving backward, forward, or sideways as her creativity demands.

Kezia's transformations through pretend play allow her to access temporary though complete and opposing identities, creating a fluid sense of self that knows no boundaries. When Mansfield's narrative perspective shifts to focus on Beryl, it reveals how the adolescent female artist begins to place boundaries on identity while still participating in narrative play. Beryl's storytelling, torn as it is between her childhood creativity and its socializing function, splits her

[176] Nancy Gray suggests that Mansfield's stories consistently "bring into question the concept of the self as a singular unity" (78). Gray suggests that Mansfield has the "opportunity to put 'the self' on the page as never before – to re-imagine it, subvert it, and displace it with far more interesting conceptions of human complexity" (79). The children's play certainly challenges the notion of self as singular; play, perhaps because of its cyclical and creative nature, is a natural means through which to express the multiplicity of self.

identity into two. As she uses her creative storytelling to create a fictional Beryl who fits the mold of ideal womanhood, she fractures herself, becoming a "true" and a "false" Beryl. In the final chapter of "Prelude," Beryl sits, appropriately, in front of a vanity mirror so that two Beryl's face one another. Her thoughts reveal an awareness of her own split sense of self—the false romanticized belle of the ball and the true frustrated creative storyteller:

> I'm always acting a part. I'm never my real self for a moment." And plainly, plainly, she saw her false self running up and down the stairs, laughing a special trilling laugh if they had visitors, standing under the lamp if a man came to dinner, so that he should see the light on her hair, pouting and pretending to be a little girl when she was asked to play the guitar. Why? …
>
> If she had been happy and leading her own life, her false life would cease to be. She saw the real Beryl—a shadow…a shadow. Faint and unsubstantial she shone. … And for what tiny moments she was really she. … Shall I ever be that Beryl for ever? Shall I? How can I? And was there ever a time when I did not have a false self? (95-96).

Beryl identifies her false self as a social self, an identity constructed for the pleasure of onlookers. She has a "trilling laugh" for "visitors" and uses light to transform her appearance "if a man came to dinner." Significantly, she "pretend[s] to be a little girl" when asked to display her creative talents, implying a connection between creativity and childhood that Beryl instinctively understands. She cannot be an adult woman playing the guitar, displaying her creativity, so she transforms in order to meet her audience's expectations. Beryl is false when others are looking and her playacting is in deference to social expectation. Her playacting hides and shadows her true self. Beryl the adult is quickly consuming Beryl the child or adolescent,

who is now merely a "shadow." The ephemeral nature of Beryl's true self signals that she will soon move out of the liminal space of adolescence in which she can be both true and false, child and adult, in which she can access all the identities she desires instead of falsely filling one set of traits, adhering to one narrative.

Beryl asks an important question that she never answers: "was there ever a time when I did not have a false self?" Kezia enters the room at this moment, interrupting Beryl's question, and seemingly negating a self reflective response. However, Kezia's timely entrance into the room implies that the answer to Beryl's question is "yes": in childhood. As Kezia's play illustrates, no narrative and no identity is false for the creative child, but each is authentic in its own moment. Each is an expression of a multifaceted self. Beryl's loss of childhood signals her loss of a varied self as well as her adherence to a single social identity. Once Beryl leaves, Kezia takes her place at the mirror, suggesting that Kezia will eventually replace Beryl as the adolescent with a fragmented self who follows a linear narrative that ends where Linda sits in maternal adulthood.[177] However, Kezia's position in front of the mirror is not as important as her actions while placed there. The final action Beryl takes in front of the mirror is to "powder[] her nose," but Kezia shows no interest in a traditional use of cosmetics and creams (96). She is interested only in how she can transform these objects: "Kezia … unscrewed a little pot of cream an sniffed it. Under her arm she carried a very dirty calico cat. When Aunt Beryl ran out of the room she sat the cat up on the dressing table and stuck the top of the cream jar over its ear" (96). The top of the jar becomes a cat's hat. Kezia is less concerned with the beautifying cream inside the jar than she is with the jar itself, and more importantly, what she can change the jar into through play. Even though she "sternly" instructs the cat to look at itself in the mirror, she does

[177] Many critics have identified this scene as Kezia's entrance into the same sort of adult womanhood occupied by her mother and her aunt. Parkin-Gounelas, for example, argues that, when "Kezia takes her place at the dressing table to play with the makeup," she "offer[s] herself up as a potential victim of feminization" (50).

not seek her own reflection, thus, the mirror never reveals two disparate and dueling Kezias, fragmented like Beryl (96). Her aunt's alter of femininity holds no interest for her and as she turns her back on the mirror that reveals a true and a false self, she turns her back on a maturation narrative that will force her to choose between those identities.

The fragmented process of playing a never-ending, always changing round of games ultimately saves Kezia from a fractured sense of self. While Kezia's self does not fragment into false and true at this moment, the game she plays with the cat and the jar top does. Kezia's game breaks, or fragments: "The calico cat was so overcome by the sight that it toppled over backwards and bumped and bumped on to the floor. And the top of the cream jar flew through the air and rolled like a penny in a round on the linoleum—and did not break. But for Kezia it had broken the moment it flew through the air" (96). The game is "broken" when the top/hat falls from the cat's head, becoming only its ordinary self in the fall, and Kezia loses all interest. The final scene of "Prelude," the mirror scene, reveals a young girl who simply begins a new game when the old one ends. Kezia's multifaceted identity, which can leave a "broken" game to find a new one, associates her with Peter Pan, who also swiftly shifts from one identity or role to the next, regressing and progressing at will. The final sentence of Mansfield's "Prelude" also echoes *Peter Pan*. Kezia tip-toes, shadow like, away from the old game in order to "far too quickly and airily" begin another (96). Mansfield's qualification of "quickly and airily" with "far too" suggests that it is a heartless action reminiscent of the final sentence of Barrie's *Peter Pan*, which claims that all children are "gay, innocent, and heartless." Just as Peter Pan, always a child, will always remain "gay, innocent, and heartless," so too will Kezia remain outside of society and social feeling. Kezia's lightheartedness right after her Aunt Beryl's horrifying

epiphany of falsity emphasizes the child's cluelessness to the deeper emotions of adulthood, to the complexity of existing beyond the present moment only.

While Kezia shares her female relatives' creative powers, she is not destined to share their maturational fates. Her creativity is, unlike theirs, divorced from a socializing function and from a linear maturation narrative. The path Kezia chooses is a fractured path of possibilities, a single path split to provide a multitude of avenues for play. In a letter to Dorothy Brett, Mansfield emphasizes the importance of transformation and fluidity of identity to the construction of "Prelude". She describes writing "Prelude" as the process of "becoming the duck" (59). She insists that "[w]hen I write about ducks I swear that I am a white duck," and that the artist, whom she argues must "make that divine *spring* into the bounding outlines of things," must first go "through the process of trying to *become* these things before recreating them" (59). Before the artist can create, she must become. As children, Kezia and her sisters become first society ladies and then animals playing cards. The artist must do the same, must embrace a fluidity of identity that allows her to inhabit completely a personality, a self, outside of and even oppositional to her own.[178] The artist is thus untethered from a linear narrative of development that requires her to submit to one predetermined identity.

As long as Kezia participates in these games of "becoming," she does not have to move forward into an adult future; she can delay the process of maturation, remaining a child. Throughout the Burnell stories, Kezia voices a strong opposition to growth and to its ultimate outcome—death. Kezia's refusal of death and her propensity to forget her "falls" from innocence identify her as an eternal child in the vein of Peter Pan. In "Prelude," a moment identified most often as that of severe childhood trauma, a first encounter with death leaves Kezia only

[178] Elizabeth Bowen recognizes fluidity as an important characteristic of Mansfield's art and Tomalin argues that if Mansfield's art was fluid, it was only because Mansfield herself "reveled in change, disguise, mystery and mimicry … It gave her freedom" (89).

momentarily fallen from a world of innocence. When Pat the workman takes Kezia and her sisters and cousins to watch him behead a duck that will serve as dinner that evening, all but Kezia are excited by the spurting blood and the mechanical movements of the bird's headless body. Kezia is indeed traumatized, insisting Pat "Put head back! Put head back!" and regressing into a state of weeping infancy as the older man holds and comforts her (84). Kezia's language regresses, infantilized into only actions and nouns, a single idea repeated vehemently—"Head back!" (84). Kezia, at a moment when she should be propelled forward from innocence to experience, regresses, a movement that distances her from death instead of moving her toward it.

More importantly, the trauma of the experience is only momentary. Quickly, Kezia's attention turns elsewhere, and death becomes a thing of the past—a terrifying game that is done and over with. After Kezia regresses from seemingly independent child to wailing infant because of the duck's death, she swiftly changes demeanor; Kezia forgets. She is distracted from death and blood by a curiosity: "She put up her hands and touched his [Pat's] ears. She felt something. Slowly she raised her quivering face and looked. Pat wore little round gold ear-rings. She never knew that men wore earrings. She was very much surprised" (84-85). Sydney Janet Kaplan remarks that, in this moment, Kezia "would like genders to be as interchangeable as the earrings she suddenly notices on Pat's ears… that the [gender] roles are as simple as impersonation, that 'death' is not permanent and loss can be reversed" (117). Pat's earrings appeal to Kezia's fluid and multifaceted creativity. Her desire for a fluid identity—gendered or otherwise—distracts her from and helps her to forget her traumatic fall from innocence. The chapter ends as Kezia forgets the duck, the severed head, and her fall from innocence. The failure to understand death is a refusal to grow up, a refusal to move forward on a linear narrative in which death is the ultimate and only result.

Kezia' rejection of the eventual outcome of growth and development—death—is also found in the short story "At the Bay." A conversation about death with her grandmother leads Kezia to set herself apart from the "Everybody!" who grows and dies, insisting that she "just won't" (117). Kezia's reluctance to admit to the persistence of death leads to her childish reliance on her grandmother, whom she continues to pester, declaring, "You're not to die" (117). Kezia's attempts to convince her grandmother to join her in her defiance of death results in a repetitive sing song—"Say never . . . say never . . . say never" (117)—that turns into a transformative game of pretend in which Kezia is her grandmother's "squirrel," her "wild pony" (118). This game results in the complete erasure of the subject of death from both their memories: "Both of them had forgotten what the 'never' was about" (118). Kezia's persistent use of the word "never" in this scene and her forgetting the original usage of the word in conversation is key; it is reminiscent of Barrie's first naming of Neverland as Never Never Never Never Never land. Kezia's forgetting also parallels Pan's forgetfulness. Her amnesia conveniently eradicates death—or at least the memory of the discussion of it. Kezia's forgetfulness reflects Peter Pan's short memory that enables him to always forget his recognition of the world's unfairness, to always forget his fall from innocence so that he never, really, has to fall at all.

Readings of the female *Künstlerroman* have suggested that there are three options for the female artist—to forsake her art for motherhood, to refuse motherhood for her art, or to assimilate them in harmony. However, acknowledging the centrality of the creative girl to the narrative of the artist novel reveals that another option exists. Kezia and Sara choose variety, multiplicity, and possibility over any sort of "either/or" scenario. They refuse to be defined by a single trait. Even the assimilation of two opposing identities holds no appeal, requiring as this

choice does, the acceptance of maternal adulthood. What is attractive to Mansfield's and Burnett's creative girls is the creative liberty to inhabit any and all identities, to progress and regress as they desire, accessing past and present, childhood and adulthood through the child's games, through make believe and storytelling. Kezia and Sara illustrate that artistic creation requires a constant connection with the process of growing up that is fluid, not bound by restrictions of gender or age. If Sara remains in the nursery, her defining feature is not her femininity, but her creative ability to tell a story; if Kezia refuses to follow a linear maturational narrative that ends in death, she can, like Peter Pan, begin a new game as soon as the old one "breaks."

Through their creativity, Sara and Kezia break the early twentieth-century female pattern of maturation laid out by Blanchard, a pattern of temporarily acceptable escape from and inevitable return to the domestic identities of wife and mother. Adolescence offered only a glimpse of worldly opportunity for the girl, was only a temporary disruption to her proper pattern of maturation that ended in an adulthood within the home as purveyor of the nursery rather than inhabitant of it. Play, however, offers the fictional creative girl a means through which to disrupt, continually, the process of growing up; when Sara and Kezia remain artists, they retain fluid identities that continually disrupt the maturation process. Like adolescence, creativity, narrative play, continually disrupts by allowing the creative girl to try on and throw away a parade of selves.

By reading Mansfield and Burnett's works together, I have shown that the artistic and adolescent disruption of traditional patterns of growth belongs not just to modernist authors pushing against Victorian conventions by seeking out new subjects and new ways of constructing narratives, but also to authors whose works seem more conventional, children's

authors of the Golden Age who write in realist forms and express idealized and often nostalgic views of childhood. Burnett's differences from Mansfield are striking, but their similarities are as well, and reading them together reveals the work that the larger generic category "literatures of maturation" can accomplish. Both women—writing in the early twentieth century but separated by age, literary style, and life experiences—construct texts that express the anxiety of growing up as a female artist, and that take refuge, ultimately, in narrative play, adolescent disruptions of maturational patterns, and in the fluid identity of creative girlhood. Both authors construct a female *Künstlerroman* that identifies creative girlhood as the foundation of artistic maturation.

CONCLUSION:
Innocent Artists

When the fictional child embraces rather than abandons creative childhood in the early twentieth century, the *Bildungsroman* narrative of social integration gives way to the *Künstlerroman* narrative of artistic maturation. The difference that I am concerned with between these two genres is not one of literary form, but of plot. Both genres may begin with similar plots—a child, alienated from society, searches for an authentic identity and community in which to belong—but those plots diverge based on the author's treatment of the creative child, who is the fulcrum around which the text's maturational outcome pivots. If the child chooses adult work over childhood play, the text remains a *Bildungsroman*; if the child evades a fixed adult identity for creative childhood, the text becomes a *Künstlerroman*.

In literatures of maturation, the creative child is a formative figure, capable of transforming genre, gender, and patterns of maturation. The creative child's power, characterized as folly, regression, and insanity in *David Copperfield*, the Princess books, *Jane Eyre*, and the Alice books is given full freedom of expression in early twentieth-century literatures of maturation like *Peter Pan*, *A Little Princess*, *A Portrait of the Artist as Young Man*, and Mansfield's New Zealand stories. While fears of regression into a personal or cultural past, or even into madness, suppress the child's creative impulses in favor of fixed adult identities in the nineteenth-century texts, the creative children of early twentieth-century modern and Edwardian texts embrace regression as artistic progress, redefining it as a part of the fluidity of identity available in childhood. I have shown that literatures of maturation evolve in this way because the literary plot of childhood responds to changes in the historical plot of childhood such as the emergence of adolescence at the beginning of the twentieth century. As cultures find new ways to express new human experiences, particularly the experience of growing up, literature seeks

new ways of reflecting those changes. The emergence of new patterns of growth and maturation at the end of the nineteenth century may be partially responsible for the transition from creative suppression to creative liberation. The shift from the *Bildungsroman* to the *Künstlerroman* occurs around the same time that psychologists like G. Stanley Hall recognized adolescence as an important developmental stage. Adolescence disrupts the linear narrative of maturation as modernist narratives disrupt the linear realist presentation of time. As childhood lengthened through the recognition of an adolescent developmental stage, the door opened for literary creative children to prolong and lengthen their own childhoods, creating opportunity for the plot of literary maturation to change entirely, prioritizing artistic maturation and escape over social integration.

Reading the Victorian *Bildungsroman*, the modernist *Künstlerroman*, and Golden Age children's literature together as literatures of maturation reveals that as the historical plot of maturation changes, so too does the literary plot of maturation, and that both developments create a space in which the creative child can escape the confines of social integration, embracing the power of creativity by flying into art. This sort of combined reading reveals the power of the creative child as a literary figure whose presence not only shapes genre, but also shapes the fictional world within the narrative, displacing adults as the powerful builders of society and of identity.

The creative children I discuss in *Innocent Artists* are powerful in their own right. Even the Victorian children, who abandon their creativity in order to progress into adulthood, have, if for a limited time, the ability to transform themselves through their imaginations. As a child, David Copperfield's imitation of fiction saves him from a life of factory work. Curdie's songs are powerful weapons, keeping him and those around him safe. Jane Eyre's creative vision

blends reality and fantasy, bringing ghosts into the real world and catapulting herself across vast imaginary and real distances. Alice dreams up an entire world of characters that both fascinate and frustrate her. Even though the novels these four children belong to end in social integration, their protagonists' creative powers are formative elements of their narratives, generating the disruptions in the process of growing up that form the conflict of the novels' plots.

The shift at the end of the nineteenth century that gives rise to the *Künstlerroman* elevates the creative child to an even more powerful position within literature. Authors of modern and Edwardian literatures of maturation use the creative child not only to disrupt and thus form plot, but ultimately to change the outcome of maturation narratives. When creative children delay or evade growing up, they delay or evade social integration, the *Bildungsroman* narrative. These texts empower the child's creative point of view, identifying it as crucial to the development of the story. When early twentieth-century children use their creative powers to avoid adulthood, they break free from the social hierarchy that privileges the adult over the child, gaining liberty from fixed identities as well as power over the adult. Early twentieth-century authors of literatures of maturation allow creative children, whose imaginations shift and transform worlds continuously, to usurp the adult's power and to subvert the narratives established for them by adults.

Has the creative child always held this much power? My reading of Victorian literatures of maturation suggests that, no, they have not. Jane, David, Curdie, and Alice grow up, giving up their creative powers to the greater powers of adulthood. Returning to Wordsworth's *Prelude* yields similar findings. A section of *The Prelude* often referred to as "There Was a Boy," suggests that the creative child can, not only lack power in the world, but also be supremely vulnerable. "The Boy of Winander" communes with nature, hearing without consciously trying

the sounds of nature, the music of the universe. He blows "mimic hootings to the silent owls" who "shout / … / Responsive to his call" in return and when silence pours into his valley, it "carries far into his heart the voice / Of mountain torrents" (V.373-84). He can commune with the music of the natural world, understand it, and is a part of it. The boy does not mature into or transform into the adult, but dies "ere he was a full twelve years old" (V.390). Editor of *The Prelude* Jonathan Wordsworth points out that original versions of "There Was a Boy" present the episode as Wordsworth's own experience. This autobiographical connection reveals the distance between adult poet and creative boy. If the Winander boy is a fictionalized representation of Wordsworth as a child, then his death signals the adult poet's emergence, his growing up. The death of the Winander boy reveals where the power lies in this artistic "prelude": not with the child, who can refuse death like Peter and Kezia, but with the adult who displaces the child and usurps his power.

In contrast, the creative child of the early twentieth century usurps the adult's power by refusing to grow up and by using play to subvert the linear narrative of maturation that results in a fixed adult identity. One of the ways in which this subversion is evident is in the similarity between the maturational outcomes of male and female protagonists in modernist and Edwardian literatures of maturation. Reading literatures of maturation as gendered texts that establish opposing patterns of growth for children of different sexes reveals that when, in the early twentieth century, the artistic maturation narrative replaces the social integration narrative, gender becomes less of a defining characteristic for fictional children. Victorian texts that end in social maturation require the child to adhere to particular gendered behaviors and roles within that society; the creative boys included in this study learn to participate in worldly masculine work while the creative girls included in this study embrace identities as wives and mothers.

However, modernist and Edwardian texts that escape social integration through artistic maturation allow their creative child protagonists to, to use James Joyce's phrase, "fly by the nets" of gender, resulting in similar maturational outcomes for both male and female protagonists; they discover the fluidity and freedom of creative flight. Peter and Stephen, Sara and Kezia, are free to be who and what they desire without settling into a fixed gendered adult identity. Because these characters can, as Mansfield suggests all artists must do, "become" someone else, their biological gendered identities are not the only or the absolute marker of their selves. Their ability to "become" identifies them as artists whose selves reflect the transformative creative powers that allow them to "fly by" socially normative gendered identities.

The power that early twentieth-century creative children find in their liberty from social forces suggests interesting questions regarding the increasing power of the child and childhood in fiction. Gavin has noted the growing legal rights of British children at the beginning of the twentieth century:

> Child welfare legislation introduced compulsory registration of midwives, a national education system, free school means for poor children, and medical inspections for pupils. The 1908 Children and Young Person's Act criminalized child neglect, established specialized juvenile courts, and replaced imprisonment of child offenders with borstal or probation. Reducing parental powers and increasing state protection, such laws gave children independent legal rights. ("Unadulterated Childhood" 165)

Even though these new laws were established to protect the "innocent" and "helpless" child, their existence reveals the child's increasing power to influence the public sphere. The child's mere existence produces change and inspires formal legal disruptions of the status quo. This

ability to produce change manifests in literature later in the twentieth century, as Carrie Hintz and Elaine Ostry point out, in the multitude of utopian and dystopian children's texts published in the United States that feature children who topple oppressive governments, literally saving or improving a fallen world. The increased popularity of dystopian children's literature in the current US publishing market, which quite possibly heralds a second Golden Age of children's literature, suggests that the increase of power granted the literary child at the beginning of the twentieth century may have continued growing through the century's end.

The children who are powerful agents of social change in US dystopian novels is one possible avenue of further investigation into the creative child whose presence disrupts British literatures of maturation. These contemporary dystopic texts are also about the process of growing up and questioning the presence of creativity in their maturation narratives may prove fruitful. More pressing, however, is an expansion of the study of the creative child in the time period and within the culture that sets the parameters of *Innocent Artists*, British texts written and published between 1850 and 1920. The ten texts I discuss in *Innocent Artists* are only a small sampling of works written during this time that are concerned with the process of growing up and with creative children.

Many more texts written for adults or children during this time deal with the same fears and joys of creativity as seen in those discussed here. Further exploration into connections between Golden Age authors such as Lewis Carroll and the Brontë sisters could prove fruitful considering Carroll's love and respect for *Wuthering Heights* and his interest and pity for Charlotte Brontë.[179] Reading Robert Louis Stevenson's work in more detail, particularly *A Child's Garden of Verses* and even *Dr. Jekyl and Mr. Hyde* may reveal differing and conflicting

[179] According to Charlie Lovett, Carroll revered *Wuthering Heights* and had read Elizabeth Gaskell's *Life of Charlotte Brontë*, after which he expressed pity for the earlier author.

Victorian attitudes towards creativity, its importance as a childhood trait, and its danger when prolonged into adulthood. Expanding the study outside of the novel genre by exploring more of Katherine Mansfield's short stories—such as "The Garden Party", "Something Childish but Natural", and "The Woman at the Store"—or the stories that comprise Joyce's *Dubliners*—particularly "A Little Cloud" and "Araby"—may produce further evidence that links high modernist literature with popular children's works like Barrie's and Burnett's. These specific possible avenues for further study do not even broach creative Victorian girls like Aurora Leigh and Maggie Tulliver, or adolescent heroines written by L.L. Mead such as the titular heroine from *Catalina, Art Student*. Also, this topic could be usefully expanded to include nineteenth and twentieth-century creative children from other cultures such as the March sisters from *Little Women*, Anne Shirley from *Anne of Green Gables*, and Tom Sawyer from *The Adventures of Huckleberry Finn* and *The Adventures of Tom Sawyer*. Much remains to be done by exploring the creative child's position within different genres concerned with maturation and by asking how creativity changes, disrupts, or transforms the literary plot of childhood.

Reading Golden Age literature, the *Bildungsroman* and the *Künstlerroman* as literatures of maturation reveals that the creative child is central to the formation of each of these genres and that each of these genres is sensitive to changes in historical perceptions of childhood and growing up. The comprehensive category "literatures of maturation" does itself what creative children do within their narratives: disrupts expected categories and patterns in order to create new possibilities and opportunities, prioritizing fluidity of identity over fixed definitions and constraints. The connections made by reading these three genres as literatures of maturation reveal not only the increasing power of the creative child and the disruptive influence of adolescence in literature, but also the complexity of Golden Age texts written for children, which

mirror in their plots and maturational conflicts texts published in the same era but written for adult audiences. The Golden Age may have produced a nostalgic image of childhood defined by innocence and sweetness, but the creative child heroes and heroines at the center of these texts are just as complex, compelling, and powerful as are their counterparts in genres written for adults.[180] While the Golden Age may have produced idealized innocents, it also produced "innocent artists," fictional children capable of disrupting ordered adult worlds and who are subsequently punished for their creative chaos through the loss of their creative powers, or who embrace rather than abandon their creative childhoods, becoming adolescent artists in creative Neverlands. Authors not just of Golden Age literature, but also of the more comprehensive literatures of maturation, construct these innocent artists as unstable elements of power, capable of disrupting the process of maturation and even of controlling its outcome.

The phrase "innocent artists" itself suggests a disruption. It is a synonym for "creative children," but it more accurately encapsulates the tension in the figure of the creative child between "progress" forward into mature adulthood and "regress" into a childhood past. The innocent is the child, not yet educated into an understanding of the world. The word also evokes images of a prelapsarian world before sin, death and fear. In literature, particularly literature concerning the child and childhood, "innocence" can allude to visionary Romantic poet William Blake, whose *Songs of Innocence and of Experience* (1794) advocated for a "return" to an innocence tempered by the knowledge of experience. Because innocence conjures images of the past, of something or some period lost to the contemporary age, it can be associated with regression, with movements backward into the lost past. The word "artist," on the other hand, is a mature title, an adult role that, even though it may have stemmed from a creative childhood,

[180] See George Boas for a reading of the Golden Age as nostalgic and sentimental and see Mara Gubar for a more recent and alternate reading of the fictional children of Golden Age literature as reflective of "*competing* conceptions of childhood" (9).

relies on a fully developed adulthood. The artist arises out of time, experience, progress. The phrase “innocent artists,” then embodies the regressive disruptions and the progressive potential of the creative children in nineteenth and early twentieth-century literatures of maturation. More importantly, the phrase highlights the creative child’s ability to be both progressive and regressive simultaneously, a literary figure notable for the fluidity of identity that gives them the power to disrupt, redefine, and construct literary and maturational narratives.

WORKS CITED

Abel, Elizabeth, Marianne Hirsch, and Elizabeth Langland. Introduction. *The Voyage In: Fictions of Female Development*. Ed. Elizabeth Abel, Marianne Hirsch, and Elizabeth Langland. Hanover: UP of New England, 1983. 3-19. Print.

Aiken, Corad. "The Short Story as Colour." *The Critical Response to Katherine Mansfield*. Ed. Jan Pilditch. Westport: Greenwood, 1996. 9-11. Print.

Alexander, Christine. "Educating 'The Artist's Eye': Charlotte Brontë and the Pictorial Image." *The Brontës in the World of the Arts*. Ed. Sandra Hagan and Juliette Wells. Aldershot: Ashgate, 2008. 11-30. Print.

---. Introduction. *The Brontës: Tales of Glass Town, Angria, and Gondal*. Ed. Christine Alexander. Oxford: Oxford UP, 2010. xiii-xliii. Print.

Andrews, Malcolm. *Dickens and the Grown-up Child*. Houndmills: Macmillan, 1994. Print.

Armstrong, Nancy. *How Novels Think*. New York: Columbia UP, 2005. Print.

Arnold, Thomas. "Childhood, boyhood, the inevitable emergence of evil and the responsibility of teachers." *Thomas Arnold on Education*. Ed. T.W. Bamford. Cambridge: Cambridge UP, 1970. 78. Print.

---. "The transition from childhood to manhood and the need to hasten it." *Thomas Arnold on Education*. Ed. T.W. Bamford. Cambridge: Cambridge UP, 1970. 79-83. Print.

Auerbach, Nina. "Alice and Wonderland: A Curious Child." *Victorian Studies* 17.1 (1973): 31-47. Print.

--- . "Falling Alice, Fallen Women, and Victorian Dream Children." *English Language Notes* 20 (1982): 46-64. Print.

Bacon, Alan. "Jane Eyre's Paintings and Milton's *Paradise Lost*." *Notes and Queries* 31.1 (1984): 64-65. Print.

Ballantyne, R.M. *The Coral Island.* 1858. New York: Penguin, 1995. Print.

Bamford, T.W. Introduction. *Thomas Arnold on Education*. Ed. T.W. Bamford. Cambridge: Cambridge UP, 1970. 1-44. Print.

Barrie, J.M. *The Little White Bird; or Adventures in Kensington Gardens*. New York: Scribner's, 1902. Print.

---. *Peter Pan*. 1911. New York: Barnes and Noble, 2005.

---. *Sentimental Tommy.* 1896. New York: Scribner's, 1913. Print.

Barton, Gay. "The Children of Fantasy and Horror: Child Vision in the Fantasy of George MacDonald." *Nursery Realms: Children in the Worlds of Science Fiction, Fantasy, and Horror.* Ed. Gary Wes. Athens: U of Georgia P, 1999. 131-41. Print.

Baudelaire, Charles. "III. An artist, man of the world, man of crowds, and child." *The Painter of Modern Life.* 1859. Print.

Baumgarten, Murray. "Writing and *David Copperfield*." *Dickens Studies Annual* 14 (1985): 39-60. Print.

Baxter, Kent. "Making a Name for Himself: Paternity, Joyce, and Stephen's Adolescent Identity Crisis." *Naming the Father: Legacies, Genealogies, and Explorations of Fatherhood in Modern and Contemporary Literature*. Ed. Eva Paulino Bueno, Terry Caesar, and William Hummel. Lanham: Lexington Books, 2000. 203-22. Print.

Beaty, Jerome. "St. John's Way and the Wayward Reader." 2001. *Jane Eyre: An Authoritative Text, Contexts, Criticism. Bloom's Modern Critical Interpretations: Charlotte Brontë's Jane Eyre, Updated Edition.* Ed. Harold Bloom. New York: Chelsea, 2007.143-55. Print.

Beebe, Maurice. *Ivory Towers and Sacred Founts: The Artist as Hero in Fiction from Goethe to Joyce*. New York: New York UP, 1964. Print.

Bernstein, Robin. “Children’s Books, Dolls, and the Performance of Race; or, The Possibility of Children’s Literature.” *PMLA* 126.1 (2011): 160-69. Print.

Bilston, Sarah. *The Awkward Age in Women’s Popular Fiction, 1850—1900*. Oxford: Clarendon, 2004. Print.

Bimberg, Christiane. “From Childhood to Retrospective. Portrait of an Artist in Margaret Atwood’s *Cat’s Eye*.” *Portraits of the Artist as a Young Thing in British, Irish, and Canadian Fiction after 1945*. Ed. Annette Pankratz and Barbara Puschmann-Nalenz. Heidelberg: Universitätsverlag, 2012. 69-90. Print.

Birkin, Andrew. *J.M. Barrie and the Lost Boys*: *The Real Story Behind Peter Pan*. London: Yale UP, 1979.

Bixler, Phyllis. *The Secret Garden: Nature’s Magic*. New York: Twayne, 1996. Print.

Blake, Kathleen. “Three Alices, Three Carrolls.” *Soaring with the Dodo: Essays on Lewis Carroll’s Life and Art*. Ed. Edward Guiliano and James R. Kincaid. Lewis Carroll Society of North America: UP of Virginia, 1982. 131-38. Print.

Bloom, Harold. Introduction. *Lewis Carroll’s Alice’s Adventures in Wonderland*. Ed. Harold Bloom. New York: Chelsea House, 2006. 1-12. Print.

Bodenheimer, Rosemarie. “Copperfield’s Geographies.” *Dickens Studies Annual* 42 (2011): 177-92. Print.

Bowen, Elizabeth. “A Living Writer.” “*The Critical Response to Katherine Mansfield*. Ed. Jan Pilditch. Westport: Greenwood, 1996. 70-76. Print.

Bowler, Peter J. *Charles Darwin: The Man and His Influence*. Cambridge: Cambridge UP, 1996. Print.

Boyd, Kelly. *Manliness and the Boys' Story Paper in Britain: a Cultural History, 1855-1940.* Houndmills: Macmillan, 2003. Print.

Bristow, Joseph. *Empire Boys, Adventures in a Man's World*. London: HarperCollins, 1991. Print.

Bogen, Anna. "'The Island Come True': *Peter Pan*, Wild Cat Island, and the lure of the real." *Treasure Islands, Studies in Children's Literature*. Ed. Mary Shine Thompson and Celia Keenan. Dublin: Four Courts, 2006. 53-61.

Brontë, Anne. *The Tenant of Wildfell Hall*. 1848. London: Wordsworth, 2001. Print.

Brontë, Charlotte. "Farewell to Angria." *The Brontës: Tales of Glass Town, Angria, and Gondal*. Ed. Christine Alexander. Oxford: Oxford UP, 2010. 314. Print.

---. *Jane Eyre*. 1847. Ed. Richard J. Dunn. New York: Norton, 2001. Print.

---. "The Roe Head Journal." *The Brontës: Tales of Glass Town, Angria, and Gondal*. Ed. Christine Alexander. Oxford: Oxford UP, 2010. 158-74. Print.

Brown, Penny. *The Captured World: The Child and Childhood in Nineteenth-Century Women's Writing in England.* New York: Harvester, 1993. Print.

Browning, Elizabeth Barrett. *Aurora Leigh.* 1856. Ed. Margaret Reynolds. New York: Norton, 1996. Print.

Bruhm, Steven and Natasha Hurley, Ed. *Curiouser: On the Queerness of Children.* Minneapolis: U of Minnesota P, 2004. Print.

Burgan, Mary. "Childbirth Trauma in Katherine Mansfield's Early Stories." *Modern Fiction Studies* 24.3 (1978): 395-412. Print.

Burnett, Frances Hodgson. *A Little Princess.* 1905. New York: Penguin, 2002. Print.

---. "Behind the White Brick." *A Little Princess*. Ed. U.C. Knoepflmacher. New York: Penguin, 2002. Print.

---. *In the Closed Room*. New York: McClure, 1904. Print.

---. *The One I Knew the Best of All.* 1893. Charlestown: Harvard College Library, 2005. Print.

---. *The Secret Garden*. 1911. New York: Penguin, 2002. Print.

Bush, Barbara. "Gender and Empire: The Twentieth Century." *Gender and Empire.* Ed. Philippa Levine. Oxford: Oxford UP, 2004. 77-111. Print.

Cain, Lynn. *Dickens, Family, Authorship: Psychoanalytic Perspectives on Kinship and Creativity.* Aldershot: Ashgate, 2008. Print.

Carpenter, Humphrey. *Secret Gardens: A Study of the Golden Age of Children's Literature.* Boston: Houghton Mifflin, 1985. Print.

Carroll, Lewis. *Alice's Adventures in Wonderland*. 1865. *Alice in Wonderland A Norton Critical Edition.* 2nd ed. Ed. Donald J. Gray. New York: Norton, 1992. Print.

---. *Through the Looking-Glass and What Alice Saw There.* 1871. *Alice in Wonderland A Norton Critical Edition.* 2nd ed. Ed. Donald J. Gray. New York: Norton, 1992. Print.

Castle, Gregory. *Reading the Modernist Bildungsroman.* Gainesville: UP of Florida, 2006. Print.

Chassagnol, Monique. "Masks and Masculinity in James Barrie's *Peter Pan*." *Ways of Being Male: Representing Masculinities in Children's Literature and Film*. Ed. John Stephens. New York: Routledge, 2002. 200-215. Print.

Chaston, Joel D. "Crusoe, Crocodiles, and Cookery Books: *David Copperfield* and the Affective Power of Reading Fiction." *The University of Mississippi Studies in English* 9 (1991): 141-53. Print.

Chellappan, K. “The Child Archetype in the Commonwealth Short Stories: Katherine Mansfield, Janet Frame, and Mulk Raj Anand.” *The Commonwealth Review* 1.1 (1989): 60-68. Print.

Coar, Lisa. “Sugar and Spice and All Things Nice: The Victorian Woman’s All-Consuming Predicament.” *Victorian Network* 4.1 (2012): 48-72. Print.

Coats, Karen. “Child-Hating: Peter Pan in the Context of Victorian Hatred.” *J. M. Barrie’s Peter Pan In and Out of Time: A Children’s Classic at 100.* Ed. C. Anita Tarr and Donna R. White. Lanham: Scarecrow, 2006: 3-22. Print.

Cobbe, Frances Power. *The Duties of Women*. London: Fisher Unwin, 1894. Print.

Cochrane, Kirsty. “Katherine Mansfield’s Images of Art.” *Critical Essays in Katherine Mansfield.* Ed. Rhoda B. Nathan. New York: G.K. Hall, 1993. 151-60. Print.

Conroy, Mark. “A Tale of Two Alices in Wonderland.” *Literature and Pscychology* 37.3 (1991): 29-44. Print.

Coveney, Peter. *The Image of Childhood.* Baltimore: Penguin, 1967. Print.

Craig, Layne Parish. “A Type of Her Race and His Own”: The Celtic Sovereignty-Goddess Tradition in *A Portrait of the Artist as a Young Man*.” *James Joyce Quarterly* 45.1 (2007): 69-83. Print.

Craik, Dinah Maria Mulock. *Olive.*1850. New York: Garland, 1975. Print.

Darby, Margaret Flanders. “Dora and Doady.” *Dickens Studies Annual* 22 (1993): 155-69. Print.

De Ciolla McGowan, Nicoletta. “Through Girls’ Eyes: Young Female Perspectives in Katherine Mansfield and Elsa Morante.” *Journal of the Australasian Universities Language and Literature Association* 92 (1999): 97-119. Print.

Dean, Seamus. Introduction. *A Portrait of the Artist as a Young Man.* New York: Penguin, 1992. vii-xliii. Print.

Den Hartog, Dirk. *Dickens and Romantic Psychology: The Self in Time in Nineteenth-Century Literature.* Houndmills: Macmillan, 1986. Print.

Dickens, Charles. *David Copperfield*. 1850. Ed. Jerome H. Buckley. New York: Norton, 1990. Print.

---. "Frauds on the Fairies." *Household Words* 1 October 1853. Rpt. in *Reprinted Pieces and The Lazy Tour of Two Idle Apprentices*. New York: Macmillan, 1896. 203-08. Print.

---. *Great Expectations*. 1861. Ed. Edgar Rosenberg. New York: Norton, 1999. Print.

---. Preface. *David Copperfield*. 1850. Ed. Jerome H. Buckley. New York: Norton, 1990. Print.

Dittmar, Linda. "When Privilege Is No Protection: The Woman Artist in *Quicksand* and *The House of Mirth*." *Writing the Woman Artist: Essays on Poetics, Politics, and Portraiture*. Ed. Suzanne W. Jones. Philadelphia: U of Pennsylvania P, 1991. 133-54. Print.

Dotterer, Ronald and Susan Bowers, eds. *Gender, Culture, and the Arts: Women, the Arts, and Society.* Selinsgrove: Susquehanna UP, 1993. Print.

Dowling, Andrew. *Manliness and the Male Novelist in Victorian Literature.* Aldershot: Ashgate, 2001. Print.

DuPlessis, Rachel Blau. Writ*ing Beyond the Ending: Narrative Strategies of Twentieth-Century Women Writers*. Bloomington: Indiana UP, 1985. Print.

Dusinberre, Juliet. *Alice to the Lighthouse: Children's Books and Radical Experiments in Art*. Houndmills: Macmillan, 1999. Print.

Dyhouse, Carol. *Girls Growing Up in Late Victorian and Edwardian England*. London: Routledge, 1981. Print.

Eagleton, Terry. *The English Novel: An Introduction.* Malden: Blackwell, 2005. Print.

Eliot, George. *The Mill on the Floss*. 1860. Ed. Carol T. Christ. New York: Norton, 1993. Print.

Ellis, Lorna. *Appearing to Diminish: Female Development and the British Bildungsroman 1750—1850.* London: Bucknell UP, 1999. Print.

Ellis, Sarah Stickney. *The Daughters of England, Their Position in Society, Character & Responsibilities*. London: Fisher, 1842. Print.

Empson, William. "The Child as Swain." 1935. Rpt. in ***Aspects of Alice***. Ed. Robert Phillips. New York: Vanguard, 1971. 357. Print.

Epstein, Edmund L. *The Ordeal of Stephen Dedalus: The Conflict of Generations in James Joyce's* *A Portrait of the Artist as a Young Man*. Carbondale: Southern Illinois UP, 1971. Print.

Esty, Jed. *Unseasonable Youth: Modernism, Colonialism, and the Fiction of Development*. Oxford: Oxford UP, 2012. Print.

Falconer, Rachel. "Underworld Portmanteaux: Dante's Hell and Carroll's Wonderland in Women's Memoirs of Mental Illness." *Alice beyond Wonderland: Essays for the Twenty-First Century*. Ed. Cristopher Hollingsworth. Iowa City: U of Iowa P, 2009. 3-22. Print.

Filmer, Kath. Introduction. *The Victorian Fantasists: Essays on Culture, Society and Belief in the Mythopoeic Fiction of the Victorian Age.* Ed. Kath Filmer. Houndmills: Macmillan, 1991. Print.

Flint, Kate. "The middle novels: *Chuzzlewit*, *Dombey*, and *Copperfield*." *The Cambridge Companion to Charles Dickens.* Ed. John O. Jordan. Cambridge: Cambridge UP, 2001. 34-48. Print.

Formanek-Brunell, Miriam. *Made to Play House: Dolls and Commercialization of American Girlhood, 1830—1930.* New Haven: Yale UP, 1993. Print.

Forster, John. *The Life of Charles Dickens*. Vol. 1. Philadelphia: Lippincott, 1872. Print.

Fox, Paul. “Other Maps Showing Through: The Liminal Identities of Neverland.” *Children’s Literature Association Quarterly* 32.3 (2007): 252-268. Print.

---. “The Time of His Life: Peter Pan and the Decadent Nineties.” *J.M. Barrie’s Peter Pan In and Out of Time: A Children’s Classic at 100.* Ed. Donna R. White and C. Anita Tarr. Lanham: Scarecrow, 2006. 23-46. Print.

Fraiman, Susan. *Unbecoming Women: British Women Writers and The Novel of Development*. New York: Columbia UP, 1993. Print.

Franklin, J. Jeffrey. “The Merging of Spiritualities: Jane Eyre as Missionary of Love.” *Nineteenth-Century Literature* 49.4 (1995): 456-82. Print.

Freud, Sigmund. “Creative Writers and Day-Dreaming.” 1907. *The Freud Reader.* Ed. Peter Gay. New York: Norton, 1995. 436-42. Print.

Frost, Ginger S. *Victorian Childhoods.* Westport: Praeger, 2009. Print.

Garland, Carina. “Curious Appetites: Food, Desire, Gender and Subjectivity in Lewis Carroll’s *Alice* Texts.” *The Lion and the Unicorn* 32.1 (2008): 22-39. Print.

Gavin, Adrienne. “Unadulterated Childhood: The Child in Edwardian Fiction.” *The Child in British Literature: Literary Constructions of Childhood, Medieval to Contemporary.* Ed. Adrienne Gavin. Houndmills: Macmillan, 2012. 165-81. Print.

Gavin, Adrienne and Andrew F. Humphries, ed. *Childhood in Edwardian Fiction: Worlds Enough and Time*. New York: Palgrave, 2009. Print.

George, Rosemary Marangoly. “British Imperialism and US Multiculturalism: The Americanization of Burnett’s *A Little Princess*.” *Children’s Literature* 37 (2009): 137-64. Print.

Gerzina, Gretchen Holbrook. *Frances Hodgson Burnett: The Unexpected Life of the Author of The Secret Garden*. New Brunswick: Rutgers UP, 2004. Print.

Gilbert, Sandra M. and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. 2nd Ed. New Haven: Yale UP, 2000. Print.

Glen, Heather. *Charlotte Brontë: The Imagination in History.* Oxford: Oxford UP, 2002. Print.

Gmuca, Jacqueline L. "Transmutations of Folktale and School Story in *A Portrait of the Artist as a Young Man." Twice-Told Tales: The Influence of Childhood Reading on Writers for Adults.* Ed. Betty Greenway. New York: Routledge, 2005. 207-20. Print.

Gorham, Deborah. *The Victorian Girl and the Feminine Ideal.* London: Croom Helm, 1982. Print.

Gray, Nancy. "Un-Defining the Self in the Stories of Katherine Mansfield." *Katherine Mansfield and Literary Modernism: Historicizing Modernism*. Ed. Janet Wilson, Gerri Kimber, and Susan Reid. London: Continuum, 2011. 78-88. Print.

Greenway, Betty, ed. *Twice-Told Tales: The Influence of Childhood Reading on Writers for Adults.* New York: Routledge, 2005. Print.

Gribble, Jennifer. *The Lady of Shalott in the Victorian Novel*. London: Macmillan, 1983. Print.

Gruner, Elisabeth Rose. "Cinderella, Marie Antoinette, and Sara: Roles and Role Models in *A Little Princess*." *The Lion and the Unicorn* 22.2 (1998): 163-87. Print.

Gubar, Marah. *Artful Dodgers: Reconceiving the Golden Age of Children's Literature.* Oxford: Oxford UP, 2009. Print.

Gubar, Susan. "The Birth of the Artist as Heroine: (Re)production, the *Künstlerroman* Tradition, and the Fiction of Katherine Mansfield." *The Representation of Women in Fiction.* 1983.

The Critical Response to Katherine Mansfield. Ed. Jan Pilditch. Westport: Greenwood, 1996. 195-96. Print.

Gullace, Nicoletta. *"The Blood of Our Sons": Men, Women, and the Renegotiation of British Citizenship*. New York: Macmillan, 2002. Print.

Hall, G. Stanley and Alexander Caswell Ellis. *A Study of Dolls.* New York: Kellogg, 1897. Print.

Hall, G. Stanley. *Adolescence: its Psychology and its Relations to Physiology, Anthropology, Sociology, Sex, Crime, Religion, and Education*. Vol. 1. New York: Appleton, 1904. Print.

Hankin, C.A. "Katherine Mansfield and her Confessional Stories." *Critical Essays in Katherine Mansfield.* Ed. Rhoda B. Nathan. New York: G.K. Hall, 1993. 12-36. Print.

Hankin, Cherry. "Katherine Mansfield and the Cult of Childhood." *Katherine Mansfield: In from the Margin.* Ed. Roger Robinson. Baton Rouge: Louisiana State UP, 1994. 25-35. Print.

Hardin, James. Introduction. *Reflection and Action: Essays on the Bildungsroman*. Ed. James Hardin. Columbia: U of South Carolina P, 1991. Ix-xxvii. Print.

Hardy, Barbara. *Dickens and Creativity*. London: Continuum, 2008. Print.

---. *The Moral Art of Dickens*. London: Continuum, 2000. Print.

Harkness, Marguerite. *A Portrait of the Artist as a Young Man: Voices of the Text*. Boston: Twayne, 1990. Print.

Hart, Elizabeth Anna. *The Runaway.* 1872. London: Persephone, 2002. Print.

Head, Dominic. *The Modernist Short Story: A Study in Theory and Practice*. Cambridge: Cambridge UP, 1992. Print.

Holt, Jenny. *Public School Literature, Civic Education and the Politics of Male Adolescence*. Burlington: Ashgate, 2008. Print.

Howe, Susanne. *Wilhelm Meister and His English Kinsmen: Apprentices to Life.* New York: Columbia UP, 1930. Print.

Huf, Linda. *A Portrait of the Artist as a Young Woman: The Writer as Heroine in American Literature.* New York: Ungar, 1983. Print.

Huizinga, Johan. *Homo Ludens: A Study of the Play Element in Culture.* 1955. New York: J & J Harper, 1970. Print.

Hunt, Peter. *An Introduction to Children's Literature.* Oxford: Oxford UP, 1994. Print.

Jarrar, Osama. "Language, Ideology, and Fairy Tales: George MacDonald's Fairy Tales as a Social Critique of Victorian Norms of Sexuality and Sex Roles." *North Wind* 28 (2009): 33-49. Print.

Jeffers, Thomas L. *Apprenticeships: The Bildungsroman from Goethe to Santayana*. Houndmills: Palgrave Macmillan, 2005. Print.

Jenkins, Ruth Y. "'I am spinning this for you, my child': Voice and Identity Formation in George MacDonald's Princess Books." *The Lion and the Unicorn* 28.3 (2004): 325-44. Print.

Jones, Suzanne W. Introduction. *Writing the Woman Artist: Essays on Poetics, Politics, and Portraiture*. Ed. Suzanne W. Jones. Philadelphia: U of Pennsylvania P, 1991. 1-22. Print.

Joyce, James. *A Portrait of the Artist as a Young Man*. Oxford: Oxford UP, 2000. Print.

Kaplan, Cora. "Gender Identities and Relationships." *The Nineteenth-Century Novel, 1820-1880.* Ed. John Kucich and Jenny Bourne Taylor. Oxford: Oxford UP, 2012. 509-24. Print.

Kaplan, Sydney Janet. *Katherine Mansfield and the Origins of Modernist Fiction*. Ithaca: Cornell UP, 1991. Print.

Keyser, Elizabeth Lennox. "'The Whole of the Story': Frances Hodgson Burnett's *A Little Princess*." *Triumphs of the Spirit in Children's Literature.* Ed. Francelia Butler and Richard Rotert. Hamden: Shoe String, 1986. 230-44. Print.

Kidd, Kenneth. "Queer Theory's Child and Children's Literature Studies." *PMLA* 126.1 (2011): 182-88. Print.

Kimber, Gerri and Janet Wilson, ed. Introduction. *Celebrating Katherine Mansfield: A Centenary Volume of Essays*. Houndmills: Macmillan, 2011. 1-12. Print.

Kincaid, James R. *Child-Loving: The Erotic Child and Victorian Culture*. New York: Routledge, 1992. Print.

---. *The Rhetoric of Laughter*. Oxford: Clarendon, 1971. Print.

Kipling, Rudyard. *Kim.* 1901. Ed. Zohreh T. Sullivan. New York: Norton, 2002. Print.

Knoepflmacher, U.C. "The Balancing of Child and Adult: An Approach to Victorian Fantasies for Children." *Nineteenth-Century Fiction* 37.4 (1983): 497-530. Print.

---. *Ventures in Childland: Victorians, Fairy Tales, and Femininity*. Chicago: U of Chicago P, 1998. Print.

Kobler, J.F. *Katherine Mansfield: A Study of the Short Fiction.* Boston: Twayne, 1990. Print.

Koppes, Phyllis Bixler. "Tradition and the Individual Talent of Frances Hodgson Burnett: A Generic Analysis of *Little Lord Fauntleroy*, *A Little Princess*, and *The Secret Garden*." *Children's Literature* 7 (1978): 191-207. Print.

Kubasiewizc, Miroslawa. "Authentic Existence and the Characters of Katherine Mansfield." *Katherine Mansfield and Literary Modernism: Historicizing Modernism*. Ed. Janet Wilson, Gerri Kimber, and Susan Reid. London: Continuum, 2011. 53-66. Print.

Kuznets, Lois Rostow. *When Toys Come Alive: Narratives of Animation, Metamorphosis, and Development*. London: Yale UP, 1994. Print.

Lawrence, D.H. *Sons and Lovers*. 1913. New York: Barnes and Noble, 2003. Print.

Leach, Karoline. "The Unreal Alice." *Lewis Carroll's Alice's Adventures in Wonderland*. Ed. Harold Bloom. New York: Chelsea, 2006. 171-92. Print.

Leggat, Judith and Christopher Parkes. "From the Red Room to Rochester's Haircut: Mind Control in *Jane Eyre*." *English Studies in Canada* 32.4 (2006): 169-88. Print.

Levine, George. *How to Read the Victorian Novel*. Malden: Blackwell, 2008. Print.

Locke, Richard. *Critical Children : The Use of Childhood in Ten Great Novels*. New York: Columbia UP, 2011. Print.

Locy, Sharon. "Travel and Space in Charlotte Brontë's *Jane Eyre*." *Pacific Coast Philology* 37 (2002): 105-21. Print.

Losano, Antonia. *The Woman Painter in Victorian Literature*. Columbus: Ohio State UP, 2008. Print.

Lovell-Smith, Rose. "Eggs and Serpents: Natural History Reference in Lewis Carroll's Scene of Alice and the Pigeon" *Children's Literature* 35.1 (2007): 27-53. Print.

Lovett, Charlie. *Lewis Carroll Among His Books: A Descriptive Catalogue of the Private Library of Charles L. Dodgson*. Jefferson: McFarland, 2005. Print.

MacDonald, George. "The Fantastic Imagination." *A Dish of Orts*. London: Marston, 1895. 313-22. Print.

---. *The Princess and the Goblin and The Princess and Curdie*. Ed. Roderick McGillis. Oxford: Oxford UP, 1990. Print.

---. “A Sketch of Individual Development.” *A Dish of Orts.* London: Sampson Low Marston & Co, 1895. 43-76. Print.

MacDonald, Tara. “‘red-headed animal’: Race, Sexuality and Dickens’s Uriah Heep.” *Critical Survey* 17.2 (2005): 49-61. Print.

Mackenzie, John M. *Propaganda and Empire: The Manipulation of British Public Opinion 1880-1960.* Manchester: Manchester UP, 1986. Print.

Maier, Sarah E. “Portraits of the Girl-Child: Female Bildungsroman in Victorian Fiction.” *Literature Compass* 4.1 (2007): 317-35. Print.

Manlove, Colin. “*The Princess and the Goblin* and *The Princess and Curdie.*” *North Wind* 26 (2007): 1-36. Print.

Mansfield, Katherine. “At the Bay.” 1922. *Stories.* New York: Vintage, 1991. *97*-134. Print.

---. “The Doll’s House.” 1922. *Stories.* New York: Vintage, 1991. 314-21. Print.

---. *Journal of Katherine Mansfield.* 1927. London: Persephone Books, 2012. Print.

---. “Prelude.” 1918. *Stories.* New York: Vintage, 1991. 51-96. Print.

Mao, Douglas. *Fateful Beauty: Aesthetic Environments, Juvenile Development and Literature 1860-1960*. Princeton: Princeton UP, 2008. Print.

Marshall, William H. “The Image of Steerforth and the Structure of *David Copperfield*.” *Tennessee Studies in Literature* 5 (1960): 57-65. Print.

Martineau, Harriet. *Household Education*. London: Smith, 1848. Print.

May, Jill P. “James Barrie's Pirates: Peter Pan's Place in Pirate History and Lore.” ***James Barrie's Peter Pan In and Out of Time:*** *A Children’s Classic at 100*. Ed. Donna R. White and C. Anita Tarr. Lanham: Scarecrow, 2006. 69-78. Print.

McClintock, Anne. *Imperial Leather: Race, Gender and Sexuality in the Colonial Contest.* New York: Routledge, 1995. Print.

McCulloch, Fiona. "'A Strange Race of Beings': Undermining Innocence in *The Princess and the Goblin*." *Scottish Studies Review* 7.1 (2006): 53-67. Print.

McGavock, Karen L. "Cult or Cull?: *Peter Pan* and Childhood in the Edwardian Age." *Childhood in Edwardian Fiction: Worlds Enough and Time*. Ed. Adrienne E. Gavin and Andrew F. Humphries. Houndmills: Macmillan, 2009. 37-52. Print.

McGillis, Roderick. "Childhood and Growth: George MacDonald and William Wordsworth." *Romanticism and Children's Literature in Nineteenth-Century England*. Ed. James Holt McGavran, Jr. Athens: U of Georgia P, 2009. 150-67. Print.

---. "George MacDonald's *Princess* Books: High Seriousness." *Touchstones: Reflections on the Best in Children's Literature*. Vol. 1. Ed. Perry Nodelman. West Lafayett: ChLA, 1985. 146-62. Print.

---. *A Little Princess: Gender and Empire*. New York: Twayne, 1996. Print.

---. "Outworn Liberal Humanism: George MacDonald and 'The Right Relation to the Whole.'" *Behind At the Back of the North Wind*. Ed. John Pennington and Roderick McGillis. Hamden: Winged Lion, 2011. 82-89. Print.

McGowan, John P. "*David Copperfield*: The Trial of Realism." *Nineteenth-Century Fiction* 34.1 (1979): 1-19. Print.

McKay, Carol Hanbery. "Surrealization and the Redoubled Self: Fantasy in *David Copperfield* and *Pendennis*." *Dickens Studies Annual* 14 (1985): 241-65. Print.

Meisel, Perry. "What the Reader Knows; or, The French One." *Katherine Mansfield: In from the Margin.* Ed. Roger Robinson. Baton Rouge: Louisiana State UP, 1994. 112-18. Print.

Mendelson, Michael. “Can We Learn Practical Judgment? Alice’s Adventures in Wonderland and the Quest for Common Sense.” *Carrollian* 16 (2005): 36-60. Print.

---. “The Fairy Tales of George MacDonald and the Evoution of a Genre.” *For the Childlike: George MacDonald’s Fantasies for Children.* Ed. Roderick McGillis. London: Scarecrow, 1992. 31-50. Print.

Merglesky, Natalie L. “Getting Lost in The Princess and the Goblin.” *North Wind* 29 (2010): 24-39. Print.

Mitchell, Breon. “A Portrait and the Bildungsroman Tradition.” *Approaches to Joyce’s Portrait: Ten Essays.* Ed. Thomas F. Staley and Bernard Benstock. Pittsburgh: U of Pittsburgh P, 1976. 61-76. Print.

Mitchell, J. Lawrence. “Katherine Mansfield and the Aesthetic Object.” *Journal of New Zealand Literature* 22 (2004): 31-54. Print.

Mitchell, Sally. *The New Girl: Girls’ Culture in England 1880-1915.* New York: Columbia, 1995. Print.

Monahan, Melodie. “Heading Out is Not Going Home: *Jane Eyre*.” *Studies in English Literature, 1500-1900* 28.4 (1988): 589-608. Print.

Moran, Mary Jeanette. “Nancy’s Ancestors: the Mystery of Imaginative Female Power in *The Secret Garden* and *A Little Princess*.” *Mystery in Children’s Literature: From the Rational to the Supernatural.* Ed. Adrienne E. Gavin and Christopher Routledge. Houndmills: Palgrave, 2001. 32-45. Print.

Moretti, Franco. *The Way of the World: The Bildungsroman in European Culture*. 2nd ed. London: Verso, 2000. Print.

Moser, S. J. “From Portrait to Person: A Note on the Surrealistic in *Jane Eyre*.” *Nineteenth-Century Fiction* 20.3 (1965): 275-81. Print.

Murry, John Middleton. Introduction. *Katherine Mansfield’s Journal.* 1927. London: Persephone, 2012. Print.

Nelson, Claudia. *Boys Will be Girls: The Feminine Ethic and British Children’s Fiction, 1857-1917.* London: Rutgers, 1991. Print.

---. “Children’s Fiction.” *The Nineteenth-Century Novel 1820—1880.* Ed. John Kucich and Jenny Bourrne Taylor. Oxford: Oxford UP, 2012. 154-68. Print.

Nesbit, E. *The Enchanted Castle.* 1907. New York: HarperFestival, 2002. Print.

Neubauer, John. *The Fin-de-Siecle Culture of Adolescence*. New Haven: Yale UP, 1992. Print.

Newey, Vincent. *The Scriptures of Charles Dickens: Novels of Ideology, Novels of the Self.* Aldershot: Ashgate, 2004. Print.

Newsome, Robert. “Fictions of Childhood.” *The Cambridge Companion to Charles Dickens.* Ed. John O. Jordan. Cambridge: Cambridge UP, 2001. 92-105. Print.

Noble, Mary. “Darwin Among the Novelists: Narrative Strategy and *The Expression of the Emotions*.” *Nineteenth Century Prose* 38.1 (2011): 99-125. Print.

Offer, John. *Herbert Spencer and Social Theory*. Houndmills: Macmillan, 2010. Print.

O’Neill, Ciaran. “The Irish Schoolboy Novel.” *Eire-Ireland* 44.1-2 (2009): 147-68. Print.

Oettli-Van Delden, Simone. “Representations of Childhood in the Stories of Katherine Mansfield and Witi Ihimaera.” *Antipodean Childhoods: Growing Up in Australia and New Zealand* (2010): 145-60. Print.

Ostry, Elaine. *Social Dreaming: Dickens and the Fairy Tale.* New York : Routledge, 2002. Print.

Paisley, Fiona. “Childhood and Race: Growing Up in the Empire.” *Gender and Empire.* Ed. Philippa Levine. Oxford: Oxford UP, 2004. 240-59. Print.

Pankratz, Annette and Barbara Puschmann-Nalenz. *Portraits of the Artist as a Young Thing in British, Irish, and Canadian Fiction after 1945*. Ed. Annette Pankratz and Barbara Puschmann-Nalenz. Heidelberg: Universitätsverlag, 2012. Print.

Parkin-Gounelas, Ruth. “Katherine Mansfield Reading Other Women: The Personality of the Text.” *Katherine Mansfield: In from the Margin.* Ed. Roger Robinson. Baton Rouge: Louisiana State UP, 1994. 36-52. Print.

Patterson, Nancy-Lou. “Kore Motifs in *The Princess and the Goblin*.” *For the Childlike: George MacDonald’s Fantasies for Children*. Ed. Roderick McGillis. London: Scarecrow, 1992. 169-82. Print.

Pierce, Joanna Tapp. “From Garden to Gardener: The Cultivation of Little Girls in Carroll’s *Alice* Books and Ruskin’s ‘Of Queens’ Gardens.’” *Women’s Studies* 29 (2000): 741-61. Print.

Plotz, Judith. *Romanticism and the Vocation of Chidlhood*. Houndmills: Macmillan, 2001. Print.

Poovey, Mary. *Uneven Developments: The Ideological Work of Gender in Mid-Victorian England*. Chicago: U of Chicago P, 1988. Print.

Propp, Vladimir. “Thirty One Functions.” Theory and History of Folklore. 1984. Trans. Ariadana Y. Martin and Richard P. Martin. Ed. Anatoly Liberman. Minneapolis: U of Minnesota P. Rpt. in *The Classic Fairy Tales*. E. Maria Tatar. New York: Norton, 1999. Print.

Rackin, Donald. “Alice’s Journey to the End of Night.” *Modern Language Association* 81.5 (1966): 313-26. Print.

---. "Love and Death in Carroll's *Alices*." *Lewis Carroll's Alice's Adventures in Wonderland*. Ed. Harold Bloom. New York: Chelsea House, 2006. 135-54. Print.

Reimer, Mavis. "Making Princesses, Re-making *A Little Princess*." *Voices of the Other: Children's Literature and the Postcolonial Context.* Ed. Roderick McGillis. New York: Garland, 1999. 111-34. Print.

Reis, Richard H. *George MacDonald.* New York: Twayne, 1972. Print.

Reiter, Geoffrey. "'Traveling Beastward': George MacDonald's *Princess* Books and Late Victorian Supernatural Degeneration Fiction." *George MacDonald Literary Heritage and Heirs.* Ed. Roderick McGillis. Wayne: Zossima, 2008. 217-26. Print.

Restuccia, Frances. *Joyce and the Law of the Father*. New Haven: Yale UP, 1989. Print.

Rich, Adrienne. "*Jane Eyre*: The Temptations of a Motherless Woman." *On Lies, Secrets, and Silence*: *Selected Prose1966-1978.* New York: Norton, 1979. Rpt. in *Jane Eyre*: *An Authoritative Text, Contexts, Criticism*, 3rd ed. Ed. Richard J. Dunn. New York: Norton, 2001. 469-82. Print.

Riquelme, John Paul. "*Stephen Hero, Dubliners,* and *A Portrait of the Artist as a Young Man*: Styles of Realism and Fantasy." *The Cambridge Companion to James Joyce.* Ed. Derek Attridge. Cambridge: Cambridge UP, 1990. 103-30. Print.

Robinson, Roger. "Introduction: In From the Margin." *Katherine Mansfield: In from the Margin.* Ed. Roger Robinson. Baton Rouge: Louisiana State UP, 1994. 1-8. Print.

Robson, Catherine. *Men in Wonderland: The Lost Girlhood of the Victorian Gentleman*. Princeton: Princeton UP, 2001. Print.

Rose, Jacqueline. *The Case of Peter Pan or The Impossibility of Children's Fiction*. Philadelphia: U of Pennsylvania P, 1984. Print.

Roth, Christine. “Looking through the Spyglasss: Lewis Carroll, James Barrie, and the Empire of Childhood.” *Alice Beyond Wonderland, Essays For the Twenty-First Century*. Ed. Cristopher Hollingsworth. Iowa City: U of Iowa P, 2009. 23-36.

Rowe, Karen E. “‘Fairy-born and human-bred’: Jane Eyre’s Education in Romance.” *The Voyage In: Fictions of Female Development*. Hanover: UP of New England, 1983. 69-89. Print.

Ruskin, John. “Of Queens’ Gardens.” *Sesamie and Lilies, The Two Paths & The King of the Golden River*. London: Dent, 1913. 48-82. Print.

Ruth, Jennifer. *Novel Professions: Interested Disinterest and the Making of the Professional in the Victorian Novel.* Columbus: Ohio State UP, 2006. Print.

Salmon, Richard. “The English *Bildungsroman*.” *The Nineteenth-Century Novel 1820—1880.* Ed. John Kucich and Jenny Bourrne Taylor. Oxford: Oxford UP, 2012. 90-105. Print.

Sanders, Joe Sutliff. *Disciplining Girls: Understanding the Origins of the Classic Orphan Girl Story*. Baltimore: Johns Hopkins UP, 2011. Print.

Sandner, David. *The Fantastic Sublime: Romanticism and Transcendence in Nineteenth-Century Children’s Fantasy Literature*. Westport: Greenwood, 1996. Print.

Schaumburger, Nancy E. “Partners in Pathology: David, Dora, and Steerforth.” *Dickensian* 84.3 (1988): 155-59. Print.

Schrock, Chad. “From Child to Childlike; The Cycle of Education in Novalis and George MacDonald.” *North Wind* 25 (2006): 58-76. Print.

Schwarze, Tracey Teets. “Silencing Stephen: Colonial Pathologies in Victorian Dublin.” *Twentieth Century Literature* 43.3 (1997): 243-63. Print.

Scott, Bonnie Kime. *James Joyce*. New Jersey: Humanities, 1987. Print.

Sélei, Nóra. “The Detatched Existence of a Work of Art”: Mansfield’s The Aloe Versus “Prelude” and Woolf’s Theory of Fiction.” *Hungarian Journal of English and American Studies* 1.2 (1995): 75-84. Print.

Shaffner, Randolph P. *The Apprenticeship Novel*. New York: Lang, 1984. Print.

Showalter, Elaine. *The Female Malady: Women, Madness, and English Culture, 1830 – 1980.* London: Virago, 1987. Print.

---. *A Literature of Their Own: British Women Novelists from Brontë to Lessing.* New Jersey: Princeton UP, 1977. Print.

Shuttleworth, Sally. *The Mind of the Child: Child Development in Literature, Science, and Medicine, 1840-1900.* Oxford: Oxford UP, 2010. Print.

Siebenschuh, William R. “The Image of the Child and the Plot of *Jane Eyre*.” *Studies in the Novel* 8.3 (1976): 304-17. Print.

Sigman, Joseph. “The Diamond in the Ashes: A Jungian Reading of the ‘Princess’ Books.” *For the Childlike: George MacDonald’s Fantasies for Children.* Ed. Roderick McGillis. London: Scarecrow, 1992. 183-94. Print.

Simon, Irene. “*David Copperfield*: A *Küntslerroman*?” *The Review of English Studies* 43.169 (1992): 40-56. Print.

Smith, Angela. *Virginia Woolf and Katherine Mansfield: A Public of Two.* Oxford: Clarendon, 1999. Print.

Smith, Clay Kinchen. “Problematizing Piccaninnies, or How J. M. Barrie Uses Graphemes to Counter Racism in Peter Pan.” *Peter Pan In and Out of Time: A Children’s Classic at 100*. Ed. Donna R. White and C. Anita Tarr. Toronto: Scarecrow, 2006. 107-26. Print.

Soulhat, Delphine. “Kezia in Wonderland.” *Katherine Mansfield and Literary Modernism: Historicizing Modernism*. Ed. Janet Wilson, Gerri Kimber, and Susan Reid. London: Continuum, 2011. 101-14. Print.

Spacks, Patricia Meyer. *The Adolescent Idea: Myths of Youth and the Adult Imagination*. New York: Basic Books, 1981. Print.

---. *The Female Imagination*. New York: Knopf, 1975. Print.

Stevenson, Robert Louis. “Child’s Play.” 1878. *R.L. Stevenson on Fiction: An Anthology of Literary and Critical Essays*. Ed. Glenda Norquay. Edinburgh: Edinburgh UP, 1999. Print.

---. *Treasure Island.* 1883. New York: Penguin, 1999. Print.

Stewart, Grace. *A New Mythos: The Novel of the Artist as Heroine 1877 – 1977.* St. Albans: Eden, 1979. Print.

Stockton, Kathryn Bond. *The Queer Child, or Growing Sideways in the Twentieth Century.* Durham: Duke UP, 2009. Print.

Stone, Harry. “Fairy Tales and Ogres: Dickens’s Imagination and *David Copperfield*.” *Criticism* 5 (1964): 324-30. Print.

Stowell, Phyllis. “We’re All Mad Here.” *Children’s Literature Association Quarterly* 8.2 (1983): 5-8. Print.

Suchan, James. “Alice’s Journey from Alien to Artist.” *Children’s Literature* 7 (1978): 78-92. Print.

Sumpter, Caroline. *The Victorian Press and the Fairy Tale.* Houndmills: Macmillan, 2008. Print.

Talairach-Vielmas, Laurence. "'Portrait of a Governess, Disconnected, Poor, and Plain': Staging the Spectral Self in Charlotte Brontë's *Jane Eyre*." *Brontë Studies* 34.2 (2009): 127-37. Print.

Tange, Andrea Kaston. *Architectural Identities: Domesticity, Literature and the Victorian Middle Classes.* Toronto: U of Toronto P, 2010. Print.

Tatar, Maria. *Off With Their Heads!: Fairy Tales and the Culture of Childhood*. Princeton: Princeton UP, 1992. Print.

Tayler, Irene. *Holy Ghosts: The Male Muses of Emily and Charlotte Brontë*. New York: Columbia UP, 1990. Print.

Taylor, Susan B. "Brontë's *Jane Eyre*." *Explicator* 29.4 (2001): 182-85. Print.

Thackeray, William Makepeace. *The History of Pendennis*. Vol 3. New York: Scribners, 1904. Print.

Tomalin, Claire. *Katherine Mansfield: A Secret Life*. New York: Knopf, 1988. Print.

Tosh, John. *A Man's Place: Masculinity and the Middle-Class Home in Victorian England.* 1999. 2nd Ed. New Haven: Yale UP, 2007.

Valente, Joseph. *The Myth of Manliness in Irish National Culture, 1880 – 1922.* Urbana: U of Illinois P: 2011. Print.

Wasinger, Carrie. "Getting Peter's Goat: Hybridity, Androgyny, and Terror in *Peter Pan*." *Peter Pan In and Out of Time.* Ed. Donna R. White and C. Anita Tarr. Toronto: Scarecrow, 2006. 217-36. Print.

Waters, Catherine. "Gender, family, and domestic ideology." *The Cambridge Companion to Charles Dickens.* Ed. John O. Jordan. Cambridge: Cambridge UP, 2001. 120-35. Print.

Wells, Juliette. "'Some of Your Accomplishments Are Not Ordinary': The Limits of Artistry in *Jane Eyre*." *The Brontës in the World of the Arts*. Ed. Sandra Hagan and Juliette Wells. Aldershot: Ashgate, 2008. 67-80. Print.

White, Laura Mooneyham. "Domestic Queen, Queenly Domestic: Queenly Contradictions in Carroll's Through the Looking-Glass." *Children's Literature Association Quarterly* 32.2 (2007): 110-28. Print.

White, Roberta. *A Studio of One's Own: Fictional Women Painters and the Art of Fiction*. Madison: Fairleigh Dickinson UP, 2005. Print.

Woollacott, Angela. *Gender and Empire*. Houndmills: Macmillan, 2006. Print.

Wordsworth, Jonathan. Introduction. *The Prelude: The Four Texts (1798, 1799, 1805, 1850).* Ed. Jonathan Wordsworth. London: Penguin, 1995. xxv-xlvii. Print.

Wordsworth, William. "My heart leaps up when I behold." *William Wordsworth: Selected Poems*. Ed. Stephen Gill. London: Penguin, 2004.135. Print.

---. "Ode: Intimations of Immortality from Recollections of Early Childhood." *William Wordsworth: Selected Poems.* Ed. Stephen Gill. New York: Penguin, 2004. 157-63. Print.

---. *The Prelude: The Four Texts (1798, 1799, 1805, 1850).* Ed. Jonathan Wordsworth. New York: Penguin, 1995. Print.

Wullschläger, Jackie. *Inventing Wonderland: The Lives and Fantasies of Lewis Carroll, Edward Lear, J.M. Barrie, Kenneth Grahame and A.A. Milne.* New York: Free Press, 1995. Print.

Zipes, Jack. *Fairy Tales and the Art of Subversion: The Classical Genre for Children and the Process of Civilization*. New York: Wildman, 1983. Print.

---. *The Irresistible Fairy Tale: The Cultural and Social History of a Genre.* Princeton: Princeton UP, 2012. Print.

Zornado, Joseph L. *Inventing the Child: Culture, Ideology and the Story of Childhood.* New York: Garland, 2001. Print.

VITA

Whitney Jones grew up in Maumelle, Arkansas. The oldest of three children, Whitney attended the University of Central Arkansas where she earned both a Bachelor of Arts in English in 2006 and a Master's of Arts in English in 2008. Her Master's thesis, "A Speaking Acquaintance," investigated the role of the natural world in the major novels of Jane Austen and allowed Whitney to critically study her long-time Jane Austen obsession. She received a graduate teaching assistantship to the University of Tennessee, Knoxville in 2009 where she switched her focus from Jane Austen to children's literature, nineteenth-century British literature, and the study of the novel as a genre. During her time at UT, Whitney has worked as both a teaching assistant to Dr. Amy Billone, as a research assistant to Dr. Urmila Seshagiri, and has served two years as an Assistant Director of the University's award-winning writing center. In 2014 she co-edited a collection of essays on Suzanne Collins' Young Adult dystopian trilogy *The Hunger Games* with her fellow UT colleagues Deidre Garriott and Julie Tyler. She is currently employed by the University of Tennessee, Knoxville in a postdoctoral position as a full time lecturer in the Department of English.