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The Queen in Fantasy: Queen Victoria's Influence on the Portrayal of Woman in Nineteenth-Century British Children's Literature

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"Her Majesty Victoria, by the Grace of God, of the United Kingdom of Great Britain and Ireland Queen, Defender of the Faith, Empress of India"—this formal title encapsulates Queen Victoria's role as monarch, her function as Defender of the Faith,¹ and her position as Empress of India after 1876. It reflects the entirety of Victoria's reign and symbolizes the apogee of the British imperial power. During her reign, the rapid development of the Industrial Revolution and empire expansion made dramatic changes in the country's industry, economy, culture, and mode of life. By the late 19th century, England had become the preeminent global imperial power in the world, with one in four people being a subject of Queen Victoria. As a powerful sovereign of the country and the undisputed matriarch of the royal family—with nine children and forty-two grandchildren—Queen Victoria was regarded as the "Grandmother of Europe." Nevertheless, her titles and roles extended far beyond these conventional designations. Existing within the royal family, a patriarchal state, and religious institutions, Victoria personified multiple identities as queen, wife, mother, grandmother, widow, and even godmother. These personas, while often captured in her portraits, letters, ruling policies, and biographical materials, receive comparatively less scrutiny in connection with the renowned Victorian children's fantasy literature.

Queen Victoria's reign indisputably marked not only a period of flourishing social and cultural transformation in Britain, but also heralded a Golden Age of children's literature. As a product of this epoch, children's literature exhibited a kaleidoscope of themes, reflecting multifaceted social aspects of the era, even the image of Queen Victoria herself. Unlike Elizabethan literary tributes to the Virgin Queen through epics such as *The Faerie Queene*,²

Victorian children's literature portrays the Queen either directly or implicitly through multiple female characters in fantasy worlds. As Eric C. Brown writes, "[T]hose texts that most self-consciously respond to the Queen all were written in her lifetime and fall under the rubric of literary fairy tales [...] deriving from [...] those by such writers as Charles Dickens, [...] Lewis Carroll" (33). It seems that fairy tales enjoy greater creative latitude than realistic works, as fantasies are not constrained by the need for narratives or characterizations to strictly align with reality. By using fantastical narratives, writers of children's literature could challenge social conventions and regulations without risking social sanctions. As a medium capable of both reinforcing and challenging authority, fantasy literature emerged as one of the most potent ways for reflecting and portraying Queen Victoria. Through Victorian children's literature like Charles Kingsley's *The Water-Babies: A Fairy Tale for a Land-Baby* (1863, henceforth *Water-Babies*), Lewis Carroll's *Alice's Adventures in Wonderland* (1865, henceforth *Wonderland*) and *Through the Looking-Glass and What Alice Found There* (1871, henceforth *Looking-Glass*), and Charles Dickens's *The Magic Fishbone* (1868), this thesis will examine Queen Victoria's representations in fantasy stories, to discuss her significant influence on Victorian children's literature, particularly in the shaping of female characters.

The accession of Queen Victoria in 1837 signaled the end of a long line of old Hanoverian kings and marked in a new era of British history—the Victorian Era that named after her. As a youthful and promising female monarch, the 18-year-old Victoria epitomized all the hopes and expectations of the British people for their new leader. On her coronation day in 1838, approximately 400,000 people gathered in London via newly constructed railways to celebrate their new queen. Of the day Victoria wrote in her journal: "the millions of my loyal subjects, who were assembled *in every spot* to witness the Procession. Their good humor and excessive loyalty was beyond everything, and I really cannot say how proud I feel to be the Queen of *such* a Nation" (1: 154, emphasis in original). At this time, "Victoria herself had not yet become a public symbol, nor was it clear she would become one," However, "[h]er accession produced predictable efforts to mythologize her life" (Stein 4). New Queen, New Era, and New Possibilities—for the Victorians of the time, it was like the phrase "Curiouser and Curiouser" (20), as famously articulated in *Wonderland*.

The rise of the new female monarch offered a new role model for Victorian society, while simultaneously challenging the traditional power patterns between men and women,

the rulers and the ruled. This societal metamorphosis ignited the creative faculties of Victorian writers, providing a new character archetype for fantasy literature and subverting the traditional forms of creation. The structure of power in fantasy worlds began to change with it.

In conventional card game hierarchies, the King typically wields supreme authority, with the Queen occupying a subordinate position. However, Carroll's *Wonderland* subverts this paradigm, elevating the Queen of Hearts to a position of unparalleled dominance over the King of Hearts. This power inversion is vividly illustrated in the "The Queen's Croquet-Ground" scene. When the Queen of Hearts interrogates Alice about the gardener, the latter responds with nonchalance, stating, "How should I know? [...] It's no business of mine" (86). The Queen's subsequent annoyed reaction—"Off with her head! Off"—is met with Alice's audacious retort, "Nonsense." Everyone stands in stunned silence, including the Queen herself. Just then, the King of Hearts puts his hand on her arm and timidly says to the Queen, "Consider, my dear: she is only a child" (86). This tableau not only underscores the authority of the Queen of Hearts, but also emphasizes the role of the King of Hearts—an advisor and assistant in time of need. Additionally, in another scene where the King of Hearts is incensed by the Cheshire Cat's insolence and asks the Queen to execute the Cheshire Cat, further illustrating that the King of Hearts has no real power. This mirrors the relationship between Queen Victoria and Prince Albert: as the true ruler of Great Britain, no voice can override hers, not even her husband, Prince Albert. This subversion of traditional roles and power structures reflects the realities of the Victorian era, particularly the unique position of Victoria as a female monarch in a patriarchy state.

As Margaret Homans notes, "She was a queen, a unique role that unites the contradictory realities of public power and womanhood, which historically denotes a lack of public power" (xiii). This uniqueness engendered a complex and paradoxical identity for Victoria. As reflected in the role reversal between her and Albert, this contradictory lies in the fact that she was not only the queen of the nation but also the matriarch of her family, instead of the traditional "Angel in the House." This latter concept, derived from Coventry Patmore's eponymous narrative poem of 1845, delineates the Victorian matrimonial ideal. The phrase "an Angel in the House" subsequently evolved into a pervasive social value that profoundly shaped the Victorian conceptualization of womanhood. This "angelic" paradigm, synony-

mous with a submissive and domesticated feminine ideal, garners widespread approbation and propagation during this era. John Ruskin articulated a similar view in his essay “Of Queen’s Gardens” (1864), positing that the power of “a true wife” resides in her capacity to make the home “a sacred place” (122). Thus, a stark dichotomy emerged: while most women were circumscribed within the confines of the “angelic” domestic realm, Queen Victoria—paradoxically—ascended to the apogee of state power, occupying the role of the state despite her gender. This unprecedented societal paradigm manifested in the form of an extraordinary female figure whose status was higher than anyone even men, and who remained largely immune to criticism even though she placed her family in a lower position. For the Victorians, the first important identity of Victoria was the ruler of Great Britain than an obedient wife and a loving mother of nine children. This stark contradiction underscored the complexities of Victorian society, where the idealization of the obedient, homebound woman coexisted with the reality of a powerful female monarch.

The contradiction between the Queen’s sex and her role as a ruler provided rich material for children’s literature. Although Carroll’s portrayal of an authoritative queen figure in *Wonderland* mirrors the Victorian era’s image, the several other few female characters—such as the Duchess with her lack of ideal motherhood, the Cook with her aggressive ways, and Alice with her most revolutionary features—all deviate markedly from the ideal Victorian standard of womanhood. They, especially Alice, are more representative of the new woman who sought to break away from the “angelic” image of the time. Just as Edith Lazaros Honig points out:

Although the submissive, domesticated “angel” is represented in Victorian fantasy, [...] the truly fine and classic fantasies that represent a Golden Age in children’s literature and have lived on—what we may call the important fantasies—present a very different sort of heroine [...] as assertive, adventurous, independent, and even aggressive as any male hero, breaking the mold of the ideal girl. (69)

These subversive qualities of Alice are particularly evident in the aforementioned scene of “The Queen’s Croquet-Ground.” John Tenniel’s illustration for this scene vividly portrays the antagonistic position between Alice and the Queen of Hearts, accentuating the underlying

conflict and antagonism between them. On a more profound level, these text and visual representations can be interpreted as an ironic allusion to the tension between Queen Victoria and the burgeoning concept of the New Woman.

The 1850s and 1860s witnessed an intensification of discourse surrounding women's rights and societal status. This period saw the emergence of numerous feminist activists in Britain, exemplified by the Langham Place Group led by Barbara Bodichon. This female group founded the *English Women's Journal*, a publication dedicated to advancing women's educational and career prospects while ardently advocating for gender-related legal reforms. These new trends exerted multifaceted influences on society, permeating even within the sphere of children's literature writers who preferred discussing political issues through subtle narrative strategies. Male writers such as Carroll, "whose feminine sensibility was nurtured in a household consisting almost entirely of females" (Honig 71), likewise endeavored to embed subversive feminist messages within their literary and visual arts. Paradoxically, these feminist endeavors failed to garner support from their own sex, Queen Victoria. Although the Queen's very existence as a female monarch inadvertently expanded the discursive space for feminist dialogue, she did not actively promote the "angels" to break free from the traditional constraints, as she herself was a "stubborn adversary of female independence" (Auerbach 120). In letters written in 1852 to her uncle, Leopold I (1790-1865), Queen Victoria repeatedly expressed the view that women were not suited to masculine works like ruling and managing:

(Queen Victoria to the King of the Belgians, 3rd February 1852)

We women are not *made* for governing—and if we are good women, we must *dislike* these masculine occupations; but there are times which force one to take *interest* in them *mal gré bon gré*, and *I* do, of course, *intensely*. (2: 438, emphasis in original)

(Queen Victoria to the King of the Belgians, 17th February 1852)

I am every day more convinced that *we women, if we are* to be *good* women, *feminine* and *amiable* and *domestic*, are *not fitted to reign*; at least it is *contre gré* that they drive themselves to the *work* which it entails. However, this cannot now

be helped, and it is the duty of every one to fulfil all that they are called upon to do, in whatever situation they may be! (2: 444, emphasis in original)

These letters clearly reflect Victoria's confusion about her personal role and her views on the place of women in politics. Although the Queen was aware of her duties as the head of state, she remained convinced that a woman's nature was not compatible with governing and reigning. This dichotomy between her public role and private convictions underscores the inner paradoxes she navigated as a woman in a male-dominated world. And the term "paradox" indeed emerges as one of the most important descriptors of the Queen's image.

In the context of a patriarchal and theocratic society, Victoria's position as sovereign was paradoxically both empowering and constraining. As Brown states, "Victoria helped guide policy for England for nearly sixty-five years, but nevertheless was subject to social policies that inhibited the role of women" (37). Carroll through the opposition between Alice and the Queen of Hearts, illustrated the conflict between the Queen and her gender role. At the same time, through the character of the Queen of Hearts, he also depicted the contradiction between Queen Victoria and the societal system she existed, which was reflected in the image of the Queen of Hearts as "a powerful figure without power" (Knoepflmacher 163).

In *Wonderland*, "off with his/her head" is the most classic and impressive line of the Queen of Hearts, and the only way for the Queen to solve every problem. She can order the execution of anyone whenever she wants because she is the absolute ruler in Wonderland. However, it is noteworthy that no one was actually executed in Wonderland. This narrative device ingeniously parallels the evolution of the British Constitutional Monarchy during Victoria's reign, wherein electoral reforms bolstered the House of Commons while diminishing the power of the monarch and the House of Lords. The sovereign's role effectively retained only the rights of consultation, agitation, and warning. Just as the Queen of Hearts, the image of Queen Victoria as constitution monarch is a reflection of the paradox of being powerful but powerless. Additionally, the transformation of Alice from Lily the Pawn to Queen Alice in *Looking-Glass* also reflects this paradox. While superficially a narrative of empowerment, this transformation is achieved within the established rules of chess. The rules manipulate Alice, just as social constraints lurk behind Queen Victoria. It can be argued that although Carroll's Alice stories subverted the traditional didactic form of creating fantasy literature,

his queens were not released from the constraints of the social system.

Moreover, this paradoxical nature made the image of Queen Victoria far more symbolic than political, with this symbolism largely reflected more in morals and domestic values at that time. As Leonée Ormond writes, “The nineteenth century found in Victoria a Mother Empress who could above all the pattern of all the domestic virtues which sustained the ethics of behavior for the whole of society, irrespective of class or religion” (qtd. in Brown 37). As “central to the ideological and cultural signifying systems of her age” (Homans and Munich 2),³ Victoria’s symbolic role also infiltrated into the Victorian children’s literature.

In *Wonderland*, the Queen’s mantra is always “off with his/her head,” while the Duchess’s is always around “the moral.” The phrase “and the moral of that is—” is reiterated five times by the Duchess (95-96), who endeavors to discipline Alice with a plethora of moral percepts. While discussing the “moral” as a reason for everything:

“Just about as much right,” said the Duchess, “as pigs have to fly and the m—”

But here, to Alice’s great surprise, the Duchess’s voice died away, even in the middle of her favorite word “moral,” and the arm that was liked into hers began to tremble. Alice looked up, and there stood the Queen in front of them, with her arms folded, frowning like a thunderstorm.

“A fine day, your Majesty!” the Duchess began in a low, weak voice.

“Now, I give you fair warning,” shouted the Queen, stamping on the ground as she spoke; “either you or your head must be off, and that in about half no time! Take your voice!”

The Duchess took her voice, and was gone in a moment. (97)

Upon perceiving the Queen of Hearts’ presence, the Duchess trembles and fails to utter her favorite word, “moral.” This scene reflects that the Duchess knows that the Queen of Hearts is the most qualified entity to discourse on morality within *Wonderland*. Therefore, the Duchess dares not make any comments about “moral” in front of the Queen. This episode is a description of the Victorian morality in which Queen Victoria was regarded as the most ideal example of morality—a figure before whom few could presume to expound on matters

of morality.

Compared to Carroll's playful portrayal, Kingsley's *Water-Babies* presents a more detailed and sanctified representation of the Queen as a paragon of morality, further highlighting her symbolic role in societal ethics and rules.

In *Water-Babies*, four adult females play key roles in the protagonist Tom's developmental journey: the mysterious Irish woman, the moral instructors—Mrs. Bedonebyasyoudid and Mrs. Doasyouwouldbedoneby, and the Queen of the Water-World—Mother Carey.⁴ The narrative commences with the Irish woman imparting a cryptic moral admonition to Tom: “Those that wish to be clean, clean they will be; and those that wish to be foul, foul they will be. Remember” (11).⁵ She subsequently disappears into the water and transforms into the Queen of the Water-World. And this advice serves as a leitmotif throughout Tom's journey, continually influencing his choices and development.

In the Water-World, Tom's moral education is guided by two impressive female characters—Mrs. Bedonebyasyoudid and Mrs. Doasyouwouldbedoneby. Their nomenclature is indicative of their function as embodiments of moral “actions and reaction” (Manlove 37). Mrs. Bedonebyasyoudid acts according to mechanical laws and represents the results of the behavior—the principle that all actions, benevolent or malevolent, inevitably return to their originator. On the other hand, Mrs. Doasyouwouldbedoneby symbolizes the ethical imperative to treat others as one would wish to be treated. As stated by Mrs. Bedonebyasyoudid: “she begins where I end, and I begin where she ends” (107), these two figures coexist in “a mirror-relation” (Manlove 37). Manlove points out, “[T]here should logically be a fairy Doasyouwould~~not~~bedoneby as well as her opposite: but as will be seen, Kingsley does not allow that evil has any real existence” (37, emphasis in original). This negation of evil within the narrative framework can be interpreted as a way of Kingsley to idealize or emphasize the representation of Queen Victoria as a moral paradigm in British society. Throughout the novel, Kingsley consistently portrays Queen Victoria in a favorable light, referring to her as the “Good Queen Victoria” (14). Furthermore, Kingsley noted in *Fraser's Magazine* in 1868 that although Queen Victoria had lost some political power, she still held high moral authority and maintained her influence: “the British people are at least following the example of their queen, and that she is, [...] the representative of her subjects (157). It is no doubt that whether in the fantasy world or in the real world, Kingsley has always regarded Queen

Victoria as a symbol of pure morality.

Rather than Carroll's depiction of Queen Victoria as "how short, not to say dumpty, and (with all loyalty be it spoken), how plain she is"⁶ and his somewhat funny depiction of queenly figures, Kingsley, who maintained a close relationship with Queen Victoria and the royal family,⁷ adopted a significantly more reverential approach in his identification with the Queen. Margaret Farrand Thorp writes that Kingsley "was a genuine royalist. He admired the Queen as a pattern wife and mother and a wise administrator but he admired her also as something a little higher than human" (43). This trans-human divinity of mythology is embodied in Mother Carey, the Queen of the Water-World. The end of *Water-Babies* reveals that all of these female characters are, in fact, manifestations of a single entity—Queen Mother Carey. However, Mother Carey's mysterious word to Tom: "Not yet, young things, not yet" (179), indicates that her true identity is more than that, imbuing the entire narrative with an additional layer of mystique. Queen Carey emerges as a unifying symbol of all the female characters, while simultaneously remaining distinct from any individual incarnation. This paradoxical nature parallels Queen Victoria's role in Victorian society, where she represented all women, yet remained ineffably different from any specific individual. As Brown notes, Queen Victoria "was everybody and nobody" (41). Through these female characters, Kingsley shows the symbolic significance of the Queen, and even endows her with an almost sacred symbolic status—a monarch that transcends humanity.

This mythologization is also represented in Dickens's *The Magic Fishbone*, a satirical short fairy tale published in *Holiday Romance* in 1868. The narrative centers on the protagonist, the poor little Princess Alicia, who receives a magic fishbone from a mysterious fairy godmother named Good Fairy Grandmarina. Confronted with the difficulties of caring for her sick mother and younger siblings, Alicia does not settle her problems by relying on the fishbone as her father expected. Instead, she overcomes these difficulties through her own hard works. Through this story, Dickens critiques the oppressive nature of patriarchal society while simultaneously affirming the creativity and imagination of the young. As he wrote in his essay "Frauds on Fairies" (1853) that published in *Household Words*:

[I]n an utilitarian age, of all other times, it is a matter of grave importance that fairy tales should be respected. Our English red tape is too magnificently red even

to be employed in the tying up of such trifles, but everyone who has considered the subject knows full well that a nation without fancy, without some romance, never did, never can, never will, hold a great place under the sun. (qtd. in Zipes xxi)

Dickens' satire of patriarchy is not only evident in the character of Alicia, but is further reinforced through the role of the mysterious fairy godmother, Grandmarina. In this story, the royal family is no longer a symbol of power in the traditional way, instead resembling "a lower middle-class and an aristocratic family" (Brown 42). Moreover, it is not the king who holds the real power in the story, but the mysterious fairy Grandmarina. Her recurring admonitions to King Watkins— "Be good then" and "and don't!"—permeate the story, serving as a leitmotif of moral guidance. This type of characterization inevitably evokes the image of Queen Victoria, who was perceived as the most powerful symbol of authority that transcended male dominance at that time.

Brown argues that the story portrays several possible symbols related to Queen Victoria and the royal family, with "the most significant characteristic, [...] may be the transformation of power from king or prince to Fairy Godmother" (42). This transfer of power also maps the role of Queen Victoria—a female monarch who replaced the traditional authority of male rulers. Through the portrayal of the fairy godmother who brings hope to poor family, Dickens emphasizes that the Queen's symbolism transcends mere values, manifesting profoundly in her role as a spiritual wellspring of hope and solace for the nation.

Queen Victoria's multifaceted persona rendered her unique image readily discernible across various literary works, whether embodied in the Queens in *Alice* stories, the Godmother in *Water-Babies*, or the Fairy Grandmother in *The Magic Fishbone*. For the Victorians of that time, these fantastical queenly figures may have resonated more closely with their impressions of the actual Queen Victoria. In particular, the images of the Queens in *Alice* stories are so strong that some scholars have even suggested in the *Queen Victoria's Alice in Wonderland* (1984), that *Alice* stories were actually written by Queen Victoria herself. The pervasive influence of Queen Victoria's image is further exemplified by the "Queen Victoria Memorial" published by *Punch* in 1901 to commemorate her passing. This tribute depicted her as Mother Carey, under the title "The Water Babies and the Royal Godmother." This

shows that Queen Victoria's image not only held great authority and symbolic significance in reality, but also permeated and shaped the world of literature and culture.

In Carroll's *Wonderland*, the powerful symbolism embodied by the Queen of Hearts alludes to the complex power dynamics Queen Victoria navigated within a patriarchal society. It shows the paradoxical nature of the Queen's figure, who holds symbolic absolute power but is constitutionally limited in reality, reflecting the predicament of being "powerful without power." Kingsley's depiction of God Mother Carey in *Water-Babies* further deifies Queen Victoria as the embodiment of morality, highlighting her symbolic meaning as an idealized model of British society. And Dickens's portrayal of the Fairy Grandmother in *The Magic Fishbone* evokes the deified spiritual symbolism associated with Queen Victoria. Through an analysis of these classic Victorian children's fantasy literatures, it becomes evident that Queen Victoria's multifaceted identity and her symbolic significance in an era characterized by contradictions and transformations are profoundly reflected. Within the realm of children's literature, the Queen is not merely a figurative representation of a ruler, but more of a symbolic influence that permeates gender perceptions, social norms, and power structures of the time.

By incarnating the Queen into various queenly, motherly, and mysterious female characters in fantasy literature, authors of children's literature challenged traditional Victorian definitions of womanhood, presenting novel female attributes such as independence, adventurousness, and authority. These female figures not only mirror Queen Victoria's influence on the portrayal of women in fantasy literature, but reciprocally reinforce her image both in her time and beyond. As an emblematic figure of nineteenth-century and a "tableau vivant" (Brown 35) of children's literature, few figures encapsulate the complexity and diversity of Victorian children's literature as comprehensively as the mysterious Queen Victoria.

Notes

- 1 "Defender of the Faith" is a title granted to the British monarch, originally bestowed upon Henry VIII by Pope Leo X in 1521 in recognition of his support of the Catholic Church against Protestant reformers. Although the title was awarded in response to Henry VIII's

- defense of Catholicism, it was retained by subsequent English and British monarchs even after the English Reformation, reflecting their role as the head of the Church of England. The title signifies the monarch's role in upholding and defending the established faith of the nation.
- 2 *The Faerie Queene* by Edmund Spenser was first published in 1590. It is one of the most significant works of the Elizabethan era, celebrating Queen Elizabeth I and representing her as the titular "Faerie Queene."
 - 3 See Margaret Homans and Adrienne Munich, on Victoria's importance and peculiarities that, "She was a monarch without precedent: neither consort nor king, she baffled expectations throughout her career. Never had England seen a reigning monarch so matrimonially devoted, so excessively maternal (nine children), and then so emphatically widowed. But these peculiarities nonetheless cast their influence over, and were in turn shaped by, the culture of a rapidly changing Britain and its increasingly colonized domain" (2).
 - 4 Similar to Carroll, this portrayal of all-female characters is related to Kingsley's experiences with female figures in his life. "Kingsley's attitude towards sexuality, [...] and his profound devotion to his mother and the other females who nurtured him as a child helped to shape the maternal matrix of *The Water-Babies* (*The Water-Babies* edited by Richard Kelly 25).
 - 5 The following are all quotes from *Water-Babies* as edited by Brian Alderson.
 - 6 By the time Carroll came to Christ Church as an undergraduate in 1851, Queen Victoria was already the famous Visitor and made several journeys to Christ Church before. With the appointment as mathematical lecturer in August 1855, the position, status, and social circle of Carroll have changed. According to *Lewis Carroll: The Man and His Circle*, "during the summer of 1858, Queen Victoria and Prince Albert [...] decide to send the Prince of Wales to Oxford and Christ Church was the chosen college to which he would be attached [...] The prince matriculated on 18 October 1859" (305-06). On 12 December 1860, the Queen visited Oxford, and, on that day, Carroll first met the royal family, including Queen Victoria. Carroll wrote to his family that "I had never seen her so near before, nor on her feet, and was shocked to find how short, not to say dumpty, and (with all loyalty be it spoken), how plain she is. She is exactly like the little-length photograph published of her" (44).
 - 7 Born in the same year as Queen Victoria, Kingsley was appointed as the Canon of Westminster in 1859 and tutor to the Prince of Wales (later King Edward VII) in 1861, maintaining a close relationship with the Queen and the royal family. According to *The Letters of Queen Victoria* edited by George Earle Buckle, the Queen praised Kingsley several times in her letters as an "celebrated author" (1: 232), and "distinguished author, the Reverend Charles Kingsley, [...] His religious views are liberal and enlightened, and he is a personal friend of the Queen. The beloved Prince had also a great regard for him" (1: 519). After Kingsley's death, the Queen wrote in her letter, "a sad loss! [...] He is full of genius and energy, noble

and warm-hearted, devoted, loyal and chivalrous, much attached to me and mine, full of enthusiasm, and most kind and good to the poor" (2: 372).

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