

Recognising the spirituality of the Golliwogg: An analysis of Upton's Golliwogg picture books

Submitted by

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Statement of Sources

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Abstract

The Golliwogg first entered childhood imaginations as a character in the Upton picture book, *The Adventures of Two Dutch Dolls*, 1895. Florence Upton's own childhood toys, an old black doll and five wooden dolls became the inspiration for this first picture book. The success of this picture book led to the creation of other Golliwogg narratives for children from 1895 to 1909. This character became the first black protagonist in English picture books. Golliwogg narratives invited children to enter a world not their own; to identify with new characters and experiences that would awaken their imaginations. Thereby, Upton appeared to instinctively know that the child's imagination could be enriched through picture books - the combination of word and image.

The Golliwogg narratives were published in what has been referred to as the golden age of children's books, the period of the latter half of the nineteenth and the early twentieth century. Upton's contribution to children's literature has been significant, yet she has not been recognised in the same manner as her contemporaries Caldecott, Crane and Greenaway. There is little correct published information about the much loved childhood character, Golliwogg, and his original identity has been misrepresented by subsequent childhood authors. In fact, a tension exists in our contemporary world in relation to the identity of the Golliwogg. These misrepresentations of the Golliwogg have led to him being labelled as a racist and politically incorrect image, due to his original character being caricatured. This change reflects the different social conditions under which many people appropriated the Upton Golliwogg and used his name and image in ways that reflected racism. However, the Upton Golliwogg was a character who brought a new

kind of spiritual presence to childhood literature. Accordingly, the aim of this research was to reclaim the Upton Golliwogg as a spiritual character.

This research study is located within broader research that has examined how spiritual nurturing in children may be addressed through the use of picture books. Spirituality is defined in this research as an individual's relatedness or connectedness to oneself, others, and the world and beyond and this understanding has been applied to and understood as Golliwogg's spirituality. Implicit in this research study was the notion that Golliwogg's spirituality was communicated to children as a way of being in the world.

Rhetorical narrative criticism and a visual analysis of picture books were used to investigate the spiritual qualities of the Golliwogg in the Upton stories. This methodology was also applied to Golliwogg stories by other childhood authors where the image and identity of the Golliwogg was often changed from the original character.

The main findings from this research study identified two themes: freedom and a paradoxical way of being which were, both, further identified as spiritual traits thereby claiming the Golliwogg as a spiritual character. He invited children to embrace all of life's experiences by drawing them into various adventures and creating characters with whom children could identify, thereby providing the potential to nurture their spirituality. His key spiritual qualities of kind-heartedness and imagination were legitimate ways of knowing and being in the world. A further finding from this research study pointed to the potential of picture books being a valuable resource to nurture children's spirituality.

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Chapter One: Recognising the Spirituality of Upton's Golliwogg to Nurture Children's Spirituality

Background

The Golliwogg was a much loved childhood character, created and named by Florence Upton. She introduced Golliwogg in her first illustrated book in 1895, *The Adventures of Two Dutch Dolls* and he was described as the “blackest gnome” (Upton & Upton, 1895, p. 23). Lyttelton (1926), her friend and biographer, writes that when Upton was given her black childhood doll, there was an immediate love affair. “Something about his benign expression fascinated her. ‘He will be my hero,’ she said at once, and in a few minutes his name came to her in a flash, and she announced, ‘I will call him Golliwogg’” (Lyttelton, 1926, pp. 9-10). The naming of the black doll as the Golliwogg is central to this thesis. Upton communicated Golliwogg's identity through the thirteen Golliwogg stories that were written between 1895 and 1909. Arguably, these stories revealed the spiritual qualities of the Golliwogg through word and image. Nurturing children's spirituality through these Golliwogg narratives is the subject of this thesis which argues that there is a need to reclaim the true identity of the Golliwogg. It will show the spiritual characteristics of the Golliwogg through an analysis of Upton's stories. As well, it will show how other childhood authors introduced a Golliwogg into their stories and caricatured the Golliwogg through appearance, name and story. In some of their stories, the Golliwogg's spiritual characteristics were diminished and through this misrepresentation, the Golliwogg became an unlikeable character. My own fascination with the Golliwogg began over thirty years ago and my aim is to reclaim the true identity

of the Golliwogg so that he may, once again, be seen as a much loved childhood character that may nurture children's spirituality.

It is important to state here that this thesis is a study of the original Golliwogg stories which were loved by children at the time they were written and by subsequent generations. It is not about racism. This point needs to be made because of the researcher's experience throughout this study as students and academics have consistently responded negatively to the topic. Their outrage is based on assumptions that the Golliwogg is a symbol of racism. This thesis sets out to examine the stories to show that the author, Upton, used story (word and image) to portray acceptance, inclusivity and equality regardless of difference.

Spirituality

The concept of spirituality is important to this thesis since it is based on the argument that the Golliwogg is a spiritual character. Spirituality has been referred to as an "is-ness for life" (Sinetar, 2000, p. 17). The child is animated with a sense of 'aliveness' or a heightened awareness that has been referred to as inspired thought (Sinetar, 2000, p. 13). Sinetar's (2000) research has shown that this heightened consciousness is related to a perception of unity. This perception relates to the way we see ourselves and others. Nye's (2009) research concurs with Sinetar's understanding of spirituality as a natural capacity for awareness of the sacred quality of life's experiences and an attraction towards being in relation to more than just self. Nye calls this capacity relational consciousness which is understood in terms of connectedness, responding to a call to relate to others, creation and a deeper inner sense of self. Nye's research shows that

children have a more holistic way of seeing things. They are active, open and curious, and have a natural capacity to wonder. A child's emotional life is seen as being as strong as their intellectual life. They do not hide their feelings and are comfortable with the noetic, a feeling of being granted a new understanding. Hay and Nye (2006) suggest that nourishing children's spirituality involves allowing children's imaginations to question, explore and create a personal worldview. This dynamic searching capacity, that all people are born with, seeks to find expression throughout a person's life. It may be perceived as a search for unity or oneness with everything and has been described as a fundamental quality of what it may mean to be human (Adams, Hyde & Woolley, 2008).

Spirituality, as it is applied in this research, is the relatedness or connectedness that a child feels to him/herself, to others, and to the world and beyond. It emphasises the potential of right relationships (self, others, world) to be life-giving and transforming. Spirituality is concerned with the fundamental quality of what it means to be human (O'Murchu, 1997; Zohar & Marshall, 2000). All people are spiritual regardless of whether or not they belong to or practise a particular religious tradition (O'Murchu, 1997). Recent research indicates that children are particularly spiritual (Hay & Nye, 2006; Hart, 2003; Hyde, 2008) and it is this inherent quality that can be nurtured if particular characteristics of children's spirituality are recognised. Children's spirituality has been defined as a natural capacity for awareness of the sacred quality of life's experiences (Nye, 2009). This awareness can be conscious or unconscious and can affect actions, feelings and thoughts (Nye, 2009). In childhood it is "especially about being attracted towards 'being in relation'" (Nye, 2009, p. 6). The concept of children's spirituality as 'relational consciousness' emphasises the children's emerging awareness

of themselves in relation to others, the world and beyond. Nye (2009) writes that children are hungry for a language to address their complex experiences and sense of being.

Contemporary literature emphasises that childhood is important and children are seen as being active participants and co-constructors of meaning (Adams, Hyde & Woolley, 2008). Hay and Nye (2006) challenge educators to nurture and protect this dimension in children's lives.

Recent research by Kendall (1999) and Trousdale (2004) indicate that spiritual development might be addressed through the use of picture books in the classroom. Hart's (2004) research emphasises the importance of questions that help to activate and open life to the sacred for children.

Picture books

It would appear that Florence Upton was ahead of her time. Her truly creative innovation, the Golliwogg, and his co-companions the Dutch dolls created a fantasy world that honoured the child. Upton emphasised the child-centred voice or attitude in her narratives. Important spiritual values, such as sympathy and understanding, reflect the relational dimension of being human and are arguably shown through the cooperation between the different Upton characters. The characters appear to have embraced all of life's experiences, both the 'ups and downs'. It is the researcher's contention that the child's spirituality was nurtured through the stories, including the visual images that Upton painted with an artistic eye to detail, beauty and humour.

A further aspect of this research study is an investigation of picture books as a resource through which children's spirituality may be nurtured. Picture books have the power to evoke various emotional responses. The visual art of the picture book may hold its greatest potential, where the artist creates a symbol to capture feeling, emotion and thought (Keifer, 1995, p. 12). Upton understood the attraction of a good picture book. She knew that a child's imagination could be enhanced and enriched by illustrations which made the pages of a book seem to come to life (Davis, 1992, p. 17). In picture books, spirituality may be shown by how the characters embrace challenges or adversity through the 'downs' as well as the experiences that reflect excitement, delight and the 'ups'.

This research is based on the premise that spirituality is an essential and innate part of every person. Through stories and pictures the child's whole being is engaged.

Methodology

In this research study, Foss' (2004) framework for rhetorical narrative criticism analysis and Gangi's (2004) visual analysis of picture books were applied to the Upton Golliwogg stories. Five of the thirteen narratives were selected as artefacts for this research and were analysed in depth. To provide further supporting analysis regarding the Golliwogg's character, other Upton Golliwogg narratives are also referred to in the research. Rhetorical narrative criticism is a qualitative research approach and its purpose is to make a contribution to rhetorical theory, that is, a tentative answer to a question the researcher poses. Rhetoric is an invitation to understanding. "We offer our perspectives and invite others to enter our worlds so they can understand us and our perspectives better" (Foss, 2004, p. 6). Rhetorical criticism is about becoming more "sophisticated

and discriminating in explaining, investigating and understanding symbols and our response to them” (Foss, 2004, p. 7).

A further aspect of this research study included analysis of subsequent Golliwogg stories by other authors to explore how the original Upton Golliwogg character was changed.

The problem to be investigated

The Golliwogg character, when first introduced by Upton at the turn of the last century, was a much loved character who arguably consistently demonstrated spiritual qualities of kind-heartedness. “Golliwogg became a popular childhood toy, symbolic of innocence...of a child” (Joseph, 2003, p. 4). However, later authors changed the Golliwogg’s character to reflect the naughty or bad toy and, gradually, Golliwoggs got a bad name – often linked to racism and stereotyping. As a result, for the past thirty years or more, it has become politically incorrect to have Golliwoggs in toyshops, or to even speak of Golliwoggs. This researcher experienced much negativity from other lecturers and students each time she presented her research, which reflects this attitude towards the Golliwogg that has developed over the years.

When googling the word Golliwogg, there are many websites that portray the character of the Golliwogg negatively. Some of the websites refer to the Golliwogg as a racist caricature. “The first thing we should say is we don't call them golliwogs anymore; they're gollies ... It's a caricature and a denigration of a whole group of people” (Parkin, 2013, para. 4, para. 8) and “Golliwogg is now persona non grata, a symbol of reviled racist stereotyping” (Dunk, 2009, para. 2).

Indigenous elder Bob Weatherall, chairman of the Centre for Indigenous Cultural Policy, is worried about the Golliwogg's resurgence in Queensland. Mr Weatherall said the dolls were offensive and should be banned (Donaghey, 2012). Other information about the Golliwogg has been incorrect such as:

it cannot be denied though that the Uptons' concept of the Golliwogg depended on the image of the "Nigger minstrel" – the black-faced white man playing the banjo in a funny costume. This in turn leant on a fantasy idea of black people – in America, slaves – with thick lips and white eyes. It is not a comfortable caricature (Howse, 2009, para. 4).

Lyttleton (1926), Upton's biographer and friend, writes that someone gave Florence and her sisters a "nigger doll" (p.9) when they were young. In an interview about the Golliwogg, Upton recalls that he came from an American fair and it pained her to think that she used to play with him by placing him on a flowerpot and throwing balls at his face (Peet, 1950, p. 697). She stated this happened a long time ago before he had a personality (Peet, 1950, p. 697). The black doll existed before the narratives were written but Upton transformed the black doll through her imagination into something else. She named the doll Golliwogg and his identity was communicated through the Upton Golliwogg narratives which led to the black doll being recognised differently. The Golliwogg is portrayed as having a "good heart" (Lyttleton, 1926, p. 12) and a "beautiful personality" (Lyttleton, 1926, p. 12). It is important to know the original stories of the Upton Golliwogg because so much incorrect information has been communicated and perpetuated. Golliwogg has been seen as offensive over the latter half of the twentieth century by many people and not as a childhood spiritual storybook character who was

loved by children. Instead his colour and physical features have dominated the discussion.

A name, like Golliwogg, which started innocently in 1895 now is seen by many as a racially. negative epithet ... The original innocence of the Golliwogg, as a literary image, as a folkloric image, has now been perceived as a racist symbol. (MacGregor, 1992, p. 131).

During the 1970s and 1980s, Golly became a controversial figure as the lovable toy was hijacked by racist people. To many he remained simply a bright cheerful toy, but was labelled by some as the cause of the offence and he was consequently withdrawn from general circulation. (Joseph, 2003, p. 5).

Golliwogg has been seen incorrectly as a symbol of racist stereotyping of a black minstrel, rather than a character that Upton created from her imagination that arguably had spiritual qualities. Whatever it was about the black doll, it obviously had an impact at some deep level on Upton. She created the stories (her mother, Bertha, translated them into verse) and paintings of the Golliwogg for the books which, in turn, had a similar impact on children. Golliwogg was loved for his qualities. His physical appearance did not detract from the spiritual character that came through in the adventures and connectedness he demonstrated with his friends and world. Once Upton created the Golliwogg narratives, the black doll that was her childhood toy was transformed into something else - a spiritual character who crossed all boundaries. This something else has not been addressed.

This research, then, will analyse the Upton Golliwogg narratives in order to discern the spiritual qualities of the Golliwogg through word and image, in order to reclaim the

Golliwogg as a spiritual character and a much loved toy. In order to do this an analysis of the Upton narratives will be situated in the context of childhood and spirituality.

Significance of this study

In recent years, much has been written about emerging problems amongst children relating to social and psychological issues. In response to this situation, there has been an increasing number of professionals who work in health, mental health and education, amongst other disciplines, who have identified spirituality as an element which should receive attention (Adams, Hyde & Woolley, 2008; de Souza, 2005a; Crawford & Rossiter, 2003; Carr-Gregg, 2006; Hasted, 2008; Hyde, 2008; Tacey, 2003). “It is the connectedness that individuals experience that lead them to a discovery of a sense of *self* and *place* within the communities and the wider world, and ultimately, help them to find *meaning* and *purpose* in their lives” (de Souza, 2005b, unpaginated). One response to this situation has been the growth in conferences such as the International Conference on Children’s Spirituality, and journal articles (for instance, the journal – *International Journal of Children’s Spirituality*) and many books have addressed this theme of spirituality, flow and the ‘element’ (Csikszentmihalyi, 2002; Hyde, 2008; O’Murchu, 1995; Robinson, 2009; Tacey, 2000; Wilber, 2004).

Youth spirituality is interested in the search for wholeness, and the spiritual experience is a deeper and more profound experience of life (Tacey, 2003). “When young people are open to the sacred dimension ... [they] are usually focussed on the spiritual possibilities of their experience. They often report ‘peak experiences’ during

trips to rural districts or while on excursions or nature camps, whether held in parks, mountains or beside the sea” (Tacey, 2003, pp. 80-81).

In particular, recent research in the areas of spirituality and education has commented on the importance of recognising wholeness, connectedness, right relationships, belonging and different ways of knowing about the world (Hyde, 2008). The importance of recognising this deep way of learning has also been the focus of de Souza (2009) who writes that educators need to recognise effective learning is a continuous movement between the cognitive, affective and the spiritual dimensions of education. Robinson (2009) highlights three principles that are crucial for human minds to flourish and states that they are contradicted by the current culture of education. He first emphasises the importance of diversity, that human beings are naturally different and diverse and that real education therefore also needs to be broad and diverse. Children prosper when there is a broad curriculum but the current culture of education is about conformity to a narrow curriculum (Robinson, 2009). Second, children are natural learners and education needs to excite the imagination rather than its current emphasis on compliance and standardised testing (Robinson, 2009). The emphasis in education needs to move away from this and on to nurturing curiosity. Finally, education to awakening the powers of the child’s creativity should not be about a culture of standardisation. Education should be seen in terms of an organic human system and should focus on conditions under which humans thrive, not a mechanical system which focuses on what is quantifiable (Robinson, 2009). Robinson’s (2009) research focuses on what enables the human mind to flourish. Diversity, curiosity and creativity can be seen in terms of engaging and connecting to education.

Contemporary spirituality is understood as connectedness, that is, the connectedness the child feels inside and outside his/her own world. If the child is able to experience connectedness in his/her world, there is more potential for the child to experience belonging, self-esteem and a sense of place and purpose (de Souza, 2005a). His/her belonging should also increase the child's resilience and ability to overcome tensions and problems in his/her life. It is within this context that this thesis has significance. This thesis identifies picture books in general as a resource that may be used to nurture children's spirituality and in particular, it identifies the Golliwogg as a spiritual character who can reflect much joy, delight, a sense of freedom and other spiritual traits to the reader. In the same way, other picture book characters may be identified as spiritual models for children and may be used with discretion to nurture children's spiritual qualities.

Limitations and delimitations

Delimitations are choices made by the researcher that describe the boundaries set for the study. The researcher has a particular affinity to the character of the Golliwogg. The chosen methodology of rhetorical narrative criticism (Foss, 2004) affirms that the researcher should choose something that "you really like" (p. 13) and that "you should let your interest in your daily encounters with artifacts guide you" because "you cannot possibly examine all the features of your chosen artifact" (p.12), (the Upton Golliwogg narratives). The researcher acknowledges that this may have affected the choices she made in terms of selecting images and information to portray characters in the Upton narratives in a particular way, that is, those which exemplify connectedness. Further, the

researcher also acknowledges that a different interpretation may be possible with a different analyst. The researcher selected only five of the thirteen Upton Golliwogg narratives, but refers to the other narratives in the analysis. A limitation in the research was the lack of available or reliable information on the Upton Golliwogg or Florence Upton.

Another issue that had implications for this research study was the difficulty in arriving at a common definition of spirituality in the literature. However, for this study, spirituality was understood as relational and expressions of connectedness to self, others, the world and beyond (for instance, see de Souza , H2012b; Hay & Nye, 1998; Hart, 2003).

Further, the discussion was restricted by the fact that there were only a small number of other childhood authors who had portrayed Golliwogg as one of the central characters. Indeed, no generalisability is claimed as a result of the findings of the thesis. Instead, the conclusions remain pertinent to the study of the Golliwogg character. However, the findings of this research study provide guiding principles and offer some insights into how other picture book characters may be identified as spiritual characters who may also be used to nurture children's spirituality.

Summary of the structure of the research study

The structure of this research study starts with this introduction where the topic has been revealed. This is followed by literature studies of the concepts of childhood and spirituality. These areas inform and contextualise the research in relation to children's spirituality. The fourth chapter focuses on the method and methodology utilised in this

research study. The final chapters, five, six, seven and eight present the findings and the discussion of the findings before a concluding chapter identifies the implications of the key findings and points to areas for further research.

Summary

To conclude, this study set out to reclaim the spirituality of the Golliwogg and through the process of analysis, it also points to the potential of picture books as excellent resources to be used to nurture children's spirituality. Rhetorical narrative criticism and picture analysis were selected as the instruments for analysis as they involved engaging and thinking about symbols and words. The Golliwogg's image and actions are explored symbolically to reveal a character who has a kind heart and a vivid imagination. These characteristics are seen as spiritual qualities which enabled the Golliwogg to connect to and experience his world through various adventures. The Upton narratives explore spiritual qualities through the theme of freedom analysed in terms of relation to being in the present moment and embracing fear. The theme of the paradoxical nature of being is explored in the context of living nondualistically. The Golliwogg arguably, captured children's imagination with his being or spirituality. It is a contention that he teaches that the central identity, of who you really are, is how you respond to all of life's challenges.

Chapter Two: The Concept of Childhood and the Role of Books in Defining and Reflecting Views of Childhood

Childhood is a time to be, to seek and make meaning of the world.

Being recognises the significance of the here and now in children's lives. It is about the present and them knowing themselves, building and maintaining relationships with others, engaging with life's joys and complexities, and meeting challenges in everyday life.

The concept of being reminds educators to focus on children in the here and now, and of the importance of children's right to be a child and experience the joys of childhood (Early Years Learning Framework, 2009)

The introductory chapter offered a context for this research study within the research disciplines of spirituality and children's picture books. Florence Upton, the creator of the Golliwogg, knew the attraction of a good picture book. Upton's books suggest that a child's imagination could be enhanced and enriched by illustrations which made the pages of a book seem to come to alive. Children felt a connectedness to Upton's characters and therefore the picture books can be seen as nourishing children's spirituality (Clark, 1974; Bligh, 1946). She had a particular notion of childhood that will be explored in this chapter within a broader context of childhood. Understanding childhood involves understanding that children have a natural capacity for wonder and have a more holistic way of seeing things (Nye, 2009).

Childhood, the invention of adults, reflects adult needs and adult fears quite as much as it signifies the absence of adulthood. In the course of history children have been glorified, patronised, ignored, or held in contempt, depending upon the cultural assumptions of adults (Walther, 1987, p. 64).

The notion of the child denotes an individual embodied being that is not an adult (Gittins, 1998). The boundaries between adult and child vary enormously from the chronological to physical, emotional, mental, social and sexual maturity to legal status or cognitive ability. The child has also been defined as a transient being that is constantly changing, growing and developing (Lee, 2001). The word ‘child’ carries various meanings that could be seen as contradictory. It is seen both as an embodied being and paradoxically as dependent and powerless and whatever other criteria that is being used by the culture to define non-adult (Gittins, 1998). “A division is often drawn between adult ‘human beings’ and child ‘human becomings’ ... As long as adulthood could be treated as a fixed point that everybody understood, childhood could be defined in relation to this certainty” (Lee, 2001, p. 7). Lee (2001) explains that children’s lives in the present are still envisaged primarily as a preparation for the future. For instance, contemporary school curricula are designed to prepare students for the workplace and for their roles as future citizens (Robinson, 2009). “The world is changing faster than ever in history. Our best hope for the future is to develop a new paradigm of human capacity to meet a new era of human existence ... We need to create environments ... where every person is inspired to grow creatively” (Robinson, 2009, p. xiii).

In this research study, the focus is on the late nineteenth century concept of childhood. It is in this century that Florence Upton started writing the *Golliwogg* narratives for children. Paradoxically it was in the nineteenth century that the glorification and diffusion of the Romantic cult of childhood innocence coincided with an unprecedented industrial exploitation of children (Brown, 2008).

The Romantic child of the nineteenth century was recognised for their sacred innocence and their imagination and offered redemption to fallen adulthood (Sandner, 1996). “In Romantic works, the adult moves from teacher to student, from stern moralizing to the undisciplined child to patient listening to the wise instruction of the simple and imaginative child” (Sandner, 1996, Chapter 1, para. 22). Romantic poets of the late nineteenth century envisaged a lost childhood in response to the emergent industrial world (Cunningham, 2005). The child was seen as the ‘other’ for which one yearned (Cunningham, 2005). This yearning may be understood as a reaction to the pressure of the harsh world of experience. Romantic writers and poets saw the child as representing qualities under threat in an increasingly commercial and urban society, qualities such as “autonomy, intimacy with nature and the unmitigated capacity for wonder and joy” (Rovee, n.d.).

Upton captured these romantic childhood qualities in the Golliwogg narratives through the embodiment of ‘being values’ and child-centredness. Her writing expressed delight and passion for life, captured by emotions and feelings, humour, playfulness, wonder and awe, curiosity and a deep connection to nature. The characters that Upton created reveal these spiritual qualities while on their various adventures. Romantic ideas about childhood were seen in the writings of the philosopher Rousseau.

The new contemporary understanding of childhood comes from a sociological perspective (James & Prout, 1990). The term ‘sociology of childhood’ denotes the theoretical understanding of childhood as a shifting social construction. This framework is concerned with children’s socialisation, how they negotiate, share and create culture with adults and each other (Cosaro, 1997). The sociology of childhood perspective is

interested in the present tense, the experience of the now. This perspective views children as already active participants and competent interpreters of their world (James & Prout, 1990). They are able to draw upon complicated resources of language and non-verbal interaction in order to engage in meaningful social interaction (Danby, 1999).

Philosophical concept of childhood

John Locke (1690) observed that our knowledge of the external world comes through our senses. He came to the conclusion that what actually exists must always derive from the experiences of the senses (Magee, 2001). Locke was against the notion of innate ideas and did not view children as inherently sinful or innocent. He believed that the human person was born with a mind as a blank slate, a *tabula rasa*, devoid of any ideas or mental content. All the content of the mind is derived from the data from the sense experiences which later are transformed into complex ideas through reflection and reason (Magee, 2001). An essential element to Locke's philosophical view was his emphasis on the role of experience.

Locke emphasised the improvement of the environment as central to the development of the child (Postman, 1994). He saw children as individuals distinct from adults with their own particular needs, abilities and patterns of development. Locke's view of childhood was to teach the child to gain control of natural impulses through reasoning. Rousseau (1762) reflected on the importance of childhood and his contributions gave rise to the Romantic concept of childhood.

The Romantic concept of childhood

Rousseau (1762) challenged Locke's view that the child was simply an "empty vessel" that imbibes whatever it experiences, rather seeing them as like a "young plant" (Richardson, 1992, cited in Sadler, 1992, p. 122). According to Rousseau, innocence was the essential quality of the child. The child represented an ideal of humanity and was seen as close to nature. Therefore children were to be brought up as naturally as possible. Rousseau celebrated the innate tendencies of the child and felt children should learn from experience, rather than book learning (Archard, 2004).

Rousseau's (1762) contribution to the concept of childhood was a romantic notion that the child was virtuous by nature. There is no "original perversity in the human heart" (Sadler, 1992, p.122). Rousseau believed in the innate purity of the child. He believed that children had an intuitive notion of morality, of what was right or wrong. He viewed childhood as an interactive product of the child's own impulses and their environmental demands. He saw childhood as natural and worthwhile, not as a means to achieve a certain outcome. Rousseau saw the child actively engaging with the world and added that this relationship was bi-directional. Just as the world influences the child and changes the child, so in turn the child would contribute to changing the outside world.

Rousseau's views about childhood were drawn from the following ideas:

- Children were different from adults, not simply incomplete adults, and should be valued and understood for who they were;
- Children were neither moral nor immoral. This was something that developed later as a consequence of societal development; and

- Children take actively from the environment whatever is suitable for them at that time.

Rousseau's vision of the child has been described in terms of a Romantic vision. The Romantic concept of the child prefers the unique individual to the average person. The child's individuality in terms of their feelings, emotions and imagination is emphasised and nurtured and it is apparent from Upton's stories that it is this Romantic concept of childhood that inspired her creations.

Rousseau's (1762) romantic view of childhood emphasised that children were different from adults and had their own capacities and ways of thinking. The Romantics emerged as a reaction against neoclassicism, the age preceding the Romantic movement which emphasised reason and logic. The Romantic poets put the child on a pedestal above the adults, as the child represented the essence of Romanticism. The child was spontaneous and embodied 'being values' such as joy, beauty, inventiveness and humour (Sinetar, 2000). The Romantic writers understood the authenticity or wisdom in children and envisioned concepts of freedom, individuality and innocence from a state of awareness, being alive with love (Sinetar, 2000).

There are several characteristics that are key to an understanding of the Romantic movement such as:

- the emphasis on the innate goodness of the individual;
- the importance of experience as seen by reference to the senses, feelings and emotions;
- the love of Nature;
- the celebration of the individual;

- the importance of the imagination; and
- the fascination with exoticism and the supernatural (Sandner, 1996, see Table 1).

These have relevance when analysing Upton's Golliwogg stories.

Table 1

Characteristics of Romanticism

Goodness of the individual	The Romantics believed in the natural goodness of humans which is hindered by urban life.
Strong sense, emotions and feelings	Strong emotions as an authentic source of the aesthetic experience. Knowledge is gained through intuition rather than deduction.
Love of nature	Romantics stressed their awe of nature in art and language and the experience of sublimity through a connection with nature.
Celebration of the individual	Romantics often elevated the achievements of the heroic individual outcast and the misunderstood.
Importance of the imagination	Romantics legitimised the individual's imagination as a critical authority.
Exoticism	Romantics emphasised their love of the exotic such as in artistic works of far off, mysterious locations.
Supernatural	The Romantics had a fascination and a belief in the supernatural and the mysterious.

The focus on the individual self and the importance of emotions manifested itself in nineteenth century literature in the form of the Romantic hero (Reed, 1975). The Romantic hero is a literary archetype that embodied enlarged spiritual awareness and perception of the natural and social worlds. This hero possessed an understanding of his/her inner-self or inner-world (Norman, 2004). The Romantic hero revealed the importance of experiences through emotions, intuition and feelings. S/he was usually a character of unusually deep perception and feeling, and whose perceptions revealed or challenged a flawed or corrupt world (Williams, 2004). The characteristics of spiritual awareness and the ability to be deep in thought will be discussed in Chapter 5 in relation to the character of the Golliwogg. The Upton Golliwogg may be seen as a Romantic hero in children's literature. He and his friends show the importance of experiencing the world as seen in the different adventures. The Golliwogg also arguably challenged the reader to be affected and moved by what is happening in the world, seen by the compassion and empathy that is shown to each other and to the natural world.

The Romantic movement emphasised the importance of the aesthetic as a spiritual quality in the lives of all people. It is through the love of the beautiful that the imagination is stirred and awakened to be in the present moment. The Romantics were curious about the exotic, the unfamiliar and the mysterious. It is the pursuit of the unknown, the invisible as seen and unseen through nature, that is the interest of the Romantic poets.

This idea of childhood was embraced by Florence Upton when she wrote for Victorian children. She viewed children as close to nature and a lot of the Golliwogg's adventures were outside the toy shop where he and his friends engaged with nature, such

as in *The Golliwogg's Bicycle Club* and *The Golliwogg's Sea-Side Adventures*. These different contexts of the Golliwogg narratives take children to unknown places and experiences, such as the African jungle, where the toy friends show feelings and emotions, sometimes negative, such as fear and disconnectedness. By introducing these negative emotions, which reflect a dissatisfaction or disconnection with life, Upton appeared to be dealing with the dark side of spirituality where those aspects of an individual's relationality or connectedness which do not nurture his/her spirituality may impede his/her progress towards human flourishing (de Souza, 2012b).

It is an interesting feature of Upton's work that she included many instances in her narratives where she addressed this dark side of spirituality. The darker aspects can be observed through the adventures where relationships did not go as expected as a result of accidents, mishaps and unexpected encounters. Some of these experiences which may be associated with feelings of disconnection include: fear, feelings of loss and being lost, unhappiness and despair. These words reflect a state where the growth of the individual's spiritual self in terms of connectedness is being impeded (de Souza, 2012b).

Upton seemed to recognise that children's stories needed to reflect their real life experiences and introduced some of these negative experiences into her stories. She was able to model appropriate action and behaviour to cope with the 'down' experiences thereby highlighting the importance of embracing this darker side of spirituality. This is a departure from the Romantic view of childhood where hard, dry and empty times were ignored (Nye, 2009). One example is in *The Golliwogg's Air-Ship*, where Midget, one of the dolls, finds herself stranded, and cries out,

“O, Golliwogg!” she called aloud,

“Come save poor, tiny me!” (Upton & Upton, 1902, p. 34).

Another instance occurs when the Golliwogg finds himself separated from his friends and experiences aloneness in *The Golliwogg’s Desert Island*:

Alone upon the ocean dark

So dark I cannot see (Upton & Upton, 1906, p. 13)

Yet again, darkness in the form of despair is also experienced by the Golliwogg in *The Golliwogg’s “Auto-Go-Cart”* narrative.

Prone Golliwogg to despair lay,

For heart and hope had fled,

He did not wish to live, because

He thought the rest were dead. (Upton & Upton, 1901, p. 60)

The concept of darkness as the shadow side of spirituality will be explored further in the spirituality chapter of this research but it is pertinent to note that Upton expresses the importance of embracing both sides of spirituality in childhood. She writes:

In life we have our “ups” and “downs”

These dolls enjoyed the same ... (Upton & Upton, 1895, p. 60)

Like the Romantics, Upton’s narratives were dissatisfied and frustrated with the current order of reality. Her commentary about social reality was in terms of the juxtapositioning of opposites. The union of opposites shows that we must take beauty with ugliness or the ups with the downs, that is, that all of life needs to be embraced. In the Golliwogg narratives, Upton often it is argued, explores different ways of being in

the world through such concepts as the fear of Otherness and the paradoxical nature of being.

The Romantics were interested in mystery. This has been expressed as the renaissance of wonder or the re-awakening of interest in the supernatural. There was a world of the unseen behind and above the world of the senses. This aspect may be seen when Upton creates for the child a world filled with magic and mystery which results in a new childhood character, the Golliwogg, whose kindness captivated children's hearts. Upton's stories suggest that she had this understanding of childhood where children are open and curious and have a more holistic way of seeing things. Their perception has a more mystical element (Nye, 2009).

The appeal to spiritual qualities such as kindness was explored by the Romantics through fantasy and new possibilities (Sandner, 1996). These new works of fantasy originated from two main sources - a renewed interest in the traditional fairy or folk tale and the German Romantic fairy tales (Sandner, 1996). In England, interest in traditional fairy tales revived after the appearance of *Kinder und Hausmarchen* (Children's and Household Tales) by the Brothers Grimm, translated from 1823-1826. The Grimm's collection consisted of mainly Germanic tales but also included French tales. They contained stories about witches, trolls, goblins, dark forests and wolves. The original tales were dark and did not attempt to avoid frightening the listener. Some tales were explicit and rewritten by one of the brothers to reflect what was considered appropriate for their time. Many English translations exist, but most of these are attempts to make the stories harmless entertainment for children, such as *Snow White and the Seven Dwarves* ("Gimms", n.d.).

George Cruikshank (1792-1878) was regarded as the most brilliant English book illustrator of his period (Carpenter & Prichard, 1984). He was the first English artist to combine imagination with humour and fine drawing and brought a light-heartedness to children's picture books. Grimm's fairy tales may be seen as the first picture book for children in a modern sense. Apart from Grimm's fairy tales, illustrated books had become a feature of Victorian times and it is possible that Upton's drawings, which included humour and imagination, were influenced by these picture books, such as those with illustrations by Cruikshank, that she had viewed during her own childhood and in later years.

The picture book

The intended audience of picture books is by definition inexperienced - in need of learning how to think about their world, how to see and understand themselves and others. Consequently, picture books are a significant means by which we integrate young people into the ideology of our culture (Nodelman, 1999, p. 73).

Picture book writers did more than redefine the concept of childhood. It was through their imaginative and innovative interplay of word and image that childhood rose to the prominence it continues to hold in Western cultural tradition (Lewis, 2001). A picture book is a unique art object that is more than the sum of its parts. It must be experienced as a 'visual/image entity' if its potential values are to be realised (Marantz, 1977). Children are seen as meaning makers who are actively engaged with their environment (Halliday, 1975). The reader co-constructs meaning with the author and there is an interactive connection to the story. Readers look for connections between words and

pictures and there is the shift of attention between text and image. Readers also look for information that may not be present in text but is included in images.

Picture books engage the imagination. With picture books, the reader needs to interpret the images and this enhances the story so as to provide an experience for the reader that is potentially transformative. The story of the picture book is created in the mind of the reader where the image and text meet and the picture book may be seen as a book that tells the story predominantly through the interdependence of pictures and words. Because word and image are so closely intertwined in the picture book, it is often, though not always, the case that the best picture books are written and illustrated by the same person (Salisbury, 2004). We see this success in the Golliwogg narratives that were illustrated and written by Florence Upton. Florence Upton painted a series of water colours of the Golliwogg and his companions and wrote out their adventures in prose. Her mother, Bertha, converted the stories into rhymes (Lewis Hind, 1923, p. 142). While there has been confusion as to the authorship of the Upton narratives due to the fact that Bertha's name has been included on the front covers of all the Upton narratives, with the words "verses by Bertha Upton", it was Florence Upton who created the stories.

"Perhaps the most important influence of Upton's work ... comes from the 'voice' or attitude she employs" (Davis, 1992, p. 19). Upton spoke to the modern child (Beare, 2002). Her narratives did not talk down to the child and the toys (characters) were given a freedom to experience the world without interference from adults. Upton was recognised as an artist in her own time and created illustrations in new and interesting ways. She showed the toys from different perspectives such as disappearing off the edge of the page and facing away from the reader. In a letter to her publisher she wrote: "I

have decided to do marginals as there are so many interesting things I cannot get into the large pictures” (Upton, cited in Longman 11, 72, pp. 450-451). She made good use of white space and did not fill the pages with extraneous backgrounds. Her use of bold lines and colour was symbolic of the importance of drawing the reader’s attention to focus on what really mattered and not to scatter their attention all over the page.

When asked how she worked as an illustrator, Upton answered,

I haven’t any particular method except that one very simple, and yet often neglected, one of reading thoroughly the matter to be illustrated. I do not think there can be any kind of success in illustrating unless the whole heart and soul are thrown into the work. Too often the illustrations are absolutely apart from the text (Beare, 2002, p. 113).

Florence Upton projected a child-like voice into picture books. A child-like voice has been described as fresh, direct, imaginative and a voice that has a love of the symbolic (Mahony, Latimer & Folmsbee, 1947). She is remembered for this gift, and especially for her imagination that has delighted many generations of children. Her tombstone reads: “She possessed also a gift of Fantasy and created the character of the Golliwogg to the unfading delight of generations of children” (Hockenberry, 1998, p. 153).

Her Golliwogg character became a new addition to the childhood nursery. “For the first time in the history of children’s literature, a storybook character was reproduced as a doll” (Davis, 1992, p. 23). Children of every class “rejoiced” in the possession of their own Golliwogg and waited anxiously for the Christmas season when the next Golliwogg adventure would be released (Davis, 1992). The Upton Golliwogg narratives were also

the first English picture books with a black protagonist (Olson, 2000, p. 73). The popularity of the Golliwogg when seen in the context of Upton's time suggests that he had something significant to say to thinking adults as well as to children. Olson (2000) notes that the Golliwogg embodied the "spirit of the age" (Olson, 2000, p. 73):

In our urge to puzzle over or censure the series it is easy to forget that the [Upton narratives] were always very odd. Lively, sweet, and funny, they are a great contribution to the grotesque in children's literature, a particularly strong nineteenth-century strain that includes elements of the Alice book as well as many other English and German classics (Olson, 2013, p. 22).

The period during the latter half of the nineteenth century and early twentieth century was known as the golden age of children's books (Salisbury & Styles, 2012). In this age developments in printing technology came together with the changing attitudes to childhood and the emergence of artists (Salisbury & Styles, 2012).

Sir John Tenniel's drawings for Lewis Carroll's *Alice's Adventures in Wonderland* (MacMillan, 1865) perhaps heralded this new age. They brought a new kind of presence on the page; the image played a key role in the experience of the book and, subsequently, became definitive to our reading of it (Salisbury & Styles, 2012, p. 18)

Maria Nikolajeva and Carole Scott (2001) agree that picture books are a unique art form that combines these two levels of communications. Pictures are seen as iconic signs, nonlinear, and so we see them instantaneously. We may focus on different parts of an image for different time periods, but the image/s are presented all at once. The function of words (conventional signs) is mainly to narrate. Words are presented in a

linear progression – usually from left to right and down the page. When you combine both text and image, as in the picture book, it creates unlimited possibilities for interaction between word and image. The polysemic nature of picture books allows children to revisit afresh and make meaning in the light of new experiences that they have had in life. Picture books, being multi-layered books, have new things to think about and new things to appreciate when the reader chooses to read them. “The books ‘grow with the children’” (Waterland, 1992, p. 164). This idea is explained in terms of a hermeneutic circle by Nikolajeva and Scott (2001) who present a model for reading a picture book and explain that when you read a picture book, your hermeneutic analysis starts as a whole then you proceed to look at the details and then go back to the whole with a better understanding. This process is repeated in an eternal circle called the ‘hermeneutic circle’. The picture book is not simply the interplay between image and text but also the whole is seen as greater than the sum of its constituent parts. As readers go back and forth between image and word they “transmediate” or transfer understandings between the two systems of meaning presented. This transfer enables the reader to construct a deeper sense of the story than if only one system was used in the storytelling.

Whichever we start with, the verbal or the visual, it creates expectations for the other, which in turn provides new experiences and new expectations. The reader turns from the verbal to visual and back again in an expanding concatenation of understanding. Each new rereading of either words or pictures creates better prerequisites for an adequate interpretation of the whole. Presumably children know this by intuition when they demand that the same book be read aloud to

them over and over again. Actually, they do not read the same book; they go more and more deeply into its meaning' (Nikolajeva & Scott, 2001, p. 2).

Adults have often been unaware of their place in the hermeneutic circle when reading with children in the same way that they often ignore the whole, and so they see illustrations as mere decoration. They do not see that the words and images interact dynamically and provide 'textual gaps' which the reader or viewer can fill in with their previous experience, knowledge or expectations. This interactive dimension provides infinite possibilities for the word-image interaction. The picture book provides the reader with an opportunity for personal, emotional and spiritual development (Kendall, 1999). Each child comes to the text with their own range of life experiences. What the reader brings to the text affects the meaning the reader will make of the text (Trousdale, 2004). "The disparity between the reader's 'horizons of expectations' and encounter with a new text can bring a 'change of horizons' ... through raising newly articulated experiences to the level of consciousness" (Jauss, 1982, p. 23). Upton provided children with the opportunity to engage in this active process of meaning making.

The search for meaning through picture books enables children to explore their ordinary, everyday experiences in a safe environment. The stories within the child have the power to awake and evoke emotional, intellectual and spiritual responses.

Nye's (2009) research identifies the following spiritual qualities: holistic and mystical; active, discovering and noetic; open and curious; emotions; knowledge and mystery; and thoughts and feelings as a useful framework for understanding childhood. The table below explains Nye's childhood spiritual qualities.

Table 2

Childhood spiritual qualities according to Nye (2009)

Holistic Mystical	Children have a holistic way of seeing, less analytical. Their perception has more of a mystical quality.
Active Discovering Noetic	Children are discovering new things daily. They are comfortable with the noetic, which is about a feeling of being granted a new understanding.
Open Curious	Children are open and curious, they have a capacity for wonder.
Emotions	Children’s emotional life is at least as strong as their intellectual life. They don’t hide their feelings.
Knowledge Mystery	Children lack knowledge about many things. Mystery is a friend in childhood.
Thoughts and Feelings	Children accept that their words are not adequate to describe their thoughts and feelings.

The Golliwogg stories suggest that these characteristics of childhood were understood by Upton. She understood ordinary childhood experiences had the potential for being spiritually arousing. Upton acknowledged that the Golliwogg had a kind heart (Lyttelton, 1926). Kindness may be seen as a spiritual characteristic. O’Donohue (2007) describes the characteristics of kindness.

When someone is kind to you, you feel understood and seen. There is no judgement or harsh perception directed towards you. Kindness has gracious eyes;

it is not small-minded or competitive; it wants nothing back for itself. Kindness strikes a resonance with depths of your own heart; it also suggests that your vulnerability though somehow exposed is not taken advantage of; rather, it has become an occasion of dignity and empathy (O'Donohue, 2007, pp198-199)

Upton's narratives included characters that showed a variety of emotions, such as joy, fear, hope and kindness. The characters displayed an openness to discover new lands, customs and technologies. As well, her picture books displayed characteristics such as simplicity, an uncluttered space, bold images, marginal images and different perspectives that include images disappearing and relating to events that were happening in Upton's world, such as an illustration of Roosevelt in the jungle adventure.

Arguably, then, these characteristics of Upton's picture books could have the potential to nurture children's spirituality in the way they allowed the narratives to create multiple meanings, slowing down the reader and creating a transformative experience for the reader.

Multiple meanings are evident in picture books. The interplay of images and words may be polyphonic, producing multiple meanings and voices (Green, 2001). The picture book is unique in that both the written and visual text has a 'voice' and it is from the interplay between these 'voices' that something emerges that is described as polyphonic. The polyphonic, or many voices, quality has the potential to create many meanings and truths.

Picture books are multilayered texts resonating with references to other texts.

When children first meet picture books they may only be able to hear some of the 'many voices' ... The inexperienced reader may not be able to recognize some of the languages spoken in the rich combination of picture, border, words, space and layout ... Revisiting picture books means entering more conversations, recognizing languages which were indistinguishable on the first entering of the text (Bearne & Watson, 2000, p. 123).

Picture books touch and transmit truth. Green (2001) defines the spirituality in picture books as connectedness. This connectedness is seen in relation to people, the environment and the universe. Spirituality is also seen in terms of a yearning, a longing within each of us to make a connection with a higher realm of another dimension. This sense of connection, of spirituality, was offered in the Upton Golliwogg narratives. They provide a vehicle of transporting the reader into another way of being. This different way of being will be explored in this thesis in terms of the spiritual qualities of freedom and the paradoxical nature of being.

Picture books hold many possibilities in the ways in which spirituality may be nurtured. First, they authenticate the ordinariness of life such as the ups and downs, the struggles and joys. Secondly, picture books engage us to reflect on our own story; they challenge us to reflect in a deeper sense about who we are and they lead us to sense the sacred in ourselves. Nodelman (1992, p.153) highlights the unique dynamics offered in the picture book:

A picture book contains at least three stories: the one told by the words, the one implied by the pictures, and the one that results from the combination of the two.

Nodelman (1992) comments that one of the picture book's key features is that the pictures stop events. This pause or stopping nurtures the child's spirituality, to be in the present moment.

Picture books slow down the reader. Their mere presence changes the texts they accompany their intrusiveness has a strong effect on the narrative even apart from their subject or their mood ... they demand that we pause before we go on to the words on the next page (Nodelman, 1988, p. 248).

This stillness or pausing allows reflection to be part of the experience. Trousdale (2004) refers to this interplay as black and white fire.

The black fire is seen in the form of the printed ... words on the page ... the white fire is found in the spaces between and around the black. The black fire is fixed for all time; the white fire is forever kindled by fresh encounters between changing times and unchanging words ... the endless potential for the fresh interpretation of that object (Pitzele, 1998, pp. 23-24).

The white fire may also be interpreted in terms of spaces for personal engagement such as imaginative leaps of understanding. White spaces may allow for pausing. It allows what Shea (1978) suggests as a retelling of the story so that it connects or resonates with the reader's experiences. The Upton narratives enabled this slowing down and invited children to creatively explore the story. The reader encountered both the known - the new technologies of the era, such as the bicycle - and the unknown - in terms of people, places and possibilities of being. Stillness also helps to facilitate a new way of knowing by allowing the rational mind to find a quiet and a more intuitive way of

knowing to surface. By silencing or stilling the mind we allow ourselves to be ‘filled’ with a new story and allow mystery to unfold.

Lewis (2001, p. xiii) states that although books have always included illustrations, the picture book writers did more than redefine the concept of childhood. Picture books challenged the pre-Victorian view that childhood was merely a period of time before adulthood. The literature for children in pre-Victorian times was not prolific in quantity of themes or numbers of books published. Picture books began exploring new ways of thinking about childhood. They confronted views that children’s literature primarily was about preparing children for adulthood or death (Sanford, 2002). The themes and ideas began to change, they no longer focused exclusively on scenes of religious piety that included prayers and ideas of heaven but they also began to go beyond ideas of etiquette and moralising the child to promoting the importance of being a cooperative member of the adult world.

Children’s picture books were now being printed in larger quantities and also various technological advances led to a variety of printing formats. There was a paradigm shift in the mentality of the populace with regard to the purpose of books for children and a broader and more holistic concept of childhood encompassed the education of the child. The picture book had the potential to deeply engage the child in the world that it had created. The magical and fantastic worlds created new possibilities for the child in the way they related to the characters. If the reader is able to relate to the central character/s in the story, there is a possibility of experiencing new ways of connecting to being in the world.

Picture books may have transformative qualities. Bringing objects to life is a technique children's writers employ to explore the nature of childhood (Nodelman, 1996 p. 152). Living dolls and toys can be read as "metaphoric representations of children". Kuznets (cited in Nodelman, 1996, p.153) comments on the possibility that toy characters embody human anxiety about what it means to be 'real'. Hunt (2001) affirms the importance of toys and comments that the Golliwogg was the first of a group of creations around the end of the nineteenth century together with the teddy bear, Peter Rabbit and Peter Pan that became an integral part of the twentieth century childhood.

Picture books enabled the child to experience a sapiential insight, a taste of something beyond the surface to a deeper connection to self and the outside world and beyond. Stories invite children to enter a world not their own, vicariously identifying with the story's character and their situations, thus stimulating the emotions, the imagination, cognitive powers and moral reasoning. Such books may resonate with children's own spiritual experiences or encourage them to think beyond their experiences (Trousdale, 2004, p. 185). This approach that resonates with life's experiences has been described as relational teaching (Moore, 1998).

Sharing stories "ground[s] people to their heritage and give[s] expression to their present situation" (Moore, 1998, p. 131). Narrative teaching may give meaning to abstract concepts which may allow people to see the parts in relation to the whole, thereby gaining perspective on the individual parts. Such teaching may allow the individual to ask and reflect upon spiritual questions. This way of knowing was also recorded in the form of the folk-tale genre in the nineteenth century. The fairy tale is a

type of folk tale that was one of the most influential genres and found new importance in the last half of the nineteenth century (Huck & Kuhn, 1968; Swann Jones, 2002).

The essential elements of the fairy tale

Since fairy tales were originally a product of oral tradition, they date before recorded history. The importance of folklore in a literate society is often underestimated and not well understood (Swann Jones, 2002). Folklore includes all forms of cultural learning passed on by word of mouth or personal example in any group. Swann Jones (2002) emphasises that folklore flourishes in pre-industrial, industrial and post-industrial societies. During the second industrial revolution, the time that Upton was writing, middle-class children and their parents created a ready-made consumer market. Children's books, toys, magazines, songs and clothes were marketed as a symbol of progress. Books (in the form of the Upton Golliwogg narratives) and toys (in the form of the Golliwogg and Dutch Peg Dolls) will be discussed later as important symbols that recontextualised the concept of childhood. The Golliwogg narratives have qualities of a folk tale as they are entertaining narratives that use "common, ordinary people" (in Upton's case - common dolls) as protagonists to reveal the desires and foibles of ourselves, our human nature (Swann Jones, 2002, p. 8). The Golliwogg adventures speak directly to the children's experience, such as their spontaneity to life and their capacity for creativity. The narratives also pose questions about fear and the "down" experiences of life as seen in the different falls and situations of adversity. Swann Jones (2002, p. 8) provides a framework to understand the relationship of fairy tales to other folk narratives as shown in Table 3.

Table 3

Framework for understanding relationship of fairy tales to other folk narratives

Folk Narratives	
Myths - etiological narratives employing immortal protagonists	
Legends - quasi-historical narratives employing extraordinary protagonists	
Folktales - quotidian narratives employing ordinary protagonists	
A.	Fables - didactic or moralistic tales
B.	Jokes - humorous tales
C.	Novellas - romantic tales
D.	Fairy Tales - magical tales

Upton's narratives have some of the attributes of the fairy tale genre. Swann Jones (2002) stresses an important distinction between the fairy tale and other genres of the folk tale. Fairy tales depict "magical or marvellous events or phenomena as a valid part of human experience" (Swann Jones, 2002, p. 9). The function or meaning of fairy tales is related to addressing issues of everyday life. Fairy tales use the "poetic and exaggerated symbolism of fantasy to represent the deep-seated feelings of ordinary individuals in facing the typical challenges of life" (Swann Jones, 2002, p. 11). Upton employs poetry so that symbolically the Golliwogg might enable children to give expression to unconscious fears and desires. Part of the charm of the Upton narratives is that it provides a safe world for children to tap into and give vent to hidden and sometimes volatile sources of emotional energy. The transformative power of fairy tales is not only to build a childhood world of the imagination but also to construct the adult world of reality (Tatar, 2002).

Fairy tales become part of our thinking and our expressions and help to shape our lives (Rackham, 1933). Our deepest fears and desires enter the folkloric 'bloodstream' and remain in it through the stories that find favour with the listener or reader.

Bettelheim (1976) explains that the fairy tale takes existential anxieties and dilemmas seriously. It addresses deep inner conflicts such as the need to be loved, the fear that one is worthless, the love of life and the fear of death. The fairy tale entertains and enriches the child's spiritual development. It offers meaning on many different levels, depending on the child's interests and needs of the moment (Bettelheim, 1976). The fairy tale is therapeutic as it enables an association between the unconscious and conscious. When consciousness opens we notice things that we did not sense before (Hart, 2003).

Children's openness often allows them to peer into a multidimensional world - the invisible. Hart (2003) describes these moments as spiritual as they wake us up and expand our understanding of who we are and our place in the universe. The spiritual concept of childhood integrates the child in a multidimensional, sacred universe. Spirituality of children is seen as a natural sensitivity and openness that allows them to hear inner wisdom (Hart, 2003). This wisdom is a way of knowing and being that emerges through an opening of the heart and mind. Books and toys have been childhood symbols that open the child's heart and mind to the spiritual dimension of their lives.

Books

The printing press led to the easy accessibility of reading materials such as fairy tales. This also intensified the concept of self and the idea that each individual is

important. This new educational perception was different from the amusement perception, and created for the first time the need for children's books.

Townsend (1977, p.17) puts this succinctly: "Before there could be children's books, there had to be children". Once this new understanding of childhood emerged into societal consciousness, a new demand appeared for children's books. Children were until then 'educated' under apprenticeship systems and did not 'need' books. A new paradigm in thinking emerged that children required a formal type of education. Shavit (1995) comments that this new educational system both legitimised and created certain texts and norms for children. There were few books produced specifically for children prior to the seventeenth century. Shavit (1995) suggests that if children could read, the literature that was available was mainly the ABCs and books about manners that were seen as specifically for children, and even these types of books were not in abundant supply. The didactic nature of the texts was to teach children behaviour appropriate to their status in society. The main goal of children's books was to teach a child how to read so that they could read mainly for "religious purposes and in accordance with certain religious-educational doctrine" (Shavit, 1995, p. 30). Children of nobility, then bourgeoisie and, later, the poor were taught to read. The emphasis on this skill was so that children could read the Scriptures by themselves. The boundaries between adult and children's literature was still blurred. It took another one hundred and fifty years before a new cultural consciousness emerged that set distinctions between children's and adult texts.

Shavit (1995) emphasised that this new thinking about children and childhood brought with it a new demand for children's books. The demand for these books could not yet be supplied. Even though the printing press was invented in the mid fifteenth

century, it took most of the sixteenth century for the consolidation of this new industry. There was a 'vacuum' created in the system and this was filled by the 'nonofficial' adult literature of the time called chapbooks. A chapbook was a small book or pamphlet containing poems, ballads, stories or religious tracts. The chapbooks also contained jokes and tales from folklore. Ashton (cited in Shavit, 1995, p. 30) comments that children found these chapbooks very appealing:

Quietly creeping into the system, chapbooks largely bore the function of reading material for children. They continued to do so unnoticed for quite a long time, until the notion of children's reading became preponderant in societal consciousnesses (Darling, 1968, cited in Shavit, 1995, p. 31).

Books and toys have been and continue to be central to the experience of children. The nineteenth century brought about many changes due to the Industrial Revolution. There was an emphasis upon individualism, freedom and enlightenment for all people. In the last decades of the nineteenth century, teaching children through objects in nature was emphasised. The child was seen as the centre of the school curriculum and their interests were significant and needed to be acknowledged (Huck & Kuhn, 1968). The emphasis upon individual rights and freedom for all created a climate where children were considered as individuals with unique rights, including the recognition of play as an acceptable part of a child's life. There was awareness that children enjoyed humour and this enjoyment led naturally to the development of fantasy. Charles Kingsley's story of Tom's adventures with the sea creatures in *The Water Babies* (1863) represents the beginning of modern fantasy. Other well-known fantasies that were published at the end of the nineteenth century and early twentieth century include *Alice's Adventures in*

Wonderland (1865), *The Adventures of Pinocchio* (1892), *The Story of Little Black Sambo* (1899), *Peter Pan* (1911), *The Wind in the Willows* (1908), *The Wonderful Wizard of Oz* (1900) and *The Tale of Peter Rabbit* (1902). Books of humour and fantasy also may have reflected the need to escape from inner tensions and conflicts, such as fear.

The Golliwogg narratives, it is argued, provided a new story to speak to the heart of the child, the place that can embrace the shadows caused by fear. At the time of writing the Upton narratives, rapid change was occurring due to the Industrial Revolution and children may have experienced fear in various manifestations such as fear of the unknown, of rapid changes, of chaos, reflections of deep insecurities, of death. Upton's Golliwogg presents a paradoxical image to the child. It is when you embrace fear that you recreate an inner world of trust and hope. Bettelheim (1976) explains that the paradoxical nature of story is in its transformative nature. It enriches the child's life by stimulating the child's imagination and helping to develop the child's intellect through clarifying the emotions, recognising the child's anxieties and difficulties, and suggesting solutions to problems that may perturb the child.

Apart from the books for children, one other innovation was the mass production of toys in the nineteenth century. In this instance, Upton's characters, the Dutch Dolls and the Golliwogg, had an impact. The toymakers eagerly produced the Golliwogg doll and it became a familiar inhabitant of the nursery (Fraser, 1963). Fraser (1963) comments on the immediate popularity and affection that children had with this character:

Psychologists sometimes question the wisdom of giving golliwogs to young children on the grounds that the black face, pop eyes and round red mouth are the unconscious source of childish nightmares ... the fact most children welcome the

golliwog (when awake) with open arms, to say nothing of the immediate popularity of Florence Upton's creation, shows that it corresponds to some definite trend in their affections, which would be wrong to discourage (Fraser, 1963, pp. 118-119).

Florence Upton's story

The character of the Golliwogg first entered into children's imaginations through the Upton Golliwogg narrative, *The Adventures of Two Dutch Dolls*, in 1895. Florence K. Upton illustrated and created this book and her mother Bertha put the story into rhyme (Lewis Hind, 1923). Lyttelton (1926, p. 11), Upton's friend and biographer, comments that when Florence was seeking a publisher for her story, "no one seemed to care for the drawings". But when she approached Mr Allen of Longmans, Green & Co., he decided to take the drawings and the story home and read it to his children. His children were so 'delighted' with the story that the first Golliwogg narrative was published. Longman's intuition paid off as this character was immediately embraced to such an extent that the republished editions of the first narrative included the Golliwogg in the subsequent titles. Marilynn Olson (2000, p. 73) writes that the Golliwogg annuals were an extremely popular offering by Longmans and that the Golliwogg had not only entered the nursery but continued to be a much loved character in the series of thirteen Golliwogg narratives that were written from 1895 to 1909. Upton made attempts of writing other narratives for children:

but the children wanted him – him always. They made the golliwog a great favourite, and let the publishers know by their small patronage of two books in the series, *The Vege-Men's Revenge* and *The Adventures of Borbee and the Wisp*,

from which the golliwog was absent, that they wanted him – he himself (and the Midget) year after year (Lewis Hind, 1922, p.1).

Michael Bott, the keeper of archives and manuscripts for Longman's, generously assisted with the actual numbers of the various Upton books printed as well as the reprints. The first Upton book was published in 1895 with 7,056 copies and had three subsequent reprints in 1896, 1899 and 1903. The title changed from *The Adventures of Two Dutch Dolls* to *The Adventures of Two Dutch Dolls and a "Golliwogg"* (M. Bott, personal communication, 2007). The "Golliwogg books were successful because they were able to speak to the modern child. They did not talk down to them. The toys were allowed to go on their adventures without interference from adults, even when things go wrong" (Beare, 2002, p. 113). One of the criticisms by adults of the Golliwogg was his grotesque appearance (Davis, 1992, p. 18), but "the children ... demonstrated their ability to see beyond surface features and love "awfulness" for its friendly abandon. Florence Upton understood this aspect of childhood" (Davis, 1992, p. 19). "The Golliwogg is ugly, but he has a good heart, and he is a dear fellow, and are not the children ahead of adults reading character?" (Upton, cited in Lyttelton, 1926, p. 12). Upton recognised the importance of creating a character who was kind hearted and may have perceived that an essential part of comedy for children involved things that initially startle or frighten, such as the game of peek-a-boo (Davis, 1992).

The Dutch dolls also featured in other Upton Golliwogg stories but their names were never again the title of the books. The Golliwogg was the character that children loved. Upton introduced something new into the consciousness of children and Lyttelton (1926, p. 10) writes that the secret of Upton's success was that she had an intense love for

‘things’. It was as if she could feel the ‘heart beats’ of Golliwogg and Sarah Jane, Peg, Weg, Meg and Midget, the other characters in the Golliwogg narratives. Florence Upton was very attuned to her environment and had a keen observation of the everydayness of life. This approach to life was commented on Lyttelton when she wrote:

Florence had a peculiar nature; accessible beyond the normal to sense impressions of colour and form ... she was fastidious almost to absurdity about her surroundings. She was constantly unhappy and dissatisfied. She hankered after companionship and love. Her loneliness was an agony to her ... she wished to be an artist, and though she gave most generously of her time and thought in the serve of friends, she could not bear any restrictions on her liberty ... always sensitive and easily hurt or disturbed, she was capable of any extremity of devotion (1926, pp. 1-2).

These personal qualities of Upton enabled her to be a keen observer of the world in which she lived. Upton’s connectedness to life enabled her to create an aesthetic experience for her readers, an experience that was concerned with the appreciation of beauty (Meares, 1976). This connectedness has been expressed in terms of meaning. “The artist does not simply produce a likeness of the subject. [S]he aims rather to show the meaning behind the reality ... and the communication of the deeper meaning comes to us for the most part unconsciously” (Meares, 1976, p. 125). The unconscious aspect of the aesthetic experience is when the person is drawn to the work of an artwork (or beauty) and experiences stillness and calmness (Meares, 1976). “We may feel elevated ... more at peace ... more at one with things around us ... feel ... profound harmony ... have a vague feeling of understanding something, although we do not clearly know what it is

that we understand” (Meares, 1976, p. 125-126). The aesthetic experience does not result from any logical processes of the intellect but from unconscious psychological mechanisms (Meares, 1976). The experience of the aesthetic of the Upton images helped the reader to transcend their immediate reality to some other reality which was beyond logical scrutiny. Upton enabled the reader to use their capacity for aesthetic experience by creating narratives that included art works that enchanted and space that enabled the reader to experience calm and ease. Being in the present moment is one of the themes in the Upton narratives and this will be discussed later in the thesis, in chapter eight. Upton’s love of connectedness is not only expressed in her attraction to beauty and art but also in her desire for relationships.

Upton valued relationships and was constantly hungry for friendship, love and success. She was always critical of her own work which discouraged in her any signs of conceit or self-satisfaction. She developed a habit of self-depreciation that haunted her and at times translated into a ‘black mood’ or melancholia. Adaline Piper (1923), Upton’s friend, writes:

Hers was an artist’s eye, her taste was unerring, nothing banal nor commonplace was tolerated, and her depression was evident to her friends when she failed to achieve the high standard she had set for herself....I knew she was wrestling with a temperament that drew her as often to the depths as to the happier heights (p. 489).

Upton’s own experiences and values can be observed in the character that she created and introduced to the world through her Golliwogg narratives, such as the

tenderness the Golliwogg showed to the peg dolls and his sense of connectedness to the world as experienced in his adventures, as well as his resilience to overcome adversity.

The idea for the first Golliwogg picture book originated from adversity. Florence, a middle child (second daughter) of four children, had already shown aptitude as an artist. When she was just sixteen, her father died unexpectedly in 1889 and she left school to get illustrating work to support her family. Her mother, Bertha, in 1893 left New York to visit her family in Hampstead, England with the children. It was during their stay in their maternal family home with her aunt that Florence was “determined” (Lyttleton, 1926, p.9) to create a picture book to earn money for the family for the education of her younger brother Desmond (Lyttleton, 1926, p.8).

When interviewed about the origins of the Golliwogg, Upton recalls that he came from an American fair and that she used to play with him by placing him on a flowerpot and throwing rubber balls at his face. The doll existed before the story but was unnamed. Florence reflected on her childhood game and remarked:

It pains me to think of those little red legs flying ignominiously over his head, yet that was a long time ago, before he was a personality (Peet, 1950, p. 697).

The Golliwogg not only became a personality but a much loved character in children’s literature. This character became the first black protagonist in English picture books (Olson, 2000, p. 73). The social impact of the Golliwogg as a protagonist has not been given the credence it deserves in children’s literature or spirituality. There is a need to reclaim the contribution and spiritual qualities of the Golliwogg as a prominent character in children’s literature at the turn of last century and the implications of this character on children’s spirituality. His impact was also evident in the manufacturing of

material objects such as toys, perfumes, games, cards, tea sets, even clocks, all symbols testifying to the diversity and immense fascination that Victorian English society had with this character. Unfortunately Upton did not patent her creation and subsequent authors who wrote Golliwogg stories distorted the character by changing his story or appearance. The etymology of the word has fascinated and intrigued many people and attempts to understand the meaning have been attempted in many reference books but when asked about the origins of the word Golliwogg, Upton simply replied:

He was born of no deep, dark intentions, nor was he the product of a decadent craving for ugliness on the part of his creator. He has simply walked quietly side by side with me out of my own childhood ... The Golliwogg was a Sincerity, and the children knew they could trust him ... This is the only secret of his fascination over children ... But his words and deeds ... just seemed the inevitable expression of his personality as I see it, and no one believes in his good humour, his gentleness, his genuineness, more than his so-called creator (Peet, 1950, p. 697).

These characteristics of the Golliwogg will be examined through the words, actions and images contained in the Upton narratives. It is through these characteristics that the children were able to discern his spirituality. With respect to this latter element, an understanding of spirituality has been drawn from contemporary literature where spirituality is understood as the relational element of being which provides connectedness, meaning and purpose in human life.

The Upton Golliwogg narratives

Stories have been reshaped over centuries of retelling and have at their core the distillation of human experience; that is, they speak to our heart. The nature of childhood

has been shaped by the stories we tell. Stories that strive to penetrate the illusions of the external world and to name its underlining truth give permission for the reader and listener to enter their inner world. Palmer (2007) says truth is relationship. Even in the moments of personal encounter with literature, “it is relationship that is the key to ‘moments of deep knowing’” (Trousdale, 2004, p. 183).

The Golliwogg books were published during what was known as the ‘golden age’ of children’s literature around the end of the nineteenth century. Well known illustrators of the time were Walter Crane, Randolph Caldecott and Kate Greenaway (Davis, 1992). Upton had an affinity with the works of Walter Crane with bright colours, clear forms and simple lines. Upton’s concept of childhood was linked to her gift of fantasy. She created characters that were animated with life and modelled a spirituality of the heart. The adventures provided the toys with opportunities to meet life’s challenges with a spirit of understanding and empathy, not retribution. There is no evil character but there are dangers to be faced. The dolls make choices together and are respectful of each other. These particular aspects of Upton’s stories reflect qualities that are identified in the research and literature in contemporary spirituality where connectedness and relationality are foundational. Because of these links to spirituality, the next chapter will focus on an examination of relevant literature to forge the links to Upton’s stories and characters. The most important influence of Upton’s work comes from the ‘voice’ or attitude she employs. She, like the Romantic poets, recognised the unique world of the child and created books that have been termed ‘moralless’ and seen as a “document of the new freedom” (Davis, 1992, p. 20). The Golliwogg books were not devoid of morals, but they represented morality with an attitude of sincere respect for the mind of the child.

Upton was unique in that she recognised the importance of being connected to the contemporary world, again, a trait in contemporary spirituality. We see this in the dresses worn by the characters and the context of the stories where the characters are up with the latest technology, whether it is the bicycle, go-cart or their adventures to the North Pole or African jungle. Upton was interested in the world and could be described as a global citizen, not only through her extensive travels, but also her interest in what was happening in the wider world. For instance, it was the travels of President Roosevelt that inspired her to write *Golliwogg in the African Jungle* (1909).

Crane, Caldecott and Greenaway created a happy world and reflected the English countryside but they expressed little individuality or emotion in the faces of the children (Huck & Kuhn, 1968). Upton extended the text of the narratives through the visual images and expressed the character's individuality not only through their clothing but also through their emotions such as their fears and joys.

Upton's Golliwogg narratives enabled young readers to recontextualise their world. Childhood, for her, no longer served a conservative function to sanction patriarchal social structures. The child was not seen as passive, helpless and incapable of making decisions for themselves but rather as an active participant and co-constructor of meaning. Upton had a larger worldview for the child, marked by structures of interconnectedness and relationality. She understood the ability of children to understand their world and to act upon it. This new concept of childhood pointed to the importance of the child's imagination to awaken their inner world.

A child's creativity acts like a portal to the unconscious mind and gifts the child with a new spiritual lens to see the world. This experience or inspired thought enables an is-

ness or aliveness to the sacredness of life of which we are all a part (Sinetar, 2000).

Upton recontextualised the concept of childhood to include spiritual qualities such as creativity that awakened and animated children towards wholeness and authenticity. She affirmed the importance of the child to be him/herself. This is seen in the way the Golliwogg and his friends are curious, playful and explore their world. Feelings of fear and joy are both honoured in the narratives.

The Upton narratives also exemplified wholeness in terms of growing a kind heart. The characters in the narratives showed this in the way they relate to their world. It is from this kind heart that two major themes, or spiritual signposts, are communicated to the child: the importance of freedom - being in the present moment and how to embrace fear, including fear of Otherness; and the paradoxical nature of being - keeping opposites in tension.

The liberation or freedom of self is always connected with the liberation and freedom of others in the Upton narratives. We see this constantly in the displays of concern, care and cooperation of the co-companions. All the friends have a voice and all their stories can be heard. Their voices are heard not only through the beautiful and humorous but through experiences that frighten and challenge. Upton showed an awareness of the need to balance the inner and outer lives of children. Her narratives begin with a physical journey showing that it is important to engage with the external world, but at the same time a spiritual journey unfolds. It is by engaging with the external world that the characters experience spiritual qualities such as being in the present moment.

It is by being in the present moment that the characters in the narratives experience the fullness of life. Upton's awe and wonder are communicated in the vibrant images of

the friends in the various countries and contexts as they explore, engage and are challenged by their different adventures. Fear is embraced in the different stories and nondualistic thinking creates a new path to understanding the paradoxical nature of being. Upton offers a powerful image of inner journey and conveys to the children the importance of inner spiritual values that have the capacity to surprise, engage, liberate and transform us.

Upton nurtured the child's spirituality as her narratives revealed "being in relation" and responding to a call to relate to more than just me - to others, to creation or to a deeper inner sense of self (Nye, 2009). The essence of this way of relatedness is displayed by the Golliwogg's kind heart. His ideas act as a platform to reveal spiritual values. The spiritual journey begins with his imagination and becomes visible through various symbols such as bicycles, air-ships and go-carts. These symbols not only represent connectedness with the technology of the time but remind the reader that ideas can literally transport them into different worlds. The symbols that Upton uses in her narratives in the form of the technology or the main characters give expression to the concept of freedom to the young child. Upton expressed freedom by promoting relational attitudes. She promoted living in the present moment and developing spiritual qualities of kindness, empathy and compassion that showed a commitment to living with an awareness of the common good of others, including animals.

The Golliwogg and his friends encounter existential tension or paradox in the form of fear. It is by symbolically facing the exaggerated fears of the unconscious that the protagonists learn to accept and overcome their fears. The Upton narratives recontextualise childhood as a time not to be beset by fears including fear of the "other",

but to embrace diversity. The protagonists in the Upton narratives, the Golliwogg and his friends, offer this new voyage of discovery to the child. This is a spiritual voyage with the aim of liberating the heart, both their own and others, so that its powers can liberate their world.

Summary

This chapter has focused on the concept of childhood, the beginning of picture books and the Upton Golliwogg narratives. It discussed Rousseau's challenge to Locke's view that the child was not simply an empty vessel. Instead, Rousseau saw the child as actively engaging with, and contributing to, the outer world. The Romantic view of childhood emphasised that children were different from adults and had their own capacities and ways of thinking. They saw the child as spontaneous and embodying 'being values' such as joy, beauty, inventiveness and humour (Sinetar, 2000). The Romantic writers understood the authenticity or wisdom in children and envisioned concepts of freedom, individuality and innocence from a state of awareness alive with love (Sinetar, 2000). Thus, the children's picture books that were created in this period of the nineteenth century affirmed the Romantic and spiritual values of the time and it was in this context that Florence Upton, an artist and writer, created picture books that captured and reflected the view of childhood of the Romantics. She valued the child's imagination and celebrated a love of nature in her Golliwogg narratives (1895-1909). Her characters showed strong feelings and emotions, especially the Golliwogg whose key spiritual gift is his kind heart. The Upton Golliwogg narratives revealed other Romantic characteristics such as the love of the exotic as seen in the different places and people that the key characters encounter. She celebrated the innate goodness of the individual through her various adventures.

Chapter Three: Features of Spirituality

*Delighting in all things
Being absorbed in the present moment
Not too attached to 'self' and
Eager to explore boundaries of 'beyond' and 'other'
Searching for meaning
Discovering purpose
Open to more (Nye, 2009, p. 1).*

The previous chapter focused on the concept of childhood. Florence Upton created picture books that captured and reflected the Romantic concept of childhood. She valued many qualities as expressed by the Romantics such as the child's imagination and the love of nature and the exotic, as well as the importance of expressing feelings and emotions. Her characters showed spiritual characteristics of imagination, feelings, emotions and connectedness to nature. These characteristics are arguably especially embodied by the Golliwogg, whose key spiritual gift is his kind heart. Thus, Upton's Golliwogg modelled these spiritual traits and therefore, he had the potential to nurture the spirituality of the child through the stories. By following the Golliwogg and his adventures, children explored their own sense of connectedness or relationship with self, others and the world and beyond - that is the transcendent dimension. Spirituality in this research study, then, is explored in the context of children's spirituality.

Upton lived in a time of great change, brought about by the Industrial Revolution, and it is a reminder to contemporary educators living in the time of the technological revolution that what really matters is who we are (Hart, 2003). Our lives are filled with moments when we have a choice between going a little deeper or moving on to the next task, person or event. When we do choose to go a little deeper, we enter an opening or an

awakening of ourselves that enables an expanded perception. This expanded perception may be related to expressions of connectedness or spirituality. De Souza (2006) argues that spirituality involves this journey toward ultimate unity. This movement can be understood to spiral through different layers of connectedness with self, others and the world, and potentially forward towards deeper and wider levels. De Souza (2006) maintains that such an experience for some individuals has the potential to lead to the deepest and widest levels of connectedness, whereby the individual experiences becoming one with other, that is, ultimate unity. Significantly, spirituality, in terms of relationality and connectedness, has often been described as positive experiences, such as kindness, joy, awe and wonder, but the dark side of spirituality has not often been examined or explored (de Souza, 2012b). Nevertheless, Upton did include experiences that reflected the dark side in her stories.

Dark side of spirituality

The dark side of spirituality refers to those aspects of an individual's relationality or connectedness which do not nurture his/her wellbeing or may impede his/her progress toward human flourishing (de Souza, 2012b). De Souza's (2012b) research on human spirituality refers to a relational continuum (Figure 1) and a forward movement on this continuum reflects the growth of spirituality in terms of having a raised awareness of oneself as a relational being (de Souza, 2012b).

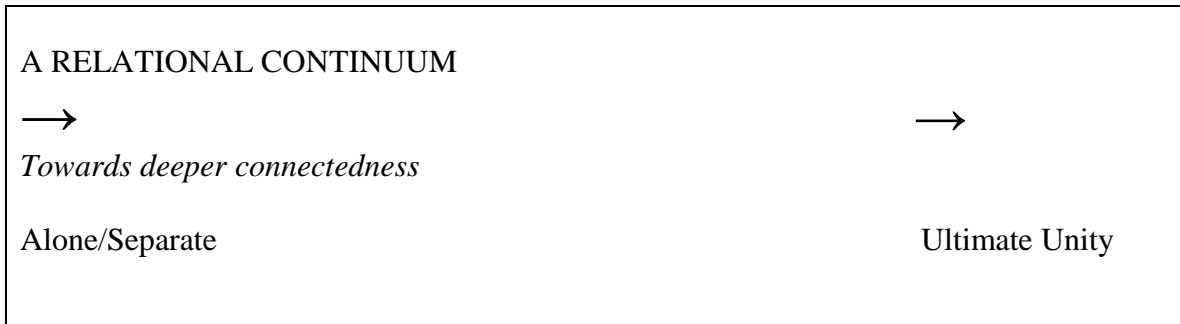


Figure 1 A relational continuum reflecting human spirituality (de Souza, 2012b)

There are both positive and negative aspects of relationality and connectedness. For instance, any relationship or experience of connectedness that obstructs an individual from flourishing and/or impedes his/her wellbeing represents the dark or shadow side of spirituality (de Souza, 2012b). In depth psychology, the shadow may refer to everything that the individual is not fully conscious of or aspects of personality that one tends to reject or see as least desirable:

The shadow is the inferior part of the personality, the sum of all personal and collective psychic elements which, because of their incompatibility with the chosen conscious attitude, are denied expression in conscious life and therefore coalesce into a relatively autonomous splinter personality with contrary tendencies in the unconscious mind. The shadow systematically behaves in a compensatory (that is, balancing) manner in relation to consciously held attitudes, views etc. Hence, its effect on our everyday conscious life can be both positive as well as negative (O'Connor, 1985, p. 46)

Tacey (2003) comments on the importance of acknowledging the dark side of spirituality. He invites people to befriend and confront their own shadow. Spirituality seeks a “sensitive, contemplative and transformative relationship with the sacred” (Tacey,

2003, p. 11). Jung postulated on the importance for individuals to enter the darkness and to discover what lay within (Storr, 1973).

Everyone carries a shadow and unless it is embodied in the individual's conscious life, the blacker and denser it becomes. Jung emphasised the transformative aspect of the shadow "in spite of its function for human darkness - or perhaps because of this - the shadow is the seat of creativity" (Jung, 1961, p.262). The outward expression of the shadow in the form of creativity alleviates its hold over us (Hughes, 2012, p.88). Many artists create out of anger, frustration or pain and give voice to the shadow to lessen its influence. "By ignoring the shadow, we fail to acknowledge and assimilate its positive qualities. Our instincts lie in the shadow and our sense of discernment" (Hughes, 2012, p. 88).

Upton's narratives nurtured this darker side of spirituality in children. She looked at elements of disconnectedness such as fear, anxiety, aloneness and feelings of loss or being lost in the Golliwogg narratives. It is interesting to note that the Golliwogg may embody the shadow side in terms of his physicality. "In dreams of Europeans the shadow habitually appears ... dark-skinned" (Storr, 1973, p. 58). Robert Bly (1990) has written about the power that the colours of red, white and black have over human consciousness in fairy tales. When reflecting on the European associations with symbology: red symbolises blood, anger, the thread of life and the feminine principle; white symbolises blessing, good fellowship, strength and the masculine principle; and black symbolises death, mourning and the underworld.

These colours also have significance in the alchemists' sequence. First there is the black *prima materia*, the black of lead, the black of matter utterly untouched by spirit or

consciousness. In the second stage there is a whitening of the black. This stands for purification, imagination, spirit and humour developing. In order to come alive it must have blood or *rubedo*, the redness of life. This path of black, white and red has been described as the spiritual path (Bly, 1990, pp. 204-205). The Golliwogg embodies all of these three colours. His face and body are black, eyes are white and he has a red smiling mouth. His clothes also reflect these colours: a red bow tie, red trousers and white shirt. In this way, the Golliwogg, according to Bly, physically embodies the colours of the spiritual journey. The Golliwogg is arguably a character that invites children to embrace their shadow. This is later discussed in the chapter on freedom. “Addressing one’s shadow requires time and stillness without diversion and it brings with it fear, anxiety and uncomfortable feelings” (de Souza, 2012b, p. 298). In order for human flourishing to occur, the person needs to live productively with both the light and dark sides of their spirituality. It can be argued that the Golliwogg symbolically, helps to keep in tension these two sides of spirituality. He seems to invite children to embrace fear and experiences of disconnection, and the adventures offer the opportunity for these elements of disconnectedness to be transformed. For instance, this is depicted when the Golliwogg transforms his initial encounter with the other toys as he eases their fear with his kindly smile and by drawing nearer.

To nurture children’s spirituality the dark side of spirituality needs to be also included. This is particularly pertinent in the pluralistic context of today’s world and the fear of Otherness. This will be further discussed in chapter seven when discussing the theme of freedom.

Upton recognised the importance of acknowledging diversity through the different spiritual gifts of her characters. The reader is shown Golliwogg's patience, bravery, imagination and kind heart, Peg's daring and quick acts, and sometimes her mischievous and bossy ways, and Sarah Jane's love of simplicity and nurturing disposition. Midget creates humour and has many experiences of getting lost and separated from the group. Robinson (2009) recognises that human beings are naturally different and diverse. Diversity is one of the key principles for human minds and hearts to flourish. Robinson's (2009) challenge to educators is to embrace the 'Element'. "The Element is the meeting point between natural aptitude and personal passion" (Robinson, 2009, p. 21). He points to the different global ways in which the world is changing faster than ever in our history. The challenge is to develop a new paradigm of human capacity to meet a new era of human existence. Robinson's (2009) challenge is about evolving a new appreciation of the importance of nurturing human gifts and how these gifts express themselves in the individual. Robinson (2009) states the importance of creating environments that foster and nurture every person to grow creatively. "It's about understanding the conditions under which human talents will flourish ... it's about how we can all engage more fully in the present ... we urgently need to embrace a richer conception of human capacity" (p. xiv). The element is about allowing yourself to access all the ways in which you experience the world and to discover your true strengths. Imagination is seen as the foundation of everything that is uniquely and distinctively human. "Creative work ... reaches deep into our intuitive and unconscious minds and into hearts and feelings" (Robinson, 2009, p. 79). Robinson highlights that most people have a narrow view of intelligence and see creativity and intelligence as entirely different things. Arguably,

through her narratives, Upton showed a deep appreciation of creative ability and accordingly, her characters, Meg, Weg and Midget, expressed values in different ways.

For instance, Meg, Weg and Midget are unclothed throughout most of the adventures. It is possible that the lack of clothing was designed to make the reader wonder why these dolls were unclothed. It may be a reference to the superficiality of clothes, as in the case of a false sense of grandeur or it may refer to the lesson contained in an older fairy tale, *The Emperor's New Clothes*. In this tale, Hans Christian Anderson warns us about seeking simple remedies for complex problems; "it warns against a litmus test for distinguishing the wise from the foolish" (Silbey, 2002, p. 172). Fairy tales set out to conquer fear and the Golliwogg narratives arguably created a space and opening which enabled children to explore fear from the comfort of their position as a reader and therefore, just out of reach on the outside.

Upton created these openings for children through her gift of fantasy. Her characters seem to possess a "mentor's spirit" (Sinetar, 1998), a spirit that animates, is positive, life affirming and moves the reader towards wholeness and authenticity. In the case of the Golliwogg, the integrity of the heart of the young reader is affirmed. Sinetar (1998, p. 7) defines the mentor's spirit as what "deepens our sense of the sacred or our understanding or transmits a kind of gladness about life itself". The Golliwogg appears to be a paradoxical image that invites children to live all of life's experiences, including fear.

Drawing on the understanding that spirituality is about connectedness (de Souza & Cartwright, 2007; Adams, Hyde & Woolley, 2008), it is possible to identify the spirituality of the Golliwogg as pertaining to the relational dimension of being because through his adventures, the Golliwogg is arguably always connected to his inner world

and self as well as to the outer world where others reside. Thus the Golliwogg narratives enabled the young reader to also learn how to connect to their deepest self and to others. This type of connection amongst young people has been identified in recent research (de Souza, 2006; Adams, Hyde & Woolley, 2008) as a movement through varying circles and layers of connectedness. The expression of young people's spirituality has been seen as expressions of connectedness to others. The connectedness to others is reflected in different relationships, such as within the immediate circle of friends and family.

Alternatively, in moving out to a wider circle of people who were different to themselves, connectedness may be expressed in feelings of empathy and compassion towards others who are different. The world Upton created certainly reflected these varying circles and layers of connectedness. In the Golliwogg narratives, she created a variety of encounters with the 'other' in the form of the unknown, that is, people from different countries and backgrounds such as characters in *The Golliwogg's Bicycle Club*. Upton names these characters such as the Turk, a fearful tribe of cannibals and the Japanese ladies. In *The Adventures of Two Dutch Dolls*, the reader encounters the minor characters of Sambo and the jovial African who are visually different to the character of Golliwogg. Upton worked out of an artistic framework and presumably would have known about the potential of symbols. Words can be used as ethnic/racial boundary symbols and the consequences of such boundaries are that they maintain, act upon and influence social-group relations, particularly stability and change (MacGregor, 1992). MacGregor (1992) proposed that, at times, one word can be used to damn a whole group and some of the ethnolinguistic labels now include "Sambo", "darkie" and "golli-wog". These words act like a mirror, reflecting a group's dominant concerns and interests. It

can also mould culture as it has an effect upon the way people relate to certain objects and to each other in the world.

Rather unfortunately, the word ‘Golliwogg’, which Upton created in 1895, is “now seen by many as a racially negative epithet. The social significance of the symbol has gone far beyond its original intent. Its significance now rests largely on its ability to carry not only positive images ... [but is] laden with negative stereotypical cultural meanings” (MacGregor, 1992, p. 131).

Despite the move to recognise Golliwogg as a racial symbol, it is argued in this research study that Upton had no such intention. Instead, by widening the different circles of connectedness in the Golliwogg stories, the young reader was exposed to and was encouraged to accept the Otherness of other, thereby entering another level of spiritual maturity (de Souza, 2006). The connectedness to Other enables the young reader to recognise a part of the Other as something that is a part of themselves. “Thereby, the widening circle of connectedness to the Other brings a deepening knowledge of the inner Self; a deeper connectedness to Self” (de Souza, 2006). As well, Hay & Nye’s (1998) research with children explored connectedness and led her to an understanding of children’s spirituality as relational consciousness.

Relational consciousness

Hay and Nye’s (1998) research identified relational consciousness as the core of children’s spirituality. She interviewed 38 children aged 6 to 7 and 10 to 11 individually on three occasions using semi-structured methods and concluded that spirituality was a

natural human disposition (Hay and Nye, 1998, 2006; Hay, 2000). Nye described relational consciousness as a ‘compound property’ reflecting two patterns:

- An unusual level of consciousness of perceptiveness, relative to other passages of conversation spoken to the child.
- Conversation expressed in a context of how the child related to the material world, themselves, other people and God.

She found that the children’s stories showed moments of unusual awareness, not just of their physical environment, but a “new dimension of understanding, meaning and experience” (Hay & Nye, 2006, p. 114). This consciousness enabled them to see the world in terms of their relationships with themselves, others, the world and God in a valuable new way (Hay & Nye, 2006, pp. 113 - 114).

In their exploration of children’s spirituality, Hay and Nye (2006) developed three categories:

- Awareness-sensing - focusing on the here and now - an aesthetic experience or meditation, in particular nature or an experience such as music, and being completely absorbed in a task or the moment. Being in the moment has also been described as a flow. “The state in which people are so involved in an activity that nothing else seems to matter; the experience itself is so enjoyable that people will do it even at great cost, for the sheer sake of doing it “ (Csikszentmihalyi, 2002, p.4);
- Mystery-sensing - they are mysterious because they are associated with life’s ultimate mystery and of the experience of awe and wonder. The experience of the imagination, exploring dreams and mysteries are part of this sensing; and

- Value-sensing -the experience of the delight and despair over the events of everyday life. This experience includes reflecting on meaning and experiencing oneness with the universe.

Returning to Upton's Golliwogg, he invited the young reader to live in the present moment and to be attentive to 'being', that is, having a raised consciousness of living in the present moment as a relational being. However, this awareness may fluctuate between the conscious and unconscious mind, and it affects actions, feelings and thoughts. As well, one aspect of this consciousness is the encounter with transcendence which can happen in specific experiences, for instance, in experiences of freedom and liberation, or through imaginative or reflective activity. This is how Upton nurtured children's spirituality because she engaged children's imagination through fantasy. Hyde (2008) conducted research in catholic schools in Australia and he was informed by Hay and Nye's (2006) research. Hyde (2008) interviewed and videotaped three groups of children aged eight and ten. Using hermeneutical phenomenology as his theoretical perspective, he explored the three categories of spiritual sensitivity: awareness sensing; mystery sensing; and value sensing.

Searching for connectedness and meaning

Hyde's (2008) research revealed four characteristics of children's spirituality: felt sense; integrating awareness; weaving the threads of meaning; and spiritual questing.

Felt sense refers to the way in which the child draws on the wisdom of his/her body as a natural way of knowing. Integrating awareness refers to the emerging level of consciousness, integrating awareness with a previous level of awareness. This can be

experienced when a conversation takes a life of its own. Weaving the threads of meaning refers to the child drawing on their sense of awe or wonder as a means by which to make sense of the world and events from the many and diverse frameworks of meaning that are available. Spiritual questing refers to the fact that children are seekers and are actively searching for a sense of life's meanings and purpose.

Hyde's (2008) characteristics of children's spirituality reinforces the idea that picture books may be useful resources for nurturing children's spirituality. The felt sense in the Upton narratives could include the rhyming prose, which invited the reader to not only listen to the words but to also 'feel' what the words imply. Picture books engage the reader wholly and the visual images created by Upton enchant the reader with humour, feelings, action, boldness and colour. Spiritual questing is seen in the narratives by way of the creative invitation to enter the story and connect to the characters. Upton's picture books valued the creative and imaginative spiritual qualities of the child and invited the child to explore new and more authentic ways of connecting to life. This is particularly evident in the way fear is shown and dealt with in the narrative.

Hyde's (2008) research also comments on what may inhibit children from expressing their spirituality. He identified two areas: material pursuits and trivialising. When asked the question "What really, really matters?" some children identified material pursuits such as money, television and computers. It is interesting to note that toys were mentioned as something that really mattered to children. It would be interesting to do further research in this area, to further explore the possibility of toys nurturing children's spirituality. Hyde (2008, p. 263) writes:

One can imagine these children would confide in the soft toy, telling them about their trials and tribulations, the joys and disappointments of the day at school - things about which they did not trust to reveal to anybody else ... There may have been a sense ... [when] the soft toy becomes a projection of themselves.

A further aspect of the Golliwogg adventure narratives is that they potentially encouraged children to awaken to their inner world, one of imagination, intuition and contemplation, which further supports the argument that Upton's picture books nurtured children's spiritual intelligence (Zohar & Marshall, 2000).

Spiritual intelligence

Zohar and Marshall (2000, p. 3) have researched spiritual intelligence from a neuro-scientific and psychological perspective and refer to spiritual intelligence (SQ) to mean "an intelligence by which we address and solve problems of meaning and value."

Indications of a highly developed SQ include:

- The capacity to be flexible;
- A capacity to face and use suffering;
- A capacity to face and transcend pain;
- The quality of being inspired by vision and values;
- A reluctance to cause unnecessary harm;
- A tendency to see the connections between diverse things; and
- Possessing the facility for working against convention.

The concept of spiritual intelligence has some relevance when analysing the Upton narratives. To begin with, they provided a sacred space that revealed the aesthetic and allowed experiences of solitude and stillness. Reading can be a solitary activity and as the child reads the story, s/he may remain still and silent when viewing the images. This experience may facilitate contemplation so that another aspect of picture books is that they may be effectively used to nurture reflective and contemplative gifts in children as well as to inspire and awaken the imagination. “The contemplation of issues of meaning and value requires spaces characterized by silence, stillness and solitude. Yet in contemporary Western culture, these features are frequently absent from the world inhabited by children” (Hyde, Adams & Woolley, 2008, p 101). However, reading a picture book is one time when these experiences may be catered for.

The quality of being inspired by vision and values were a feature of the Upton narratives since the reader was enthused through the Golliwogg, who arguably exemplified wholeness in terms of his kind heart. The other characters in the narratives also showed this in the way they related to their world. The liberation or freedom of self is always connected with the liberation and freedom of others in the Upton narratives. We see this constantly in the displays of concern, care and cooperation of the companions. All the friends have a voice and all their stories can be heard. Their voices are heard not only through the beautiful and humorous, but also through experiences that frighten and challenge. Upton showed an awareness of the need to balance the inner and outer lives of children. Her narratives begin with a physical journey showing that while it is important to engage with the external world, at the same time one needs to recognise

that a spiritual journey unfolds in parallel. It is by engaging with the external world that the characters engender and express spiritual qualities such as being in the present moment or displaying care and compassion.

Sinetar (2000) identifies the 'being-values': joy, humour, inventiveness, beauty and truthfulness as embodied in children with strong spiritual drives and inventiveness is one of the observable spiritual characteristics of the Golliwogg. It was possibly the Golliwogg's ideas or imagination that enabled him and his friends to invent, to venture and to explore the world with a unitive consciousness or a sense of oneness with the sacred. The adventures exist in the here and now, within the realm of the everyday life including the turmoil, and this is succinctly expressed by Upton as the 'ups and downs'.

A particular viewpoint offered by Sinetar (2000) is that understanding authenticity and wisdom in children can help adults to understand themselves. Sinetar (2000, p. 4) explains that raising our awareness of wisdom or authenticity means entering into a dialogue about what constitutes, furthers or blunts spiritual intelligence. Sinetar (2000) argues that whatever dampens children's love for life also has a dampening effect on adults. Spiritual intelligence is inspired thought. It animates people and brings them to a state of awareness "alive with love" (p. 5). Ideas, vision and values all come from within and need to be cultivated. It is through observing young people that Sinetar (2000, p. 13) discerns key characteristics of heightened consciousness that are related to a perception of unity. She has identified key characteristics of spiritually intelligent children that include: an acute self-awareness; a broad worldview; strong opinions; inner direction; an acute focus; a well-developed sense of humour; and a pragmatic perception of reality. These characteristics are listed in Table 4.

Table 4

Characteristics of spiritually intelligent children according to Sinetar

Acute self-awareness, inner authority, intuition
Broad worldview: see self and others as interrelated, see cosmos as being alive
Strong opinions, a tendency to experience delight, “peak experiences” and/or aesthetic preferences
Inner direction
Acute focus and interest in selected area
Fresh, “weird” notions; well-developed humour
Pragmatic, efficient perception of reality

Upton’s own love of life was transformed into her narratives for children. Her own extensive travel was translated into the concept of interconnectedness where Otherness is celebrated. This is seen in the way the Golliwogg and his friends relate in different countries and to different people. Her child-centred approach to her narrative is captured through the humour, fresh original characters and the delight the characters experience about themselves. The Golliwogg appears to have inner direction and authority, and through cooperation, the friends resolve adversity through healthy choices. Further, Hart (2003) explains that spiritual experiences serve as benchmarks and catalysts for spiritual growth. “There are moments when our individual consciousness opens to the larger consciousness of which we are all a part. In other words, we wake up to some aspect of the divinity in the here and now” (p. 10). The challenge is to create environments where every person is inspired to grow creatively and compassionately. When people are in

their element they connect to something fundamental which provides a sense of self-revelation (Robinson, 2009).

Ways of being in the world

Hart (2003) found that the majority of the subjects reported some kind of childhood experience of a spiritual nature (2003, p. 6). When he spoke to adults they reported that childhood moments “serve[d] as touchstones for their entire lives” (2003, p. 7). Hart described these experiences as five capacities, these being listening to wisdom, wonder, between you and me, wondering and seeing the invisible, and these are outlined in Table 5.

Table 5

Spiritual capacities or ways of being in the world of children (Hart, 2003)

<p><i>Listening to wisdom</i> is the childhood ability to tap into the shared subconscious of humanity (p. 25), so that they are sometimes able to read people’s thoughts or find gateways to intuitive wisdom.</p>
<p><i>Wonder</i> is “what helps children see the sacred in the world” (p. 49). It is a “collection of experiences that can involve feelings of awe, connection, joy, insight and a deep sense of reverence and love” (p. 48).</p>
<p><i>Between you and me</i> is the way Hart describes relational spirituality. It is about the way we know and connect to this world. Hart describes the quality of compassion and sharing which children sometimes demonstrate (p. 68) as a way of knowing the world directly (p. 73).</p>

Wondering is the child's capacity to ask the big questions about life and explore through pondering, puzzling over and playing with such questions (p. 91).

Seeing the invisible. Hart observed that "children are tuning in to these more subtle levels of reality as they see visions, hear voices, feel energy, know things at a distance, and find insight and inspiration" (p. 115).

Hart sees these five capacities as "ways of being in the world" - intrinsic to children's spirituality. Hart speaks of the subconscious mind as lying beneath the surface of our being, or our small self, or ego. Actions, thoughts and feelings are influenced by the subconscious (p. 24). The subconscious is not only the individual but the realm where 'stream meets streams' (p. 25). Going deeper into the stream we descend into the collective region that contains universal patterns and archetypes. The superconscious is a deeper stream. Here our awareness opens to what we may experience as inspiration and universal insight, or felt unity and wholeness. Hart (2003) speaks of this as a "truth deeper than words" and human beings as "spiritual beings having human experiences" (pp. 7-8). He reminds us to view our own spirituality as "being the sea within which we live" (p. 7) and that we need to learn to recognise and nurture this sea. Hart (2003) believed in the importance of the imagination and different ways of knowing and being in the world. He writes about how to open the contemplative mind in the classroom (2004), where contemplation is referred to as a third way of knowing which complements the rational and the sensory. Contemplative knowing is linked to spirituality as it cultivates the child's capacity for deepened awareness, concentration and insight (p. 28). Hart (2003) offers a variety of techniques to develop the contemplative mind and stresses that

the techniques offer a portal both to our inner world and act as a balance to enrich the analytic mind. “Most important the contemplative knowing helps to return the transformative power of wonder, intimacy, and presence in daily learning and living” (p. 45). Hart gives a variety of techniques that enable students to shift the habitual chatter of the mind, from pondering on poetry to meditation (pp. 28-46).

The character of the Golliwogg arguably acted like an archetypal image. It appeared to immediately connect to young people’s collective region of the mind, that is, Golliwogg was embraced by Victorian English society and became an overnight sensation. There were other objects that were created in the form of Golliwogg collectables such as perfume bottles, clocks, crockery, games and good luck charms that could also be seen in terms of symbols. The importance of participatory symbols, such as childhood toys, has been central to Sue Phillip’s research in children’s spirituality.

Spirituality – the heart of being human

Sue Phillips’s work on teaching Religious Education through the theatre of learning gained an international reputation since its inception in June 2000 (2003, p. 66).

Her observations led her to the conclusion that spirituality is innate and that we can nurture it in children. She saw spirituality as older than the religious traditions, as universal and as essential to our health and happiness. She defined spirituality as “what lies at the heart of being human” (p. 56). Her own discovery began when a student gave her a gift with a card thanking her for “all you have done to make this somewhat tedious course bearable” (p. 55). The central issue for her was how to engage students with their own spirituality. This question was foremost in Phillips’ thinking about how to make

Religious Education relevant to the young people she taught. She proposed three techniques that transformed the way she taught and led her to the conclusion that spirituality is a universal and essential component of every human being. The techniques were:

- Special circles
- Religion neutral exercises
- Participatory symbols

Special Circles. Phillips' (2003) planning of curriculum was governed by the question "How could I bring this course alive?" She described her breakthrough coming in a single moment when she added the category of feelings alongside the other categories of knowledge, understanding and evaluation when teaching a topic in Religious Education. The depiction and inclusion of feelings and emotions was also an important feature of the Upton narratives. Phillips asked her students to reflect on how the Jews feel about the Torah. She connected these feelings to stories in the history of the Jewish people, and then to the students' own experiences of a sacred object. Students were invited to bring in and talk about their most special object in class. The aim was to create a link between those feelings and the feelings people have about their holy books. Different items were brought to class - a teddy bear, ring, photo and necklace. Phillips' description of the dynamics of the classroom included the words: powerful, attentive, emotional and engaged. She had enabled the students to have a voice and to articulate their feelings about what was sacred to them.

Affirmations through sharing, listening and respecting created a circle of powerful trust and helped students to empathise. The learning went beyond the surface learning of facts to a deeper, more connected way of knowing. Caine, Caine and Crowell (1996, p. 155) see this type of learning as meaningful learning as it activates the students' current set of values and predispositions, together with their dreams, drives and purposes. These values and dreams are referred to as "deep meaning" as they are "what each of us lives for" (p. 155). There was an interplay between the unconscious and conscious minds of the students.

Phillips (2003) makes an important distinction about the "special circles" pedagogy that the sharing of feelings and emotions created. Not only were relationships developed between other members but they were transferred to a deeper way of knowing in that the students began to see what religion meant to many people. Likewise, Upton's stories captured not only the imagination of the children but also their feelings and emotions. This link between thinking and feeling cannot be overstressed. Phillips (2003) reminds us that we need to build links between the different ways of knowing to enable children to empathise and to develop an emotional literacy. She has developed a theatre of learning technique regarding various topics studied such as sacred journeys, writings and celebrations that emphasised a multi-sensory learning environment where participatory symbols are incorporated and "are very powerful and enable believers to feel changed" (p. 60).

Participatory Symbols. Participatory symbols are things we do or act out which enable us to experience something we would not otherwise have been able to. We emerge strengthened, inspired and renewed with a changed sense of identity or perception. Children innately use objects in their environment and act out certain situations. The reading of stories and the playing of games with toys can act as participatory symbols. Not only does the engagement with the object enable the imagination to be stirred but it enables the children to experience something they would not otherwise, a transformation in their thinking, feelings and actions.

Phillips' own experiences have informed her decision that it is natural for children to desire ritual, symbolism and ceremony, and that spirituality is innate. She has developed a strong case for secular spirituality alongside the study of traditions. In her own classrooms she has provided a safe and sacred space where children could reflect on life events and relationships, and this enabled the young people to develop their spirituality. Another of her techniques that has enabled the nurturing of spirituality is religion neutral exercises.

Religion neutral exercises. Phillips developed a technique that enabled students to empathise with their feelings and associated this with a series of reflective exercises. She did not call these prayers as they were not directed towards a divine being. These exercises included:

- Thinking about something they need (helps to understand intercession);
- Thinking about a relationship that needs healing (helps to understand forgiveness); and

- Thinking about something to feel grateful for (helps to understand praise and forgiving).

Again, these exercises can be related to the Upton narratives. Her concept of childhood included the importance of spiritual qualities such as empathy as depicted in the relationships between the friends. Not surprisingly, the picture books enabled children to enter a contemplative state of mind and the Upton narratives certainly had the potential to promote the contemplative mind of the child. The interplay of word and image invited the child to enter the story. The images were uncluttered, bold and colourful, and the characters showed feelings and emotions. The space that was offered to the child showed a deep appreciation of the importance of the child's imagination. Upton had the capacity to feel into another's world and to see through the "eye of the heart" (Phillips, 2003, p. 31). She valued "how we know" and the characters were always thinking about new ways of being and connecting to the world. The connectedness we experience to the world was also an important finding in Hay and Nye's (1998) research with children. Wickes (1966) claims that her research with children indicated that fantasy provided an escape from reality into a world of wonder and enchantment.

Spirituality as wonder and enchantment

We know that we do not know. Yet with the passing of long, long years, if we have really lived and not just gone through the accepted motions of living, we have learned to distinguish, with clearer vision, between those experiences which

are transitory and those that are eternal and lead into greater understanding of the timeless reality of the soul (Wickes, 1966, p. xiii).

Wickes (1966) worked as a child psychologist in public and private schools. She studied under and worked with C.G.Jung for many years and writes about her research with children and about the importance of the spiritual life of children: both transitory and eternal experiences. She speaks of the importance of the temporary as a place that enables us to journey towards the eternal. She begins with reflecting on the question “How does one enter the inner world of the child?”

Shyly, very shyly, they began to open the doors that led to their inner world.

They let me step a little way into that land of their own unconscious where fears and unreasoned joyousness, fantasies and intuition, moved and spoke (1966, p. xi).

Wickes (1966) identified two things that stood out clearly in her research:

- The sense of security found in the fundamental relationships of life provided an important element of early normal development. The parents’ love, understanding and honest approach in facing the everyday problems of life provided an environment in which the child “could grow normally with his psychic life firmly rooted in the security of wise and understanding love” (p. xi); and
- A thread of purpose ran through all manifestations of the unconscious. The child’s inner world was peopled by “fanciful, grotesque, even apparently meaningless characters who were playing their part in the child’s drama of self-creation” (p. xi).

Wickes' (1966) research indicates that the greater part of the psychic life of a child lies in the study of the unconscious. When we find within ourselves fear, weakness, anger or disturbing qualities we may try to rid ourselves of these thoughts, feelings and burdens by fastening them to someone outside of ourselves. Since it would be too disturbing to admit these consciously or deal with them with our ego, we project these attitudes on things animate or inanimate. "Everything unconscious is projected" (p. 39).

The development of consciousness is the release of psychic energy from the power of the projected image located in the unconscious mind. Projections are something we read into a situation or into another person that really exist in ourselves (p. 17). Children endow inanimate objects with personality and projection becomes universal (p. 9). The toy may be 'bad' if the child is angry. Whenever any unreasoned emotion is vented in an abnormal proportion, the overweight of this emotion is seen as a projection. Children gather from adults an "atmosphere of all that we most carefully ignore in ourselves" (p. 180). If the conscious goodness is founded on fear and repression, the atmosphere that is imparted to the child is filled with fear and repression. If the child intuits such destructive undercurrents then there may be resentment, resistance and rebellion against authority. If our conscious goodness is founded on our acceptance to face the ever-present forces of evil and good then we transmit that attitude to children and stimulate a growth towards life and courage. De Souza's (2012b) research on the dark side of spirituality supports the importance of addressing elements of disconnectedness, such as fear in children, in order to promote human flourishing. The Golliwogg arguably taught children not to be afraid and that life was a series of "ups" and "downs". The emphasis in the Upton narratives was to embrace all of life. The child was able to see and read the

spiritual qualities of the characters such as bravery, wonder, courage, honesty, gentleness, humour and kindness.

Wickes (1966) comments on the importance of imaginary playmates and fantasy that play a part in the unconscious world of the child and this was echoed in Hart's work (2003). Fantasy provides an escape from reality into a world of wonder and enchantment. It manifests and dramatises an inner world of psychological states, struggles and images. Through the fantasy expressed in the story of the Golliwogg, children were able to identify with the character of the Golliwogg. They were able to choose certain qualities that seemed admirable. This form of imitation is an unconscious process for children. "Fantasy thinking in his world is the reality, and the events of life are explained by myth and magic" (Wickes, 1998, p. 38).

Wickes (1966) constantly comments on the importance of the collective unconscious and the importance of respecting and understanding the workings of the unconscious mind of the child. She concludes that to enter the inner world of a child we must bring to the research firstly love and secondly understanding which includes both intuitive perception and deep technical knowledge of those forces which rule conscious and unconscious life.

A summary of findings from contemporary research attesting to the spiritual dimensions of children's lives by Wickes, Hay and Nye, Hart, Sinetar, Phillips and de Souza is shown in Table 6.

Table 6

A summary of findings from contemporary research attesting to the spiritual dimensions of children's lives

<i>Wickes</i> (1966)	<i>Hay and Nye</i> (1998)	<i>Hart</i> (2003)	<i>Sinetar</i> (2000)	<i>Phillips</i> (2003)	<i>de Souza</i> (2012b)
Importance of fundamental relationships - love Manifestation of the unconscious mind - the grotesque	Awareness-sensing Mystery-sensing Value-sensing	Wisdom Wonder/Awe Between you and me Seeing the invisible Wondering	Acute self-awareness Inner authority Intuition Broad worldview Inner direction Acute focus and interest in selected area Fresh, "weird" notions; well-developed humour	Special circles Religion neutral exercises Participatory symbols	Dark spirituality Relational continuum

Summary

This chapter focused on contemporary understandings about the concept of spirituality and its relevance to this research study on the Golliwogg's spirituality. In particular, literature and research into children's spirituality as well as some aspects of spirituality in children's learning were examined. In general, the literature suggested that spirituality may be understood in terms of relatedness or connectedness to self, others and the world. Both the positive and negative aspects of spirituality were identified and spiritual characteristics as defined by a range of researchers were identified and subsequently linked to the Golliwogg's character as portrayed by Upton. Upton's story was investigated to show that by creating narratives that included art works that enchanted, as well as space that enabled the reader to experience calm and ease, she

promoted the reader's aesthetic experience. Experiences of connectedness were a consistent theme running through Upton's stories, not only expressed in her attraction to beauty and art but also in her desire for relationships with others. These elements provided the basis for the analytical framework which is discussed in the methodology chapter which follows.

Chapter Four: Design of the Research

The purpose of this chapter is to explain the research design adopted in the examination of the spirituality of the Golliwogg in the Upton Golliwogg narratives. This research has been inspired by the researcher's collection of antique Golliwogg dolls, memorabilia and stories for over 30 years. Her attraction to this character led to her wanting to find out more about the origins of this character and his impact on the concept of childhood. The researcher started investigating and discovered the misinformation that was significant in caricaturing the character of the Golliwogg. There was a confusion and misrepresentation of the Golliwogg who originally was a much loved childhood character. This research study is based on the original Upton Golliwogg narratives by Florence and Bertha Upton. The purpose of this research study then, is to reclaim the spirituality of the Golliwogg through an analysis of the character as portrayed in both the original Golliwogg books as well as in some of the later books through the twentieth century:

The best ... stories touch the larger dream, that greater vision, the infinite unknowing. They are ... the most potent kind of magic, these tales, for they catch a glimpse of the soul beneath the skin (Yolen, 2005, p. 50).

The methodology of rhetorical narrative criticism (Foss, 2004) was applied in this research study, and theme identification and visual analysis (Gangi, 2004) were the methods utilised to analyse the selected Florence Upton Golliwogg picture books and selected other childhood authors writing around the time of Upton that had the Golliwogg

as a key character in their stories. The study is focused by two research questions that provide the scaffolding for the investigation.

Research questions

1. What spiritual characteristics can be identified in the Upton Golliwogg and how are these communicated in the Upton Golliwogg narratives?
2. What are the key themes that emerge in the Upton Golliwogg narratives and how do they communicate spiritual concepts?

In order to address these questions, Crotty's (1998) research framework was applied. Crotty (1998) provides a useful framework for developing a research design. The researcher initially adopts a particular stance towards knowledge. This stance or epistemology underlines the entire research process and will govern the particular theoretical perspective. The theoretical perspective will be implicit in the research questions and will inform the researcher's choice of methodology (for example, rhetorical narrative criticism). Finally, this methodology or action plan will direct the choice of research methods (for example, theme identification).

Epistemology → Constructivism
Theoretical Perspective → Critical Hermeneutics
Methodology → Rhetorical Narrative Criticism, Visual Analysis
Methods → Theme Identification

Figure 2 Research Process

Epistemology - constructivism

Constructivism describes the individual human subject engaging with objects in the world and making sense of them (Crotty, 1998). The epistemology of this research was through the lens of constructivism. Knowledge is seen to be constructed and influenced by human perception. Constructivism taken in this sense points to the unique experience of each person. It values each person's way of thinking and making sense of the world is as valid and as worthy of respect as any other (Crotty, 1998). Constructivism begins with the premise that the human world is different from the natural physical world and therefore needs to be studied differently (Guba & Lincoln, 1990). Humans have the capacity to interpret and to construct reality. The world of perception is not real in the absolute sense but that does not mean it is not perceived and experienced as real. In this research study, the perception of the spiritual identity of the Golliwogg is discerned through constructed story (the Upton Golliwogg narratives, 1895-1909). The basis for understanding and interpreting the identity of the Golliwogg is based on rhetorical narrative criticism of the Upton Golliwogg narratives. The researcher was involved in using objective data such as the words and images in the Upton Golliwogg narratives and these were subjectively interpreted in terms of visual literacy and identification of

particular words/verses which expressed themes. This research was informed by Rule's (2009) research on picture books and Rudd's (2000) research on Enid Blyton books.

The basis of constructivism is that truth or meaning is not discovered, rather it is constructed (Schwandt, 2000). Constructivism is a paradigm or worldview that recognises that people construct their understanding and knowledge of the world through personal experiences and hypotheses of the environment. When something new is encountered it needs to be reconciled with previous ideas and experiences. Constructivism assumes that all knowledge is constructed from the person's previous knowledge. Each person has a different interpretation and construction of knowledge. Crotty (1998) states that truth or meaning comes into existence in and out of engagement with the realities of our own mind.

The relationship of the researcher with the Golliwogg spanned over three decades and the nature of the relationship is both objective and subjective. In the researcher's experience, the word Golliwogg attracted negative responses. For instance King (1978), author of several books on toys and dolls, writes:

One of the strangest soft toys is the somewhat frightening Golliwog ... This toy was almost a necessity in British nurseries until some adults decided that his design embodied the worst aspects of colour prejudice in the 1960s, and its manufacture was almost completely discontinued (King, 1978, p. 70).

There are many attitudes about the character of the Golliwogg that would appear to be at odds with the views of the creator, Florence Upton. The researcher found that many assumptions about the Golliwogg were based on the actual physical characteristics and

these assumptions were at odds with the character created by Florence Upton. For that reason, the researcher used primary source material - the thirteen Upton Golliwogg narratives, to discern the original character of the Golliwogg. The linguistic, symbolic, interactive, emotional, spiritual and political dimensions of the social world and their meaningfulness (or lack thereof) are all constructed by human actors. Importantly, these constructions are influenced by specific historical, geopolitical and cultural practices and discourses, and by the intentions of those doing the constructing. So constructions are multiple, plural, contingent and contextual (Greene, 1977; Mabry, 1997).

Constructivism, therefore, views all knowledge as being 'constructed', and that knowledge does not reflect any external transcendent realities, but is contingent on convention, human perception and social experience (Leponiemi, 2008). This means that there can be many equally legitimate constructions of one external reality. Reality is not 'out there' but is in the minds of people. Reality is internally experienced and socially constructed through interaction:

The interpretive approach holds that social life is based on social interaction and socially constructed meaning. People possess an internally experienced sense of reality. In contrast to an essentialist orientation view, those with a constructionist orientation assume that the interactions and beliefs of people create reality. There is no inner essence that causes the reality people see; it is a product of social processes (Neuman, 2006, p. 89).

The interpretive theorists see reality as subjective. Everyday reality is a constructed reality based on interpretation. As a research study founded in the epistemology of

constructivism the researcher acknowledges that the words and images we use cause us to make assumptions about the way we are seeing and not seeing.

Theoretical perspective - critical hermeneutics

A theoretical perspective is based on a way of looking at the world. The way we look at the world influences how we construct an understanding of the world. The theoretical perspective must be congruent with the purpose of the research and justifies a particular methodology and methods to answer the research questions. The theoretical perspective of the research design gives direction to the data to be collected. As interpretive research, the goal of this study was to develop an understanding of the spiritual nature of the Upton Golliwogg. As a researcher the challenge was to get to know the Upton narratives, Florence Upton (through her biography), the world in which Upton lived and the world she created for the reader. The theoretical perspective of critical hermeneutics provides a context for the process of examining the Upton narratives since it provides a logical basis for the processes involved with the research. It is important that the researcher remains aware of the assumptions in the theoretical perspective, such as the subjective nature of the interpretation of words and images, personal values, prejudices and background. The interpretation and understanding of data is linked to subjectivity and assumptions based on the view of the human world and social life within that world. Therefore, critical hermeneutics has provided a process that enables an interpretation of the Upton Golliwogg narratives.

Hermeneutics is a term derived from the Greek verb 'to interpret'. Hermeneutics is about textual interpretation, and in this research, the text that will be interpreted through the visual images and the written words is from the Upton Golliwogg narratives and some other Golliwogg narratives. The basic assumption in this research is that humans experience the world primarily through two senses - visual and auditory, that is, through images and words, and by interpreting image and word it is possible to reach an understanding of the world.

The hermeneutic act of interpretation involves in its most elemental articulation making sense of what has been observed in a way that communicates understanding. Not only is all research merely an act of interpretation, but, hermeneutics contends, perception itself is an act of interpretation. Thus the quest for understanding is a fundamental feature of human existence, as encounter with the unfamiliar always demands the attempt to make meaning, to make sense (Denzin & Lincoln, 2000, pp. 285-6).

Critical hermeneutics is this complex process of interpretation and evaluation in an attempt to make meaning of texts. Different forms of power define whose voice is accorded importance within communities, institutions and society (Carter, Howell & Schied, 2001). To reach an understanding of the character of the Golliwogg, the researcher will examine elements of culture, history and configurations of power. Critical hermeneutics challenges the researcher to expose hidden power imbalances, to challenge the status quo, to expose the hidden meanings and 'embeddedness' of language and images in various texts, and to strive to uncover obstacles that may result from a limited point of view.

Carter, Howell and Schied's (2001) views affirms Madison's (1990) ideas concerning the process of critical hermeneutics as interpretive practices that interact with one another, that is, the text, language and socio-political views as well as the personality of the interpreter. Critical hermeneutics, in this research, calls for the investigation of mainstream interpretations of childhood and how this period of development has in particular been shaped and influenced by children's authors. This research study focuses on Victorian childhood author Florence Upton and the contribution of her original creation of the Golliwogg as a loved childhood character. This character was named and given a story. By creating the word 'Golliwogg' (the naming of an already existing doll) and giving the doll a story (the writing of the thirteen original Golliwogg stories), the doll was transformed into something new. The Golliwogg became a childhood character and who he is, his identity, is communicated through the stories - through the written word and visual images.

According to Gadamer (1972, 1989) throughout the process of achieving understanding there is a 'fusion of horizons'. The reader brings their socio-cultural-ethnic-historical background when reading the text and, paralleling this, the text brings the same background. The hermeneutical circle brings together two disparate horizons which results in the potential merging of diverse ideas, philosophies and cultures. The text provides for the reader a circular journey. The reader comes to the text with prejudices (what they think and know) and, upon reading the text, information is gathered in addition to these original attitudes and prejudices to form a new reading, a new understanding about the text. This new information may be alienating and it is necessary for the reader to struggle to make this familiar again by reconfiguring the prejudices. The

reader inhabits the world of the text and interacts with their actual world in varying degrees. It is the interaction with the unfamiliar world that allows for the new ideas to enter the circle. Gadamer (1989, p. xxxi) states “understanding belongs to the being of that which is understood”. We seek to discover by responding with openness to the unexpected and a readiness to revise our preconceptions. The reader therefore, is constantly in the process of formation. “In this way, the particularities, insights, and prior understandings of the researcher fuse with those of the text to produce something which is both new and common to both” (Hyde, 2008, p. 67).

In order for the comprehension to occur it is necessary for the reader to be awakened with the strange. The strange is what brings feelings of loss or disorientation. The hermeneutic task is to encounter the unfamiliar and the rupture it brings (Gadamer, 2000). It is out of the unfamiliar that comprehension takes place. It is only “the support of familiar and common understanding [that] makes possible the venture into the alien, the lifting up of something out of the alien, and the broadening of our experience of the world” (Gadamer, 1977, p. 15). Understanding is the moment of the fusion of horizons. It is dynamic and self-transcendent and challenges our prejudices or our openness to the world. “They are simply conditions whereby we experience something - whereby what we encounter says something to us” (Gadamer, 1977, p. 9).

Hermeneutics is about interpreting and understanding the text which also involves asking questions about oneself, one’s culture and one’s biases. A person who is trying to understand a text is always projecting. They project a meaning for the text as a whole as soon as some initial meaning emerges in the text. The initial meaning emerges because they are reading the texts with particular expectations in regard to a certain meaning

(Gadamer, 1977, p. 267).

Expectations will be created as the reading progresses that are a result of values, custom and practices, at times, are different from those within which the text was written. The willingness to hear the student's voice as s/he creates the reading is important. As Kramsch (1995) puts it, the student's comprehension is "a shifting and emerging third place" (p. 90). No one meaning should be set as the only correct reading. Rather, the readings within their particular projections should be heard and used as the base on which to build meaning that emerges as the hermeneutical conversation of question and answer takes place. The goal is the fusion of horizons in which the voice of the Other is heard or, to express it in another way, when the 'I' experiences the Other as the 'thou' of the dialogue (Gadamer, 2000, p. 361).

In order to analyse the Upton stories, the researcher has selected rhetorical narrative criticism for the methodology. Foss (2004) provides a number of critical approaches for carrying out rhetorical criticism. This methodology has been chosen as the researcher was interested to engage with the narratives in terms of their symbolic meaning. "How we perceive, what we know, what we experience, and how we act are the results of the symbols we create and the symbols we encounter in the world" (Foss, 2004, p. 3). The Golliwogg was explored symbolically as a spiritual character in the Upton Golliwogg narratives. Rhetorical narrative criticism was selected as it satisfies Foss's (2004) criteria:

1. The Upton narratives comprise events that are active (expresses an action) as well as stative (expressing a state or condition). This is seen in terms of text and image.

2. The Upton narratives are organised in terms of a sequence of events unfolding over time or in time order. The narratives are about the adventures of the Golliwogg and his friends and the events are arranged in time sequence with a definite beginning, middle and end.
3. The Upton narratives include a causal or contributing relationship among the events in a story. The narratives are about how the Golliwogg and his friends relate to themselves, each other and their world.
4. The Upton narratives are about a unified subject (the Golliwogg).

Rhetorical narrative criticism is interested with questions relating to the ‘how’ of communication. The researcher selected this methodology as she was interested to study how the Golliwogg’s actions could be seen symbolically, in terms of words and images, and how they could communicate spiritual values to the readers.

Methodology - rhetorical narrative criticism

The methodology is the strategy or plan of action or process to achieve the desired outcomes. The researcher chose rhetorical narrative criticism of the Upton Golliwogg narratives as the methodology to discern the spiritual qualities of the Golliwogg. The rhetorical narrative criticism involves words and images and the interaction of the words and images. The research was informed by Rule's (2009) research on picture books using rhetorical analysis, Gangi's (2004) dimensions for visual analysis and Foss' (2004) methodology of rhetorical criticism.

Rhetorical narrative criticism gives some weight to the researcher's own experience/ideas/expertise in the process of analysis. According to Foss (2004), these elements enhance and inform the analysis and she advises the researcher to work with something that really drives their passion, for instance, they need to 'choose something you really like' (p. 13). While the process of rhetorical criticism involves a conscious and systematic study of symbols, there will be a level of subjectivity in the process since the researcher will bring to it an individual, unique perspective. It is acknowledged, therefore, that an analysis conducted by a different researcher could lead to a different interpretation. However, this methodology has been effectively applied in other research studies using the specific framework that Foss (2004) provided.

Using Sonja K. Foss' (2004) process of rhetorical narrative criticism and Jane M. Gangi's (2004) approach to visually analyse picture books, this research study analysed five of the thirteen Upton Golliwogg books. The five books that were selected are: *The Adventures of Two Dutch Dolls* (1895), *The Golliwogg's Bicycle Club* (1896), *The Golliwogg at the Sea-Side* (1898), *The Golliwogg's Circus* (1903), *The Golliwogg in the*

African Jungle (1909). Reference has also been made to the other eight Upton Golliwogg narratives. These particular narratives were selected as they enabled the reader to discern the character of the Golliwogg from within different contexts. The first narrative introduced the reader to the Golliwogg and immediately particular characteristics were portrayed. This book was so popular when it was printed that a different Golliwogg adventure was released the following year. This second narrative was also selected for this research to discern if the character had changed or developed in any way. Upton decided to release a different picture book for children in 1897 titled *The Vege-Men's Revenge*. This book was not as popular as the Golliwogg picture books so she continued with the Golliwogg narratives and created the third Golliwogg narrative in 1898. Accordingly, these first three Golliwogg narratives were chosen specifically to discern the character of the Golliwogg in the first years of his conception. *The Golliwogg's Circus* was chosen as this was a narrative written approximately half way through the Golliwogg narrative series. The intention was to identify if there were any new developments or changes to the character of the Golliwogg. *The Golliwogg in the African Jungle* is the last of the Upton narratives. This was the final time where the reader meets the Golliwogg and his friends and it is possibly how Upton wanted the reader to remember the Golliwogg. Since it was the final story, it has been included for a detailed analysis. Following these analytical studies, three other Golliwogg authors – Mrs H. C. Cradock, E.W Lewis and Lockyer Sherratt were selected to detect how the character of the Golliwogg may have been altered in subsequent stories. A fundamental argument upon which this research study is based is that subsequent authors who included a Golliwogg character actually transitioned the Golliwogg from the much loved

childhood character into a caricature of the original character that had inspired Upton's stories.

Another aspect that has informed this research study was Rule's (2009) research on picture books. Rule (2009) was inspired Bettelheim's concept of enchantment:

The delight we experience when we allow ourselves to respond to fairy tale, the enchantment we feel, comes not from the psychological meaning of a tale (although this contributes to it) but from its literary qualities - the tale as a work of art. The fairy tale could not have its psychological impact on the child were it not first and foremost a work of art (Bettelheim, 1976, p. 12).

Florence Upton created an enchanted world for the young reader. In this research study, enchantment was seen as a spiritual experience mainly because it provided a place for the child to be present in the moment and experience connectedness to the characters and the adventures. As the readers become involved in the story, they experience the same feelings of joy, wonder, delight, curiosity and fear as the characters in the story. These, as will be argued, are human experiences of spirituality. Thus, through their imagination, the readers journey and make a connection with the Golliwogg and his friends and possibly become one with them in their adventures. Moore (1998, p. xi) speaks of this journey as:

An ascendancy of the soul, a condition that allows us to connect for the most part lovingly and intimately with the world we inhabit and the people who make up the families and communities.

The most important and the most difficult task in raising a child is helping the child to find meaning in life (Bettelheim, 1976). There are many growth experiences that are needed to achieve this, such as:

the child must learn to understand themselves better. This understanding allows the child to understand others and eventually relate to them in ways that are mutually satisfying and meaningful. To find deeper connections the child must be able to “transcend the narrow confines ... of a self-centred existence” (Bettelheim, 1976, p. 4).

Enchantment is experienced by the readers also in the form of transcendence. The narratives enabled the readers to connect to their imaginations and encouraged the child to envision another possible world, one that recognised, valued and authenticated their whole Being. Bettelheim (1976) argued that enchantment is a spiritual experience as it is a crucial vessel in the process of communicating with others. Enchantment has been seen as a rhetorical element by Rule (2009) as it awakened the reader into consideration, understanding or even debate. All of “this can happen if the observer is deeply moved emotionally by the work, and at the same time strongly motivated intellectually to understand it” (Bettelheim, 1976, p. 38). De Souza (2005a) had a similar approach when addressing Australian educators about the interrelated process of learning as it engages the heart, mind and soul of children. She encouraged educators to select experiences that nurtured the inner self and listed creativity, imagination, story-telling, reflection, contemplation, stillness and silence as some of the experiences that nurtured the inner life of children. De Souza (2005) believed that the complementary nature of the three dimensions of learning - cognitive, affective and spiritual - created the possibility of a

transformative experience for children. Rule (2009) also emphasised the importance of transformative experiences for children when she spoke rhetorically of the picture book as a way of entering into imaginary worlds and faraway places. The picture book enabled the reader to see what they had never seen before and to move them into a new order of perception and experience. The Upton narratives not only held the child's attention in terms of entertainment and the arousal of curiosity (Clark, 1974; Bligh, 1946) but also enriched the child's life through engaging the imagination in a sense of adventure, wonder and fun.

It is a contention of this research study that Upton's Golliwogg narratives nourished the imagination and the spirituality of the child. They helped to clarify emotions and were attuned to the anxieties and aspirations of the child by giving full recognition to the fears and hopes that perturbed a child without ever belittling the child. Upton gave full credence to the seriousness of the child's predicaments. Her narratives arguably provided a world where the characters possessed an openness of spirit, a liveliness of sympathy, knowledge of a kind heart and the love of the beautiful. Picture books are an important form of literary visual art in which the audience is only half children (Rule, 2009). This genre provides the context for an intimate transaction involving both the imagination of the adult and the child, an experience of "entertainment, enjoyment and education" (Rule, 2009, p. 3). Rule's (2009) research focuses on the picture book as a rhetorical artifact as it was concerned with how language was used to inform or persuade. The Upton Golliwogg narratives were rich in rhetorical fantasy. "Fantasy has a special place in the realm of the child: imaginative, funny but also asking what if?" (Gangi, 2004, p. 69). Gangi (2004) explains that children learn to read when they are excited about the world

of ideas, thoughts and feelings. To be sure, it seemed that Florence Upton author and artist, recognised the importance of the imagination in childhood when she created a Golliwogg character who was renowned for an imagination that took him and his friends on many adventures. Upton's art work depicts her own connection to, and observation of, the world she lived in. She was an exemplar of a truly creative innovation and her narratives emerge out of a profound understanding of the connectedness individuals experience in their lives, a connectedness that, in relevant literature, is described and understood as spirituality.

Gangi (2004) affirms the aesthetic integrity of picture books and argues that the success of a picture book can be evaluated by the quality of the integration of the word and image. Gangi's series of questions that should be considered when evaluating a picture book was used in this research.

What follows is the description of the research framework (Crotty, 1998), the epistemology, theoretical perspective, methodology and methods upon which this research study was based.

We live our lives enveloped in symbols. How we perceive, what we perceive, what we know, what we experience and how we act are the results of the symbols we create and the symbols we encounter in the world (Foss, 2004, p. 3).

We engage in the process of thinking about symbols and analysing how they work and why they affect us. The term rhetoric is defined as the human use of symbols to communicate (Foss, 2004). Symbols stand for or represent something else by virtue of relationship. The purpose of rhetoric is for communication. When we choose to

communicate in particular ways based on what we have discovered the process is called rhetorical criticism. We can use rhetoric to encourage others to change in some way or we can use rhetoric as an invitation to understanding. This communicative function of rhetoric offers a perspective of reality. Reality is seen as not fixed but rather as changing in accordance with the symbols we use, or how we choose to label or talk about things. Symbols are therefore seen as filters that influence our perception of reality.

Rhetorical narrative criticism. The process of engaging the study of rhetoric is rhetorical criticism. It is a qualitative research method that is designed to investigate symbolic acts and artifacts for the purpose of understanding rhetorical processes (Foss, 2004). Foss and Griffin (1995) acknowledge that most rhetorical theories reflect a patriarchal bias in the positive value they accord to changing and thus dominate others. They offer an alternative rhetoric, an invitational rhetoric, one grounded in the feminist principles of equality, immanent value and self-determination to serve as the starting place for a new rhetoric. This rhetoric is based on a commitment to the creation of relationships of equality and to the elimination of dominance and elitism:

Efforts to dominate and gain power over others cannot be used to develop relationships of equality, so feminists seek to replace the “alienation, competition, and dehumanisation” that characterize relationships of domination with intimacy, mutuality, and camaraderie (Foss & Griffin, 1995, p. 3).

An invitational rhetoric is an invitation to understanding as a means to create relationships rooted in equality. A framework that is non-hierarchical, non-judgemental and non-adversarial engenders qualities of appreciation and a sense of equality in the participants. Invitational rhetoric is characterised by openness and the rhetor’s stance towards the audience is a relationship of equality, respect and appreciation. In invitational rhetoric, change occurs in the audience or rhetor as a result of new understanding and insights as gained in the exchange of ideas. Participants may choose to be transformed because they are persuaded by something someone in the interaction says, but the insight is not to support the superiority of a particular perspective but to contribute to the understanding of all participants. We can offer our perspective and

invite others to enter our worlds so they can understand us and our perspectives better. The process of rhetorical criticism involves engaging in more conscious and systematic study by investigating symbols.

Communication happens in the moment but often leads to a permanent record such as a picture book, video, film or an image. These are called ‘rhetorical artifacts’. Once rhetorical analysts have chosen an artifact to discuss (in this case the Upton Golliwogg narratives) they usually have a brief description of the artifact to orient their readers to what they are discussing. The Upton Golliwogg narratives communicate to the reader a particular worldview and invite the reader to engage with this world. The researcher was interested to study how this worldview was communicated in terms of spiritual values. This process begins with asking question about how communication works in general.

The researcher began with analysing the artifact in terms of various questions such as who produced it, when, where, why and for whom (audience). This information enabled the researcher to describe the artifact and discuss the artifact with others in terms of how this artifact communicates. The researcher has selected this methodology as she was interested to explore ‘how’ the Golliwogg communicated spiritual values to the readers.

Understanding the rhetorical processes as the purpose of criticism. Foss (2004) comments that the process of rhetorical narrative criticism often begins with an interest in understanding particular symbols and how they operate. The researcher engages in criticism to deepen appreciation and understanding of the artifact. Rhetorical critics are interested in discovering “what an artifact teaches about the nature of rhetoric - in other

words, critics engage in rhetorical criticism to make a contribution to rhetorical theory” (Foss, 2004, p. 8).

The term theory in this research is used to mean a tentative answer to a question that is posed as the researcher seeks to understand the world. Theory, when used in rhetorical criticism, is a set of general clues, generalisations or principles that explain the process or phenomenon. In this research, the rhetorical narrative criticism will look at the spiritual qualities of the Golliwogg through words and images that show connectedness and relatedness to self, others and the world. The words and images provide the ‘clues’ and may show patterns that will inform the researcher as to the types of spiritual qualities that have been observed. Theories about rhetorical narrative criticism enable the researcher to develop a cumulative body of research and therefore improve the ability of the rhetoric critic as a communicator. The research aims to reclaim the spirituality of the Golliwogg and re-educate the general public as to the identity of the Golliwogg and the contributions of this character in terms of spirituality. The researcher has adapted Foss’ (2004) procedure for conducting rhetorical narrative criticism on the selected Upton Golliwogg narratives by observing various dimensions.

Dimensions of rhetorical narrative criticism. The procedure for conducting narrative criticism involves two steps: identifying the dimensions of the narrative; and discovering an explanation for the narrative. The first step involves examining the narrative in detail to gain a comprehensive understanding and the second step focuses on the aspects of the narrative that interest the researcher.

Identifying the dimensions of the narrative. The researcher examined the following features of the narratives in terms of settings, characters, narrator, events, temporal relations, causal relations, audience and themes.

Table 7

Foss' dimensions for analysing the narrative - rhetorical narrative criticism

<p>Setting:</p>	<p>What is the setting? A description of the details external to the character and how the setting is related to plot and character. How is the setting created?</p>
<p>Characters: characters round?</p>	<p>Who are the main characters in the narrative? What are the mental and physical traits of the characters? Do the characters change in the course of the narrative? How are the characters presented? Are they flat or round? A flat character has one or a few dominating traits that makes their behaviour predictable. A round character has a variety of traits and their behaviour is less predictable.</p>
<p>Narrator:</p>	<p>What kind of person is the narrator? What kind of vocabulary does the narrator use? What is the narrator's attitude toward the story being told? Does the narrator favour</p>

	<p>certain words or phrases? What is the point of view adopted by the narrator?</p>
<p>Events:</p>	<p>What are the major and minor plotlines, happenings or changes of state in the narrative? How are the events presented? Are they characterised by particular qualities?</p>
<p>Temporal relations:</p>	<p>What are the temporal relations among the events? Do they occur over a brief time or over many years? What is the speed of the narrative? Are particular events of characters narrated with higher speeds than others? Does the use of speed emphasize some events over others?</p>
<p>Causal Relations:</p>	<p>What cause-and-effect relationships are established in the narrative? How are the connections made between cause and effect? What receives more emphasis of the cause and effect? Are events caused largely by human action, accident or forces of nature?</p>
<p>Audience:</p>	<p>Who is the person or people to whom the</p>

	<p>narrative is addressed? Is it addressed to an individual, group or the narrator herself?</p> <p>What can be inferred in the narrative of the audience’s knowledge, personality and abilities?</p>
<p>Theme:</p>	<p>A theme is the general idea illustrated in the narrative. What is/are the theme/s in the narrative? A theme is what the narrative means or is about and points to the significance and meaning of an action.</p>
<p>Frequency and Intensity:</p>	<p>The frequency and intensity of words/images suggest important insights about the narrative.</p>
<p>Coherence and Fidelity:</p>	<p>Fidelity is the truth quality of the narrative -whether it represents accurate assertions about reality. Coherence focuses on whether the elements of the narrative meaningfully connect.</p>
<p>Questions:</p>	<p>What is good in the narrative? How does the narrative embody and advocate values that the researcher sees as desirable and</p>

	worthwhile?
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Discovering an explanation for the narrative. The researcher identified the features of the narrative that were most interesting, significant and most explanatory in terms of spiritual values for the Upton narratives. Foss (2004, p. 338) explains that the reader may have chosen the artifact because there was some aspect of the artifact that did not fit or could not be explained. “Perhaps you like the artifact and cannot explain its appeal to you” (Foss, 2004, p. 338). Using the principles of frequency and intensity the researcher discovered what was significant about the narrative and provided an explanation for this significance. The researcher was able to construct a worldview of childhood according to Upton through analysing the dimensions of the narrative. Frequency or pattern suggested important insights about the narrative.

The significant dimensions of the narrative that emerged from the analysis suggested various explanations of the Upton narratives in terms of spiritual values. A narrative functions as an argument to view and understand the world in a particular way (Foss, 2004, p. 339). The themes that emerge from the analysis often reveal what the author wants to communicate about life. Themes were seen in terms of what were the important messages that Upton communicated about life, “because stories have to do with how their tellers interpret events and attribute meaning to them” (Foss, 2004, p. 339). Stories that are told in a culture provide glimpses of that culture. The Upton Golliwogg narratives were set in English Victorian culture and the explanation of the narrative enabled the researcher to attribute particular events with the spiritual values of the culture.

All narratives express values. Foss (2004) highlights that the researcher observes values in terms of what is 'good' in the narrative. How does the narrative embody and advocate values that the researcher sees as desirable and worthwhile? These values may be encoded in the narrative implicitly or explicitly. The researcher needs to consider the ethical standards of the narrative in terms of degrees of rightness or wrongness and how readily it can be refuted by the audience to which it is addressed. In this type of analysis the attention is focussed on the aspects of the narrative that make it more or less compelling.

Other areas for analysis of the narrative focus on its coherence and fidelity. Do the elements in the narrative adequately connect to one another to create a meaningful narrative? Fidelity is the truth of the quality of the narrative - whether it represents accurate assertions about reality or "rings true with what you know to be true" (Foss, 2004, p. 340). Foss (2004) commented that this criterion is problematic as there is frequent disagreement about what corresponds to actual reality or what is 'true', for example as in anecdotes, legends or tall tales. She suggests it is more useful to consider fidelity in terms of correspondence to facts within the context in which the narrative is told.

Does the narrative fulfil the purpose of its creator? This criterion suggests that particular choices made by the author accomplish the purpose for telling the stories. Does the narrative seek adherence to a particular worldview or offer instructions or ideas for living life? Rhetoric offers or commands instructions of some kind, "helping us manoeuvre through life and feel more at home in the world" (Foss, 2004, p. 340). Gangi (2004) affirms the spiritual potential of the picture book as providing an aesthetic

experience for children and her evaluative strategies were also used to analyse and interpret the Golliwogg stories.

Criticism and evaluation of the picture book. Gangi (2004) sees the potential of the picture book in terms of transporting the listener by providing an experience of the imagination and spirit. A good picture book engages all the senses and creates a world as “real as any personal experience can be” (Gangi, 2004, p. x). One way of helping the reader to explore picture books is to ask a series of questions. Gangi has been guided by philosopher and teacher educator Greene (1977) regarding the type of questions that guide the aesthetic experience.

The images in the Upton narratives were first evaluated in terms of the integration of word and image and by considering the following questions:

1. What images in this narrative do I personally find striking or exciting? (What moves me?) (Gangi, 2004, p. 66).
2. What makes this image/s compelling as a work of art? (Gangi, 2004, p. 66).

To assist in analysing visual images in picture books, Gangi (2004) has created a list of visual elements that may be considered when exploring images in picture books. Illustrators of picture books artistically communicate ideas through the use of the following visual elements as depicted in Table 8.

Table 8

Gangi's dimensions for visual analysis of the narrative

Shape	A contrast in shape creates a feeling about the characters.
Texture	This element appeals to the sensory quality of the image and appeals to the sense of touch.
Line	This element shows the way the illustrator encloses or opens up space.
Colour	The use of colour creates symbolic meaning and gives attention to certain characters or objects.
Space	This is the way the illustrator foregrounds or backgrounds the various elements to create depth to capture a particular style of art.
Perspective	This element refers to the choice the illustrator makes in shaping their images from a variety of points of view.

Summary

Using Crotty's (1998) research framework upon which to base this study, the researcher applied rhetorical narrative criticism of the Upton Golliwogg narratives and other Golliwogg narratives as a methodology to be able to discern the spiritual qualities of the Golliwogg. This methodology was chosen as she was interested to engage with the narratives, words and others in terms of their symbolic meaning. "How we perceive, what we know, what we experience, and how we act are the results of the symbols we create and the symbols we encounter in the world" (Foss, 2004, p. 3). As well, the Golliwogg was explored symbolically as a spiritual character using Gangi's (2004) evaluative strategies. In this research study, five Upton Golliwogg narratives and three other childhood Golliwogg authors were selected.

The following two chapters look at how Golliwogg was depicted by Upton and then by the other selected childhood authors writing around the time of Upton.

Chapter Five: Analysis

Upton Golliwogg narratives

The preceding chapter outlined the methodology that informed the research study which was used to analyse the different Golliwogg narratives. The five books which were selected for detailed analysis enabled the researcher to discern the character of the Golliwogg from different contexts. These were: *The Adventures of Two Dutch Dolls* (1895), *The Golliwogg's Bicycle Club* (1896), *The Golliwogg at the Sea-Side* (1898), *The Golliwogg's Circus* (1903) and *The Golliwogg in the African Jungle* (1909). However, the other eight Upton Golliwogg narratives are also referred to in this research where relevant. The Golliwogg's identity should be defined by his original adventures in the thirteen Upton narratives rather than by some of the subsequent authors after Florence Upton who changed his story, appearance and name. The Upton Golliwogg narratives served as the artifacts for this rhetorical narrative study (Foss, 2004, p. 335). Foss (2004) states that an artifact is the data for the study that you are going to analyse: "The artifact you choose should be something you really like or really dislike, something that puzzles or baffles you, or something that you cannot explain" (p. 13). This chapter will identify the different rhetorical dimensions of the narrative that enabled the researcher to explore the primary features of the narrative in the manner as outlined by Foss (2004, pp. 335-340). Each Golliwogg narrative allowed the researcher "to interpret reality because each helped in the decision regarding what a particular experience 'is about' and how the various elements of our experience are connected" (Foss, 2004, p. 333). These dimensions were then analysed in light of the research question: How is the Golliwogg's spirituality communicated in the Upton narratives?

Rhetorical criticism is the engagement in the process of “thinking about symbols, discovering how they work, and trying to figure out why they affect us” (Foss, 2004, p. 3). “How we perceive, what we know, what we experience, and how we act are the results of the symbols we create and the symbols we encounter in the world” (Foss, 2004, p. 3). In the case of the Upton Golliwogg picture books, they are made up of both text (prose) and illustrations and these were analysed symbolically (see Tables 8 and 9). Gangi (2004, pp. 72-73) provided a visual language to analyse illustrations in terms of elements of art. By analysing the different elements of art, the researcher could discern the way spirituality was conveyed by Florence Upton visually in the character of the Golliwogg. Greene (1977, p. 15) says that those “who can attend to and absorb themselves in particular works of art are more likely to effect connections in their own experiences than those who cannot. They are more likely to perceive the shapes of things as they are conscious of them, to pay heed to qualities and appearances ordinarily obscured by the conventional and routine”. Tables 8 and 9 show the various dimensions and questions of Foss (2004) and Gangi (2004) that were the analytical strategies which were applied to the Upton Golliwogg narratives and the Golliwogg narratives by other childhood authors writing around the time of Upton.

Florence Upton created the childhood character of the Golliwogg in 1895. This character was immediately embraced by children living in Victorian England (J. Upton, undated personal correspondence, 2006). The first narrative introduced the reader to the character of the Golliwogg and was therefore important to the analysis. This book was so popular when it was printed that it is possibly the reason why the next Golliwogg adventure was released the following year. The second narrative was selected for

analysis in this research study to discern if the character had changed or developed in any other way. Following that, Upton decided to release a different picture book for children in 1897 titled *The Vege-Men's Revenge* but it proved to lack the popularity of the Golliwogg picture books and subsequently she wrote the third Golliwogg picture book in 1898. These first three Golliwogg narratives have been chosen specifically to discern the character of the Golliwogg in the first years of his conception.

The Golliwogg's Circus was the next one chosen since this was a narrative written approximately half way through the series and it may have provided some insights if there had been any new developments or changes to the character of the Golliwogg. *The Golliwogg in the African Jungle* is the last in the series of the Upton narratives and was the final time where the reader meets the Golliwogg and his friends. Therefore, it was an appropriate choice to include it for the analysis since it revealed Upton's ongoing perception of the Golliwogg's character as well as how the reader may have remembered him.

Other childhood authors that included Golliwogg as a main character in their stories have also been analysed in this research study. The authors selected for this research study were Cradock (1919), Lewis (1924) and Lockyer Sherratt (1911). These childhood authors provide an interesting counterpoint to the Upton narratives and therefore, their stories had relevance for this research study. Since this research study was concerned with the analysis of picture books, the words and images were essential to the analysis in order to determine how connectedness was communicated through the storyline.

Connectedness was seen in terms of relatedness or spirituality (de Souza, 2012b; Nye, 2009; O'Murchu, 1995) so the spirituality of the Golliwogg was analysed in terms of how

the Golliwogg connected to himself, others, and the world and beyond (Nye, 2009). The spiritual qualities of the Golliwogg were discerned in images and actions where a kind heart, imagination, living in the present moment, a sense of seeing and creating, experiences of awe and wonder, living with paradox and living with nonduality were displayed (see Chapter seven for the full discussion of this aspect).

Two steps in the process of rhetorical narrative criticism were used: identifying the dimensions of the narrative and discovering an explanation for the narrative (see pages 112-114). The next section presents the analyses of the Golliwogg stories.

The Adventures of Two Dutch Dolls

The reader first meets the Golliwogg in Upton's book *The Adventures of Two Dutch Dolls* (1895). The first Upton Golliwogg narrative begins on a frosty Christmas eve. Peggy Deutchland wakes up from her "wooden sleep" (p. 2) and wakes up Sarah Jane, a smaller wooden doll who lies sleeping on the ground (see Appendix C). The dolls are resting in and next to a box that reads "Dutch Dolls all prices" (p. 3). The narrative is set in a shop as the clock strikes the midnight hour (Foss, 2004, see Table 7). The dolls that Upton depicts are based on her own childhood dolls. These jointed wooden dolls were produced in Germany and were known as 'Dutch dolls' - "the usual anglicization of *Deutsch* or German" (Davis, 1992, p. 9). The dolls were also referred to as 'penny-woodens' as they were bought in a penny shop, usually sold undressed (Davis, 1992). Upton's use of her own toys as models and her "intense love for 'things'" (Lyttelton, 1926, p. 10) showed a connectedness to her own childhood. The rhetorical narrative criticism dimension of audience asks the question, who is the person or people to whom

the narrative is addressed? (Foss, 2004, see Table 7). This narrative is addressed to a young audience about their own daily experiences such as playing with their toys and invites them to reflect on their relationships with their toys. The toys come to life and “taste human joys” (p. 2) (see Appendix C). The young reader is invited to reflect on the spiritual dimensions that are present in their life, such as joy. “Every writer writes from their own ethical position, their own social position, their own world view” (French, 1998, p. 102). Your own worldview influences what you give attention to in your life. Upton revealed to the audience the importance of a good sense of humour. Humour has been defined as a spiritual quality (Sinetar, 2000, p. 13), “it warms, uplifts, and transforms mood and outlook” (MacHovec, 2007, p. 57). Upton’s value of a good sense of humour is revealed with a reference made to the fact that the dolls are made of wood and they ‘pine’ for liberty.

The actions in Upton’s storyline show her awareness of her audience because the children she was writing for loved her stories (Beare, 2002; Davis, 1992; Lewis Hind, 1923; Lyttelton, 1926). It is possible that her stories connected to the children because of her child-centred approach to both the verbal and the visual (Davis, 1992). The images connected to everyday experiences of the child and also to what was happening in the world in which they (and Upton) were living. Her adventures relate to the new technologies of the time but also to everyday experiences and challenges.

The rhetorical narrative criticism dimension of theme points to the general idea illustrated in the narrative (Foss, 2004). One of the themes in Upton’s narratives relates to freedom. Freedom may be related to both physical and mental realms. Freedom was depicted in the outer experiences of roaming and exploring the physical surroundings and

the inner experience of imagining. “Imagination gives us the ability to be other than we are. It allows us to be somewhere we’re not, and it allows us to be *somebody* we’re not, whether that’s a human character or a non human character” (Freeman, 1998, p. 76).

Upton’s narratives empowered children’s imagination by creating spiritual characters and a fantasy world through the Golliwogg adventures. The expression of the imagination is an acknowledgement of the soul, of the self (Fienberg, 1998, p. 66). Imagination has been described as the eye of the soul as it enables the reader to develop empathy and grow in understanding of self and others and allows the reader to transcend their own circumstances (Matthews, 1998, p. 10). The imagination of the reader is stirred by the characters of Peggy and Sarah Jane.

The rhetorical narrative criticism dimension of event asks the reader to observe any change or particular qualities of the narrative (Foss, 2004). The first major event after awakening is energised by the dolls’ awareness that they are unclothed. Sarah Jane and Peggy clothe themselves in an unusual manner by climbing up a flag pole (see Appendix C) and cutting up the American flag. Sarah Jane wears a dress of stars and Peggy a dress of stripes. The clothing that the dolls made for themselves has symbolic meaning. The American Flag is a symbol and communicates spiritual values, such as freedom, and it is possibly significant that Upton was writing this narrative in the 1890’s, the time of the racial segregation laws in America. Upton’s creation of the Golliwogg narratives allowed the audience to explore opposites in terms of different types of characters and experiences as well as to connect to these characters and experiences through their own spiritual qualities such as their own ideas or imagination.

The first narrative introduces the reader to three main characters: Peggy and Sarah Jane, two white wooden female dolls and Golliwogg, a black soft male doll. Colour, texture and shape are visual elements of art used in analysing a narrative (Gangi, 2004). Texture refers to the sensory quality of the image. The use of colour creates symbolic meaning and gives attention to certain characteristics of objects. A contrast in shape creates a feeling about the characters (Gangi, 2004). The characters are different to each other by way of gender, texture, colour and shape. The confrontation with these visual elements creates a rich sensory experience for the reader. Emotions and feelings are further nurtured in the reader through the images that show empathy and cooperation between the dolls. The characters show that when they encounter and embrace differences in each other, their lives are enriched. Thus, through their friendship group, they go beyond what they can achieve by themselves. The dolls are illustrated together on the front cover of the first narrative, *The Adventures of Two Dutch Dolls* (1895).

As you view picture books there are questions that can guide your aesthetic experience. Gangi (2004) refers to set questions by philosopher and educator Greene (1977) when looking at art. One of the questions is: what in this work do I personally find most striking? The researcher found particularly striking the image on the front cover of *The Adventures of Two Dutch Dolls*. Sarah Jane is dressed in stars (a symbol of unity) and Peggy dressed in stripes (a symbol of separation/independence), (see Figure 3 on page 127) and Golliwogg is in the middle as if he is keeping these two opposites in tension. Golliwogg demands the reader's attention by his direct look and grotesque appearance but his kindly smile adds reassurance to his invitation - not fear.

However the first time the dolls meet the Golliwogg they do experience fear. This is communicated through text and visuals. This suggests an unconscious reaction to the Golliwogg. One doll screams, then both dolls move backwards, away from the Golliwogg. Sarah Jane has her face hidden in Peggy's dress. Peggy looks like she might fall again as she steps backwards, supports Sarah Jane and is balanced herself precariously on her toes.



Figure 3 First encounter from The Adventures of Two Dutch Dolls

These reactions suggest an unconscious or unknowing reaction to the Golliwogg because he is different. The reactions are immediate and generate a high level of energy, as experienced by the piercing scream and the scattering in fright. The dolls have not encountered the Golliwogg before and respond as if in fear.

Peg Deutchland broke

Into a piercing scream

Then all look round, as well they may

To see a horrid sight!

The blackest gnome

Stands there alone,

They scatter in their fright. (Upton & Upton, 1895, p. 25)

Zweig and Abrams (1991) comment that as we bury into our shadow what is deemed unacceptable, sinful or 'bad', negative emotions and behaviours such as fear, lie concealed just beneath the surface and are usually masked. The description of the Golliwogg as a "horrid sight" (p. 23) may be a projection of the Dutch doll's reaction to the Golliwogg's physicality. The Golliwogg may be seen as symbolically standing for what we have labelled as 'different' or 'unacceptable' in our society. He may also stand for anything that does not fit our worldview or that we prefer to remain hidden. The "horrid sight" may be Upton's comment on our judgmental attitudes and the many fears we harbour that may imprison us in the way we connect to our world.

Character is one of the dimensions to consider when analysing a narrative using rhetorical narrative criticism (Foss, 2004). The researcher explored character in terms of physical and spiritual traits and how characters were presented throughout the narrative. Upton seems to be evaluating Victorian society through the different characters that she created. She had experienced freedoms that were not widely acceptable for women, such as being an independent artist and author. She was widely travelled and lived in America during a time where the segregation laws were strongly upheld. There may be a parallel of consciousnesses between the dolls experiencing the Golliwogg and Upton's own fears

of the worlds in which she lived, coming into presence. When the dolls first meet as strangers, their encounter with strangeness generates fear. Thus, the narrative appears to function as a mirror to reflect and provide glimpses of the cultural conditions of Upton's time and it is possible that the author was inviting the readers to confront their own fears of what lies hidden or what needs to be embraced.

When the dimension of narrator is applied in rhetorical narrative criticism this focuses on the narrator's attitude and choice of words and phrases (Foss, 2004). The narrative uses the words "blackest of gnomes" (p. 23) to describe the Golliwogg. This description of the Golliwogg refers to his outwardly black appearance and is one of the most interesting and significant features of the narrative (Gangi, 2004). It is this feature that has much symbolic meaning because the etymology of the word gnome is linked to buried things (retrieved from www.wordvia.com/dictionary/gnome on November 11th, 2009).

A gnome is a keeper of treasure that is located in the earth. The word blackest is a superlative description of the gnome. Blackness has symbolically been used by Upton to communicate not only a physical reality of the Golliwogg but possibly an inner spiritual quality. Encounters with darkness, for instance, have often been discussed in children's literature in terms of grotesque characters (Bettelheim, 1976; Harpham, 1982; Olson, 2000). The Golliwogg has been referred to as a grotesque childhood toy (Olson, 2013) and this description can be explored further in terms of its effect on the psyche of the individual.

Thomson (1972) views the grotesque as a violent clash of opposites and in some forms as an expression of the problematic nature of existence. He remarks that art and

literature use the image of grotesques when societies and eras are marked by strife, radical change or disorientation. The grotesqueness is constituted by clashing contrasts between form and content. This unstable mixture of heterogeneous elements creates a disharmony that can be experienced as an explosive force of the paradoxical. Using the visual element of perspective enables the reader to reflect on the choices the illustrator makes in shaping their image from a variety of points of view (Gangi, 2004). By applying the dimension of perspective to the image of the Golliwogg, the reader observes that the Golliwogg embodies paradox. There are two different perspectives happening at the same time, his outer appearance repels and terrifies but his inner appearance attracts and his kind heart draws the dolls in. This clash of the contrast between form and content could be acting as a grotesque archetype, in that the collective unconscious of Victorian English society would have recognised this character immediately. This reaction to the Golliwogg may be considered in relation to archetypes.

It is the researcher's contention, here, that the Golliwogg acts as if he was an archetypal image. He intrudes into the dolls' consciousness in an unexpected way. His encounter elicits a sudden burst and flare up of emotions and actions. Jung (1964, p. 79) explains that archetypes have their own initiative and own special energy, "they seem to hold a special spell" (Jung, 1964, p. 93). Jung (1964) explains that cultural symbols express eternal truths and retain their original luminosity to evoke deep emotional responses in individuals that makes them function in the same way as prejudices. "When we react intensely to a quality of the individual or a group - and our admiration overtakes us with great loathing or admiration, this may be our own shadow showing" (Zweig & Abrams, 1991, p. xviii). The shadow stores all the feelings and capacities that have been

rejected by the ego and contribute to the hidden power of the darkness of human nature (Zweig & Abrams, 1991). The shadow stores material in the unconscious, “forever in hiding, as if the light of consciousness would steal its very light” (Zweig & Abrams, 1991) and comes from two different sources.

The transpersonal unconscious holds the feelings, perceptions and memories experienced by living organisms since the beginning of time and encompasses all of humanity. This is what Jung referred to as archetypes. They themselves can only act as if they are “electrically charged with a sense of the sacred” (Hyde & McGuiness, 2008, p. 61). Archetypes when activated create an irrepressible urge to rise out of darkness (the unconscious) (Hyde & McGuiness, 2008, p. 62). The collective shadow is sometimes referred to as the dark side, not necessarily because it is bad, but because it does not yet exist in the light of consciousness. If the shadow is stringently suppressed by a society with no adequate outlets, disaster may ensue, as in the case of war (Hall & Nordby, 1973).

The personal unconscious holds the parts of self that we deny or at some stage have chosen to hide from the conscious self. Jung (1964) explained that, in the personal unconscious, all the thoughts, wishes, impulses and tendencies that run counter to our rational orientation in life are usually thrust into the background and become part of the unconscious. These things that are suppressed, repressed and deliberately ignored may accumulate over time and begin to influence consciousness. These forces may not necessarily be in opposition to consciousness, as Jung states that the unconscious also contains instinct and intuition which ‘mere reasonableness’ could never awaken and may

act like a compensatory function in that it adds to consciousness automatically as a result of being ignored.

Jung's psychology valued the potential of the shadow and he felt that it had been 'demonised' and made evil (Tacey, 2006). When Western civilisations emphasize 'light' over 'darkness' and decide that darkness is to be avoided, they upset the natural gradient of life (Tacey, 2006, p. 55). De Souza (2012b) comments on the importance of acknowledging the dark side of spirituality (refer to the darker side of spirituality section, pages 65-71). Tacey (2006) comments on the 'gold' aspect of the shadow, often the stuff of life that gives it its highest value. He writes that a civilisation that emphasizes 'light' ends up being "pallid, empty, bloodless, superficial, routine, devoid of adventure" (p. 56). Good and evil are usually associated as fixed or absolutes to what consciousness values or dislikes. But these qualities are relative and conditioned by society. Tacey (2006) states that consciousness should not be trusted with such absolutes and when the unconscious introduces a new dimension, it can be unsettling for a society.

Foss (2004) explains that all narratives express the values of a society. The Golliwogg possibly embodied and kept in tension spiritual values. The reader experienced this as a clash of opposites. He is attractive and ugly at the same time. The Golliwogg arguably acts like a grotesque archetype in that he is able to keep the opposites within himself in tension. His appearance of excess as seen in terms of hair, eyes and blackness, which is described as a horrid sight, is kept in tension with his kind heart. This image is compelling as the Golliwogg gives the reader the permission to keep in tension within themselves all of life's experiences. He also teaches about inner beauty and not to judge outwardly appearances. This message is even more relevant to our

contemporary society, so obsessed with outwardly appearance and with a fear of Otherness that can be seen in different forms of exclusions. The Golliwogg was a new childhood character and Upton included other black characters in her narrative to make the reader/researcher aware of this difference.

Olson (2000, p. 78), comments on the popularity of the Golliwogg motif and suggests that the narratives had something significant to say to thinking adults as well as to children and that, in its day, it embodied the “spirit of the age” (p. 78):

Given that the books had remarkable illustrations and influenced other works both technically and thematically, that they were the first English picture books with a black protagonist, that they had ubiquitous spin-off toys, greeting cards, games, dolls, and household items ... (Olson, 2000, p. 73).

The toys in the Upton narratives may be seen in terms of the objectification of internal needs and problems (Kuznets, 1994). They face and experience a world where they encounter conflicts, fears, new inventions and uncertainty. Golliwogg and the Dutch dolls are seen as extremely animated and throughout the series there is an exaggerated energy. The toys are seen in terms of acting, playing and discovering the world. The outer connectedness with the world has an impact on the toys’ inner worlds. This is clearly illustrated with the first encounter with the Golliwogg. There is a constant invitation by Upton to be part of something bigger than oneself. This spiritual invitation is seen in terms of interconnectedness with life.

The Golliwogg is always seen as working at some task to accomplish his greater aims. Olson’s (2000) observation is pertinent that the narratives are more purposeful than amusing. The messages or purpose of the narratives refer to the theme dimension of

rhetorical narrative criticism (Foss, 2004). The themes in the Upton Golliwogg narratives will be discussed in chapter eight. Foss (2004) suggests observing what kind of person the narrator is. The Upton Golliwogg narratives may have been influenced by Upton's personality and values. She herself had "a peculiar nature; accessible beyond the normal sense impression" (Lyttelton, 1926, p. 2). She was "hurt and ruffled by the tone in a voice which she believed was purposely hard and unkind" and had a hunger for the inner spiritual life (Lyttelton, 1926, p. 2). The researcher interpreted the message in the Upton Golliwogg narratives as the need to recognise the centrality of inner spiritual life.

Lyttelton (1926) writes about Florence's spiritual life as being never self-satisfied, "her admirations, her enthusiasms were not for herself or her own work" (p. 3). She gave most generously of her time and service to her friends but "could not bear any restriction on her liberty" (p. 2). These spiritual qualities that Upton possessed can be seen in the spiritual qualities of the Golliwogg, such as in his inspired thoughts or big ideas.

The Upton Golliwogg faces various situations that require him to use his spiritual intelligence. Sinetar (2000) defines spiritual intelligence as inspired thought. She lists the ability to have a broad worldview as one of the chief characteristics of spiritually intelligent children. They see themselves and others as interrelated and see the world as "alive and shining" (Sinetar, 2000, p. 13). When we look at the Golliwogg, arguably one of his qualities is his inspired thought. This point of view is adopted by the narrator, one of the dimensions to be considered when using rhetorical narrative criticism (Foss, 2004). Upton, the artist, saw the world with a particular lens, an inspired lens. The Golliwogg is the initiator of the adventures and his ideas animate and energise him as seen in his second adventure – *The Golliwogg's Bicycle Club* (1896), where with a " sudden flash a

brilliant thought disturbs the Golliwogg” (Upton & Upton, 1896, p. 4). Olson (2000) refers to him as a big thinker and go-getter but Upton herself identifies the Golliwogg’s good heart as his defining characteristic (Lyttelton, 1926, p. 12).

This unresolved nature of the Golliwogg, the good heart and frightening outer appearance, is central to his grotesque nature. There is a clash of opposites where the outer does not match the inner. Waddell (2006) comments that a clash of opposites creates a psychic force or an exaggerated energy. The Golliwogg is extremely animated and energetic in his inventiveness and has the capacity to do hard work. He arguably challenges Victorian English societal values about what is of value. He appears to revere life and has an inner wisdom and direction that revolves around a nondualistic perception. Golliwogg does not alienate his companions or differentiate them on their gender. Kayser (1963) affirms this nature of the grotesque as being the expression of the estranged and alienated world. Olson (2000) comments that the Golliwogg narratives were unusual and always very odd. She identified elements of an artistic movement called the decadents where there is an allegiance to the most spectacular aspects of modernity and this is observed in the Golliwogg’s inventions such as bicycles, auto-go-carts and the airship. The decadents were also avid for acquaintance with foreign customs. The Golliwogg is seen travelling to different countries including exotic places such as Africa, Holland and the North Pole. Upton created a world for children where elements of the spectacular and exotic were portrayed in a broad worldview (Sinetar, 2000) that valued imagination and venturing into the unknown. The embrace of all of life is one of the repeated motifs in the narratives (Foss, 2004, see Table 7).

The Golliwogg tells children not to be frightened of new experiences and to go beyond outward appearances to discern inner qualities. The Golliwogg's smile comforts and his kindness shines through as he requests the dolls to not fear and tells them his name. They feel more confident as they come closer to him to the extent of each taking an arm, and by page 26 of the narrative we already know that they are friends, as they each try to charm him with small talk. The illustration on page 27 of the narrative (shown in Figure 4) shows a relationship between the toys not only by their proximity (Foss, 2004) but by their connection to each other and the emotions experienced through their faces and bodies. The dolls' cheeks are a deeper red and they have a content demeanour (Gangi, 2004). They are walking together and the Golliwogg is in the centre with both arms bent, holding each doll's arm close to him. They are walking and smiling together and Peggy is giving a sideways glance to the Golliwogg.



Figure 4 Golliwogg – connecting the opposites - (Stars - what unites and Stripes - what separates)

The researcher contends that Golliwogg's spiritual characteristics continued to be demonstrated through the actions and values portrayed through the Upton Golliwogg narratives. Upton created other black characters in her narratives and they are distinguished from the Golliwogg in appearance and character in the story. In the first narrative for example there are two characters named Sambo (see Appendix C) and the jovial African (see Appendix C). Sambo is depicted on page 45 dressed in striped pants, coat with tails and a top hat, playing a banjo and dancing, reminiscent of a minstrel character. The jovial African, depicted on page 42, is dressed in a striped red dress and has more realistic human-like features, such as hands with fingers. These two characters are different from the Golliwogg. The Golliwogg is not dressed in striped pants, tall hat or with a banjo as seen in the image of Sambo, nor does he resemble the human-like

appearance seen in the image of the African character. The researcher believes that Upton included these other black images to show the difference between them and the Golliwogg both in their physicality and their storyline characters.

Unfortunately, Upton did not patent her creation and subsequent Golliwogg authors changed the Golliwogg’s name, appearance and story. They changed the Golliwogg from being arguably a spiritual character into a caricature of his former character. This has led to Western society rejecting the Golliwogg on the grounds of his being a racist toy in the late twentieth century, as seen in recent media reports where Golliwogg dolls were removed from stores (Leys & Craven, 2010).

Summary. Table 9 presents a summary of the analysis of *The Adventures of the Two Dutch Dolls* - applying the dimensions of Foss’ (2004) rhetorical narrative criticism and Gangi’s (2004) visual analysis of the narrative.

Table 9

Summary of the analysis of The Adventures of the Two Dutch Dolls.

Foss’ dimensions of rhetorical narrative criticism	
Setting	<ul style="list-style-type: none"> • Christmas Eve • Shop - most likely a toy shop, as many dolls are depicted in the story (inside) • Starlight night • Field covered with snow (outside)
Characters	<ul style="list-style-type: none"> • Golliwogg (round) • Sarah Jane, Peggy Deutschland (round), Meg, Weg and Midget • Sambo, African, Jack, Scissors Boy, soldier, clown, magnate, girl, other Dutch dolls
Narrator	<ul style="list-style-type: none"> • Simple, uncluttered/bold images, modern, humorous • New characters that stimulated the imagination with a child-centred focus - children to come to own conclusions, nondirective and nondidactic • Ability to see beyond surface features- eg fear turned into reassurance

Events	<ul style="list-style-type: none"> • Creating clothes from American flags • Initial encounter • Meeting the Other • Escape to the Outside/Confronting the Unknown. • Crisis - Falling through the ice - co-operation to save the Golliwogg
Temporal relations	<ul style="list-style-type: none"> • Christmas Eve to half an hour before sunrise • Speed changes in the initial encounter - fear followed by fear allayed • Outside when Golliwogg falls through ice - Peg is quick to act and together they bring Golliwogg back inside the shop
Causal relations	<ul style="list-style-type: none"> • Adversity is usually the result of the toys' folly • May be seen as 'un-moral' or 'moral-less' in the sense that the effect is to present morality with an attitude of respect for the spirit of the child • Fear is allayed with kindly smile and drawing near • Awareness of being unclothed – leads to creation of dresses from American Flag • Accidents are caused by horse going too fast • Fun, laughing, jokes played on each other • Meeting the Other, dancing together at a ball
Audience	<ul style="list-style-type: none"> • Children – toys, characters, accidents, fear, rhyming verses, child-centred approach • Adult - humour, layers of symbolic meaning
Theme	<ul style="list-style-type: none"> • Freedom - American Flag, venturing outside, being in the present moment, relationships, confronting fear • Paradoxical nature of Being - Golliwogg
Frequency and Intensity	<ul style="list-style-type: none"> • Ups and downs - Falls and overcoming adversity • Creativity - dancing, creating dresses out of unusual materials, humour, fun, meeting new characters, being in the present moment • Friendship - Golliwogg and the Dutch dolls, dangers to be faced and challenges to be met • Spirit of compassion and understanding with each other
Coherence and Fidelity	<ul style="list-style-type: none"> • Child-centred approach throughout the narrative and creating experiences that relate to the middle-class Victorian child's everyday life experiences, eg falls, humour, fun, toys, sense of adventure, imagination
Questions - What is good in the narrative?	<ul style="list-style-type: none"> • The reader is confronted with spiritual values - having a kind heart is what is important in life and to go beyond surface appearance - eg initial encounter • The importance of embracing all of life's experiences- the 'ups' and the 'downs' • Embracing 'Otherness' - different characters • Golliwogg is the first black protagonist that is defined by story, not appearance
Gangi's dimensions of visual analysis of the narrative	
Shape	<ul style="list-style-type: none"> • Contrast in shape creates a feeling about characters Golliwogg – round and soft, Dutch Dolls - tall, thin and wooden • The difference in shape creates an open feeling of acceptance

<p>Line</p> <p>Colour</p> <p>Perspective</p>	<ul style="list-style-type: none"> • Front cover depicts the Golliwogg holding hands with Peggy and Sarah Jane • Lines are bold and open space invites reader to focus on characters • The images are uncluttered and emphasise simplicity This is a spiritual characteristic • Colour - black, red and white are the main colours for the Golliwogg. Black in particular emphasises darkness, fear. This has symbolic significance as the theme of ‘not to fear’ is reemphasised throughout the narrative • Colour - red, white and blue - Dutch dolls are clothed in the American Flag. This has symbolic meaning - American Flag is a symbol of freedom. The theme of freedom, a spiritual characteristic, is emphasised throughout the narrative. • Perspective - child centred. Most images are at eye-level. Eye-level images create the impression that the reader is on the same level as the character. The perspective promotes a connectedness - a spiritual value. Reader is invited to connect to the characters - humour, sense of fun, enjoyment, cooperation - all spiritual values.
<p>Questions - What work do I find personally striking?</p>	<ul style="list-style-type: none"> • Researcher finds the image in Figure 4 striking - connecting the opposites

The Golliwogg appeared in the first Upton narrative as new childhood character that displayed spiritual characteristics such as a kind heart and imagination. It was arguably his kindly smile and drawing near that invited the dolls not to fear and to embrace the Other. This understanding has been referred to de Souza (2014) as a relational dimension of spirituality.

Spirituality may be perceived as a raised awareness/consciousness of oneself as relational Being, that is, an awareness that self is part of the Whole which also comprises the Other (de Souza, 2014, p. 46).

Being kind-hearted is an expression of relationality. O’Donohue (2007) describes kindness as also bouncing back on the person who is kind. There is a resonance that takes place in the depth of the heart. “Something deep in the human soul seems to

depend on the presence of kindness; something instinctive in us expects it, and once we sense it we are able to trust and open ourselves” (p. 198).

Upton herself said that “ the Golliwogg ...has a good heart...and are not the children way ahead of the adults in reading character? They see his beautiful personality.” (Lyttelton, 1926, p. 12). Golliwogg’s imagination suggested new adventures, such as running away from the shop and venturing outside. Spiritual characteristics are possibly displayed by the Golliwogg both visually - his smile and the friendly way the toys connected to each to each other - and through the written word. Golliwogg arguably shows connectedness when the reader encounters him, for instance, with the dolls and enjoying the outside world. Connectedness is a spiritual characteristic that the reader encounters as cooperation, laughing and fun, and Golliwogg can also be arguably described as a spiritually round character as he possesses a variety of spiritual traits such as chivalry, kindness and creativity. Visually he is also depicted as a round character, as seen in the round shape of his face. In the next narrative the reader encounters the Golliwogg and his friends riding bicycles in different countries as they venture and respond to foreign customs and cultures. The bicycle can be seen symbolically as a vehicle that enables the Golliwogg and his friend to experience and explore freedom.

The Golliwogg’s Bicycle Club

In this narrative, the reader observes the friends travelling to other countries. Otherness is explored in terms of difference such as people (Turks, cannibals) and customs (food rituals and dress). The dimension of temporal relations when applied to rhetorical narrative criticism refers to the speed of the narrative (Foss, 2004). This

adventure has a feeling of an acceleration of speed as the friends go from one place to another and from one experience to another. Setting is a rhetorical narrative dimension and refers to description of the details external to the character and how it relates to plot (Foss, 2004). The illusion of acceleration is prompted by the settings, for instance, images of travels to Paris, then Japan, then encountering a Turk in the desert and later a tribe of cannibals. Upton also infers that the audience is familiar with a new technology, the bicycle, and invites the readers to be part of the “cycle craze” (p. 4). The bicycle provides the means of exploring and connecting to the world and gives the friends a different experience of freedom. The author communicates to the reader that when they confront fear, they can go ‘beyond’:

But give no thought to latitude

Till all at once they find

They’re shut right in

By mountains grim

Up which they fear to wind (Upton & Upton, 1896, p. 45)

When the friends reach the top of the mountain, they have confronted their fear but also this new experience of freedom brings with it an experience of chaos. The audience is invited to reflect on ‘cause and effect’ relationships (Foss, 2004). The choices that are made in order to experience freedom involve confronting fear and experiencing a fall. The bicycles have slid with “lightning speed” (p. 47) down the mountains and collide together in the valley (see Appendix C). We see the friends sitting on the ground back to back with sad faces and eyes closed. The visual element of space refers to the way the illustrator foregrounds or backgrounds the various elements to create depth to capture a

particular style of art (Gangi, 2004). There is a lot of uncluttered space around the friends as they sit amongst the bicycle pieces to suggest a feeling of emptiness but space is also used in this illustration to suggest protection. We see this immediately on the next page when Peg and the other dolls are pictured pulling the Golliwogg and Sarah Jane in the cart out of the valley. “A handkerchief protects the victim’s face for just a space from the sun’s ill effects” (p. 49). Upton suggests to the reader that the struggle to experience freedom (as seen in the upward steep ascent of the mountain) can have a personal toll. She also continues the conversation by communicating to the audience that friendship (in the form of the rescuing friends) enables you to still be connected to life’s adventures after falls. The Golliwogg and Sarah Jane leave the bicycles behind and still continue on their journey over the desert sand with their friends.

The Golliwogg’s Bicycle Club adventure begins with the Golliwogg’s ideas. The ideas enable him to be in the present moment. We see an illustration of the Golliwogg surrounded by his friends totally absorbed with ‘ink and quill’ translating his ideas onto paper (see Figure 5).



Figure 5 Being in the present moment - the idea

These ideas are then transformed into reality as the Golliwogg gets to work on creating the bicycles and cart. One of the questions to consider in rhetorical narrative criticism is, how does the narrative embody and advocate values that are desirable and worthwhile (Foss, 2004). The reader reads that the Golliwogg feels good about his work and that he finishes work with a song and a skip. The Golliwogg connects to himself not only by being in the present moment but by having a positive attitude towards work and to what is happening in the world. We read that the “cycle clubs are all the rage” (p. 8). The Golliwogg’s imagination and ideas are seen as spiritual qualities that lead the whole group of friends riding bicycles to venture into unknown territories.

There is a feel of avant-garde in this narrative (Olson, 2000). The Golliwogg pushes the boundaries of what is accepted or the norm in his world to invent a new technology

that in turn will enable him to experience the world by taking a journey with his friends, the Dutch dolls. The researcher believes it is no coincidence that Upton chose the bicycle as a vehicle to explore ideas relating to freedom. The first narrative begins with a symbol of freedom, the American flag, and the next narrative continues this theme. Lyttelton (1926), Upton's biographer, writes about the importance of this spiritual quality: "she could not bear any restriction on her liberty" (p. 2). This narrative explores the potentiality of ideas and how thoughts can create and transform our reality.

Crawford's (2005) research explores the transformation of rationalist thinking into spiritually-engaged knowing and being in the world. She explains that spiritually-engaged knowledge exceeds the reach of the rational, it reframes our understanding of what it means to know and is concerned with the nondualistic mode of awareness. The Golliwogg arguably embodied nonduality. This spiritual quality invites the reader to embrace all of life's experiences.

The Golliwogg's Bicycle Club arguably explores nonduality through the theme of freedom. Freedom is shown in this narrative as living in the present moment and not being governed by fear. In times of adversity, when the Golliwogg is confronted by the unknown or when he encounters different people and places, he appears to embrace Otherness. This can be seen in terms of engagement such when he accepts an invitation to join a Japanese tea party. He and his friends immerse themselves in the experience as seen by the way they adopt foreign words, dress and customs (see Appendix C). They live in the present moment and are not governed by fear of Otherness.

The Golliwogg's spiritual quality of the gift of imagination arguably acts as a vehicle for freedom that takes him beyond his immediate experiences. Sinetar (2000) would say

that the Golliwogg modelled for the children characteristics of spiritual intelligence through his inspired thoughts. Zohar and Marshall (2000) use the words spiritual intelligence (SQ) as an intelligence that we use to address and solve problems of meaning and value which enables us to place our actions and lives in a wider, richer meaning-making context. The Golliwogg's thoughts animate him and give rise to creativity. We experience this as a major event in the beginning of this narrative. The friends begin the adventure with indifference, weariness and looks of boredom. The Golliwogg's idea and his ability to be creative connects them to a different pace of life because he is able to alter the situation. The Golliwogg has the ability to be creative and to alter the situation. He is able to raise himself and others out of their state of boredom and to transform their current sense of ennui with his imagination. Upton describes Golliwogg's idea as being "sudden" (p. 4) and "brilliant" (p. 4) but also that it "disturbs" (p. 4). Bond (2001) claims that the imagination is the origin of humanness. Imagination creates for us the opportunity to imagine new possibilities of being in the world. We need to reclaim our imagination so that basic human values such as truth, justice and community can re-emerge (Bond, 2001). The imagination has the capacity to transport a person to a different way of experiencing the world. The invention of the bicycle created the possibility of feelings of liberation and independence.

Such feelings were recalled around that time by many women, for instance, Susan B. Anthony (1896) commented that the bicycle had done more for the emancipation of women than anything else in the world. The bicycle was also a general social-levelling agent. Harrison (1898) writes that in 1897 prices dropped dramatically and second-hand bicycles became cheap so many working-class people could afford them. The demand

for bicycles created jobs for women and contributed to the emancipation of women as they now had personal transportation that no longer required a chaperone. Women's wardrobes also changed so that they could enjoy this new-found freedom. The voluminous long skirts and tight corsets were replaced by divided skirts and comfortable, practical bloomers. Young girls were seen riding alone or with friends. These experiences enabled a different way to connect to the outer world as well as experiencing freedom and liberation, possibly connecting to their inner world.

Cause and effect is a rhetorical dimension to apply in narrative analysis. This element refers to how connections are made between cause and effect and how they are established in the narrative (Foss, 2004). The connection between the outer and inner worlds may be interpreted as a cause and effect relationship. The narrative shows this relationship in the experiences of cycling (outward experience) and positive attitudes (inner experience). They will experience "happy times" (p. 8) and visit "foreign climes" (p. 8). This is juxtaposed with another reminder that venturing into the unknown also "brings out bad points" (p. 9). The reader observes the bad points expressed through the body, such as the cross looks.

The Golliwogg shows a positive connection to his work. He sings while he works and he feels good about his work. There is a connection between the inner and outer reality of the Golliwogg's being. This is repeated when the Golliwogg returns to his friends after he has been working. The dolls show their pride in the clothes they have made for him and admire him in these new clothes. They comment on his outer appearance and the precise fit of the garments but the Golliwogg replies that he would be content with "fame" (p. 13). The researcher found this word most striking (Gangi, 2004)

as it challenges the status quo of the time. The implications of the Golliwogg's attitude suggests that he was not concerned about personal appearance but rather personal achievement. It is about going beyond appearances and being recognised for your personal achievements. After the bicycles and clothes are constructed, the friends set out for the new adventure.

The journey begins at sunrise, the beginning of light, maybe the beginning of a new way of being. The Golliwogg has constructed three different cycles and the friends are riding towards the sun on their way to France. The scene is filled with light (Gangi, 2004) and promise but the next page holds a tension. They all look unwell, rugged up in a blanket on the deck of a boat. The boat looks like it has been swaying and there are obvious reactions from the passengers. Both Peg and Sarah Jane have concerned expressions to suggest worry and Meg and Weg are depicted with their eyes closed, looking even paler.

The dimension of frequency and intensity of words or images suggests important insights (Foss, 2004). Once again this narrative parallels the first narrative in that life is a series of 'ups and downs'. "Life's joy departs, and merriest hearts lie swamped in dark despair!" (p. 17). The colours (Gangi, 2004) used in the illustration are analogous to the theme of despair, with deeper tones of purple and green-grey central in the image to convey a feeling of heaviness (see Appendix C). But no sooner has despair set in than hope is revived. The friends see the shore they have been longing for and where they hope to receive recognition for their creation. Sarah Jane tells the Golliwogg that others will be envious of their bicycles but then realises the implication of this statement which displays a growing vanity, "I'm really growing vain" (p. 19). Their self-importance soon

dissipates when they are surrounded by other bicycle riders who are riding real bicycles not made of wood.

Sarah Jane wears a stovepipe hat as she cycles. The reader's eye is drawn to the shape of the hat (Foss, 2004). It is unusual to see a female character wear such an accessory when cycling. The stovepipe hat has been linked to President Lincoln, who fought for the abolition of slavery, for freedom. Upton may be using clothing in a symbolic way to express the importance of the spiritual quality of freedom.

Some of the other riders, who appear fashionably dressed, look at and smile at the Golliwogg and his friends as they cycle by (see Figure 6).



Figure 6 The bicycle, a symbol of freedom

The self-consciousness of the friends leads to a feeling of being “dejected” (p. 19) as the iron bicycles of the other riders show up their handmade bicycles. This deeply affects them as it “cuts their soul” (p. 19). These confusing experiences of self-consciousness and vanity point to the value of outer appearances rarely bring inner content. The competition with others results in feelings of dissatisfaction with their own achievements. The bicycles that they thought were quite an achievement have now been transformed into something that has destroyed their self-esteem. By not valuing what the bicycle can do but rather what it looks like, the friends now experience a different type of emptiness and they move on to seek other distractions.

The next time we meet the friends they are all seated around a table with the waiter standing over them. The Golliwogg’s confusion with the French language is reflected

when he exclaims, “I want some food to eat” (p. 21). Sarah Jane demonstrates her skills in speaking French but then again stops herself as there should be no “persiflage” (p. 21) or light teasing of her friends. The accelerated pace (Foss, 2004) of the story continues as we see them on top of the Eiffel tower, the breeze effecting their clothing as they hold on to their hats. The height of the tower mirrors the inner workings of their spirits as it begins to “rise” (p. 23). The story gives the reader the impression of the environment impinging on the mind, body and soul. Feelings, physical environment and knowledge all affect the mind, body and soul. The feelings of spirits rising as they climbed the mountain is juxtaposed with the experience of a fall. The friends travelled so fast downhill on their cycles that they crashed and smashed their cycles. The repetition of words or phrases is interpreted as the ‘ups and downs’ motif in the narrative. The friends are fatigued and so they rest.

Their stillness is interrupted by a petrifying sound. The Golliwogg looks terrified, as shown by his hair sticking up on end and his eyes being very white, while he focuses his eyes on a lion. He defends himself and the friends by killing the lion with his gun and this leads to his recognition as a hero. The story’s accelerated pace continues (Foss, 2004) and now all the friends are in Japan where the Golliwogg seems to be at ease with different customs including a Geisha ceremony. He again is described as a hero. The next encounter is with a Turk (see Appendix C) who is described negatively and there is fear attached with this encounter. The Golliwogg asks Peggy to dress them all in similar attire to the Turk and when they encounter the Turk they all appear calm but the Golliwogg winks, suggesting his calm outwardly appearance is a sham, giving the reader

the idea that outward appearances have been deceiving. This motif of the avant-garde returns as the unusual and the exotic are intertwined.

The familiar motif of falls is repeated in this second Golliwogg narrative, once again emphasizing that life has its 'ups and downs' and that to embrace all of life's experiences as central, is an acceptance of the interconnectedness of life. The theme of being in the present moment is explored when Midge falls off the camel and the friends do not hear her calling so she is left, stunned, in the burning sun. Luckily a desert bird hears her sobs and rescues her, bringing her to the 'sparkling pool' of cool waters where her friends are also illustrated kneeling on the ground, drinking cool waters from this sparkling pool.

No sooner has Midge drunk from this pool with her friends, then they hear a gruesome yell and are surrounded by fearful tribe of savages. There is a juxtapositioning of rest near the sparkling, round pond with that of fear. The savages are human in appearance and all dressed in similar skirts apart from one who wears a colourful skirt and headdress. Some are armed and they have circled the friends who appear scared and are in tears. Sarah Jane pacifies the king with her stovepipe hat that she loves dearly (p. 57). She makes this offering with courage and Laydizman, the king, is taken with the hat and so the Golliwogg is saved by Sarah Jane. Sarah Jane arguably displays spiritual qualities of compassion, friendship, courage and unselfishness when she gives away her prized possession, the stovepipe hat. Upton reveals her own spirituality, in the form of her well-developed sense of humour, with her play on word, such as Laydizman the King.

Sarah Jane may be the 'voice' of Florence Upton (Foss, 2004) who invites the reader to explore the theme of freedom as the connectedness of our inner and outer worlds.

Clothes, as depicted in this narrative, may be seen symbolically both as outer expressions of inner values and as societal expectations. Some female dolls appear unclothed (see Appendix C) in the narrative which is an interesting way of depicting the dolls as it makes the reader question why certain dolls are unclothed and what clothes symbolically represent in Upton’s culture and times. Foss (2004) invites the reader to reflect on questions such as how does the narrative embody or advocate values. The symbolic use of clothing and accessories makes the reader think about the connection between outer and inner worlds. Ordinary objects such as clothes have the potential to symbolically connect us to a deeper reality, for example, what we value.

Summary. Table 10 presents a summary of the analysis of *The Golliwogg’s Bicycle Club* - applying the dimensions of Foss’ (2004) rhetorical narrative criticism and Gangi’s (2004) visual analysis of the narrative.

Table 10

Summary of the analysis of The Golliwogg’s Bicycle Club.

Foss’ dimensions of rhetorical narrative criticism	
Setting	<ul style="list-style-type: none"> • A hot, weary day in Doll-land • When bicycles are created, friends travel via boat to places such as Paris, Japan, a ‘lonely place’ where they encounter a Turk and a desert place where they encounter a ‘fearful tribe’ of cannibals
Characters	<ul style="list-style-type: none"> • Golliwogg (round character) • Sarah Jane, Peggy Deutschland (round characters), Meg, Weg and Midget • Bicycle riders and waiter in Paris • Lion, camel, Japanese ladies, a Turk, tribe of cannibals, Ladydizman the King

Narrator	<ul style="list-style-type: none"> • Simple, uncluttered/bold images, modern, humorous - eg Midget • New characters that stimulate the imagination • Child-centred - children to venture into unknown and exotic places without adult supervision • Connecting with the Other - eg a Turk and cannibals – connectedness - a spiritual characteristic • Ability to create technology (bicycles) and connect to what is happening in the world - eg Japanese tea party • Creativity is a spiritual characteristic
Events	<ul style="list-style-type: none"> • Creating bicycles from wood • Visiting various countries - Paris, Japan • Meeting the Other - eg Turk, Cannibals • Crisis - going too fast in a downhill race - buns thrown everywhere. Older dolls comfort younger dolls - Compassion is a spiritual characteristic • Crisis - Sarah Jane and Golliwogg collide with each other as they go down the mountain too fast • Golliwogg shoots a lion to save friends. Courage and bravery are spiritual values • Sarah Jane saves Golliwogg by offering her prized possession - a stovepipe hat to Ladydizman the King
Temporal relations	<ul style="list-style-type: none"> • Begins slowly - Ennui has seized the friends and the day was hot and weary • Speed changes suddenly with Golliwogg’s ‘brilliant thought’ that inspires him to create bicycles • Speed increases in the narrative when the friends travel to different countries and experience various customs
Causal relations	<ul style="list-style-type: none"> • Golliwogg’s brilliant idea is sudden and disturbing. His idea causes cooperation between the friends to create bicycles. Creativity, cooperation and imagination are spiritual characteristics. • Fear is allayed when Sarah Jane gives away her prized possession a stovepipe hat. Effect is emphasised. The giving away of a prized possession touches the King and Golliwogg is saved. Unselfish giving and compassion are spiritual values. • Accidents are caused by going too fast • Events are mainly caused by human actions
Audience	<ul style="list-style-type: none"> • Children - There are toy characters, accidents, fear, rhyming verses that appeal to the child’s experiences • Imagination - creating and venturing to far off places could appeal to child and adult audiences • Adult - Humour and layers of symbolic meaning- eg stovepipe hat - a symbol of freedom
Theme	<ul style="list-style-type: none"> • Freedom - The bicycle is a symbol of freedom, venturing outside and exploring unknown places • Freedom - being in the present moment - relationship, riding and connecting to the environment. Being is a spiritual value. • Confronting fear of Otherness - eg cannibals
Frequency and Intensity	<ul style="list-style-type: none"> • Ups and downs - Falls and overcoming adversity. Resilience and embracing all of life’s experiences are spiritual values. • Creativity is frequently emphasised • Being in the present moment is frequently emphasised – fun and humour are spiritual values • The intensity of giving away her prized possession has a profound

	<p>effect on the King. Stovepipe is an unusual hat for a female doll to wear. This hat may be linked to President Lincoln who fought for the abolition of slavery and freedom.</p> <ul style="list-style-type: none"> • Friendship is constantly emphasised. Golliwogg and the Dutch dolls face challenges together. Compassion and friendship are spiritual values.
Coherence and Fidelity	<ul style="list-style-type: none"> • Child-centred approach throughout the narrative • The experiences relate to the middle-class Victorian child's everyday life experiences - eg falls, humour, fun, sense of adventure, imagination and cooperation. The action of giving away something you love may have challenged the child.
Questions - What is good in the narrative?	<ul style="list-style-type: none"> • The importance of the imagination. It is Golliwogg's sudden idea that disturbs and enables him to create the bicycles that enable the adventures. • Sarah Jane giving away her prize possession - the stovepipe hat. Compassion, empathy and unselfish giving away are spiritual values. • The importance of embracing all of life's experiences - the 'ups' and the 'downs' • Embracing 'Otherness' - different characters • Golliwogg is defined by his ideas and imagination
Gangi's dimensions of visual analysis of the narrative	
<p>Shape</p> <p>Lines</p> <p>Colour</p> <p>Perspective</p>	<ul style="list-style-type: none"> • Contrast in shape creates a feeling about characters Golliwogg - round and soft, Dutch Dolls - tall, thin and wooden • The difference in shape creates an open feeling of acceptance. The image of the friends cycling, Figure 6, shows a different shape in the hats. • Sarah Jane's hat is a stovepipe hat • Lines are bold and create space that focus on the characters • The images are uncluttered and emphasize simplicity. Simplicity and spaciousness are spiritual values • Colour - black, red and white are the main colours for the Golliwogg. Black in particular emphasises darkness, fear. This has symbolic significance as the theme of 'not to fear' is reemphasised throughout the narrative. • Colour - red, white and blue - Dutch dolls are clothed in the American Flag. This has symbolic meaning - American Flag is a symbol of freedom. The theme of freedom, a spiritual characteristic, is emphasised throughout the narrative. • Perspective – child-centred, most images are at eye-level. Eye-level images create the impression that the reader is on the same level as the character. The perspective promotes connectedness - a spiritual value. Reader is invited to connect to the characters - humour, sense of fun, enjoyment, cooperation - all spiritual values. • High angle perspective creates the image of looking up to someone or something. High angle images are used to emphasise emotions and feelings.
Questions - What work do I find personally striking?	<ul style="list-style-type: none"> • Researcher finds the image in Figure 6 striking - the bicycle as a symbol of freedom

The Golliwogg appeared in the second Upton narrative as a character that arguably displayed spiritual characteristics and whose imagination created the bicycles, symbols of freedom. His imagination takes the friends to exotic places such as Paris and Japan where he and his friends embrace the Other, as seen in the encounter with the Turk. It is contended that Golliwogg's spiritual characteristics are displayed both visually, through his smile, and through the words, with his thoughtful actions and positive feelings. Golliwogg shows connectedness when the reader encounters him, for instance with the dolls and enjoying the outside world when cycling or participating in different cultural activities, such as the Japanese tea party. Connectedness is a spiritual characteristic that the reader encounters as imagination, cooperation, laughter, fun and overcoming adversity. Golliwogg has been arguably depicted in this narrative as possessing a variety of spiritual traits such as creativity, courage and bravery. In the next narrative the reader encounters the Golliwogg and his friends valuing various experiences at the sea-side.

The Golliwogg at the Sea-Side

This third Golliwogg narrative is based in one setting (Foss, 2004), the sea-side. It is about the importance of experiencing and connecting to nature. There is a distinct shift of focus in the journey from outer to inner experiences as Upton uses the words "calmly contemplate" (p. 17) and invites the reader to slow down and enjoy being in the present moment. This storyline has a different pace (Foss, 2004) to *The Golliwogg's Bicycle Club* which was filled with action involving travel and the seeking of new experiences. *The Golliwogg at the Sea-Side* (1898) provides a progression of ideas relating to a search for connectedness to this world as well as enjoying a time of contemplation and

relaxation. Space is a visual element for analysing art in a narrative. It focuses on the way the illustrator creates depth in the image (Gangi, 2004). The uncluttered images and negative space (the space around and between the characters) allow the eye to rest, giving a slower feel to the narrative (Gangi, 2004). We experience this in the illustration where the friends are lying on the beach looking out onto the waves (p. 31), an image of daydreaming and relaxation (see Figure 7).

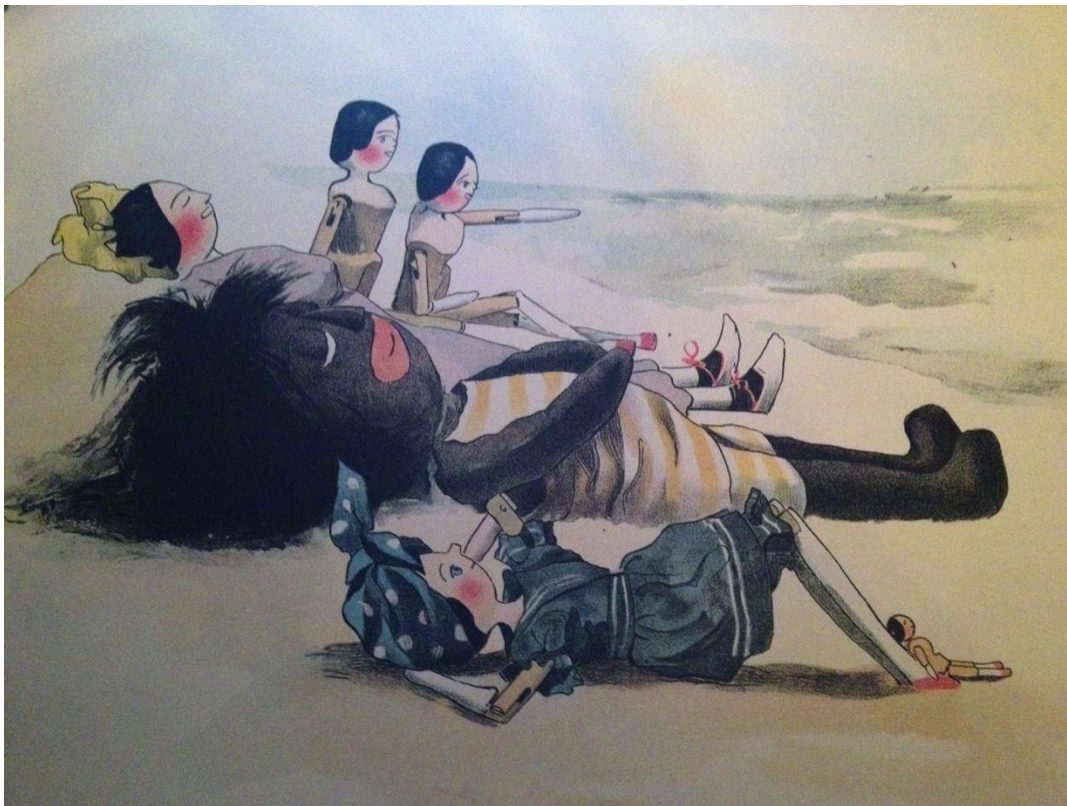


Figure 7 Slowing down, stillness and being in the present moment

Colour creates symbolic meaning in the image (Gangi, 2004). The image is filled with the pale blue skies and images of the water, waves and sunsets invite the audience to slow down and be present, encouraging deep inner listening and quiet, still awareness. It is also to be noted that the visual element of line (Gangi, 2004, see Table 8) is used to open up space. The use of the visual element of line is seen in the blurring of the

waterline and landline to suggest a connection and flow between these two features. The place where water and land meet has also been referred to as a thin place (Connelly, 2013). Thin places are also known as liminal places “where the veil between the here and hereafter becomes so thin that you can almost reach through and touch the other side” (Connelly, 2013). For instance, deep friendships and sacred sites provide the possibility of a profoundly connected experience. The lack of delineation between land and water is also seen where the friends are fishing (p. 37) and there is a feeling created that any place where there is a meeting of water and land is a spiritual place.

The previous narrative, *The Golliwogg's Bicycle Club* had a different speed (Foss, 2004). It created within the reader a sense of urgency and busyness, as the friends had an itinerary that included a series of journeys from country to country, in search of new experiences and adventures. In contrast, this narrative has the reader experiencing a slowing down (Foss, 2004). The water motif is prevalent throughout the narrative. Water is construed by Jung to be an “excellent symbol for the living power of the psyche, particularly its unconscious aspect” (Jung, 1976 [CW 9, 1:8, para. 40]).

In *The Golliwogg at the Sea-Side* adventure, the reader meets the Golliwogg who, while recognisable as the Golliwogg, looks different from the image portrayed in the first two Upton narratives. When applying the visual elements of shape and texture (Gangi, 2004) to the image, he has a larger head and softer features. His face also has a different appearance with larger eyes and thicker lips. His hair does not stick up and we learn that he wears a ‘shop-made sailor suit’, not clothes made by the dolls. It is not clear why Upton introduced a slightly different image of the Golliwogg but, in general, his actions and attitude to life remain the same –arguably spiritual. Overall, the Golliwogg’s facial

expressions (eyes half closed) and actions (singing on a boat in the moonlight, relaxing on the beach, experiencing a hay ride, taking photos and catching fish) show him to be quite relaxed.

The adventure begins with the Golliwogg actively assisting his friends who are packing for their journey. There is a question regarding the time needed to prepare oneself for rest and contemplation and the preparation is seen as an exhausting experience. The images of parasol, straw hat with a flower and feather, Roman curls and “stylish rigs” (p. 6) all suggest preparation time and the importance of outer appearances.

In the accompanying visuals, Golliwogg is depicted with eyes red and bulging as he strains to close the suitcase. He tells his friends:

If you had taken fewer clothes,
Much easier work t’would be
So many stylish costumes are
Not needed by the sea. (Upton & Upton, 1898, p. 2).

Upton begins the narrative with a discourse on clothes and this challenges the reader to reflect on the absurdity of packing so many stylish costumes for the sea-side. Clothes have been a recurring theme in the first three Golliwogg stories. Even the image of the two unclothed dolls, Meg and Weg, reinforces the concept of clothing, as they never wear clothes and do not seem to be aware of their lack of clothing. The symbolism of clothing has been previously discussed in relation to the superficiality of clothes (refer to page 70 in this thesis), as in the case of creating a false sense of grandeur.

Upton introduces another black character into this third narrative who is different again in appearance from Sambo, the Indian natives and the jovial African whom we met

in the previous narratives. This character appears to play the role of an inn attendant. He takes their luggage and speaks with an accent, as he addresses them, “What name, sah, did you please to say?” (p. 13). He is dressed in red and white pants, blue tails and white stiff neck collar, clearly showing that the Golliwogg is physically different from this character. He acknowledges the Golliwogg as “Oh! you’re de prince ob Golliwogg!” (p. 13).

The Golliwogg and his friends are left to themselves to look around and connect to new experiences such electric bells that give them instant access to maids. These new experiences could be a reference to Upton’s constant awareness of the changes brought about by the Industrial Revolution and the need to be more present in the now, particularly with one’s feelings and emotions.

There seems to be more detail in this narrative about the toys’ feelings:

In fact their spirits reached

A height so positively wild,

The horse was urged to flying pace

By moonbeams bright beguiled; (Upton & Upton, 1898, p. 53).

Fidelity is the truth quality of the narrative and is shown when it represents accurate assertions about reality (Gangi, 2004). The recognition that one’s feelings inform one’s sense of connectedness to the world is an example of fidelity in this narrative. Fidelity is also revealed in the way that Sarah Jane is true to herself. She reveals that she adores “simplicity” (p. 41) and this spiritual value is translated externally in the way she dresses. Her outfit for the Sandyville ball was “upon her shining hair a rose was all she wore” (p. 41). This is contrasted to Peg’s outfit that included high heels (see Appendix C).

Upton's voice is heard when she tells the reader that Peg's heels were sadly high and "yet rather than be out of style, all comfort she'd defy" (p. 40). The feeling of being comfortable in your own being is a spiritual quality and it has the capacity to be realised in other relationships, such as in Sarah Jane's attitude to others. Sarah Jane is depicted as if she is daydreaming, her eyes half closed as if she is entranced by the Golliwogg's serenades (p. 55). Sarah Jane also arguably shows this attitude in her willingness to learn and expand her own personal boundaries whether it is reading a book on the habits of fish (p. 58) or feeling bold as she enters the water on the beach that looks very deep (p. 21). Sarah Jane seeks simplicity and this is emphasized in what and how she connects in the narrative. The image reveals her with her hand submerged in the water as she sits still and listens to the Golliwogg's serenade, suggesting the felt sense which Hyde (2008) identifies as a spiritual quality.

Simplicity is also revealed in the way that Upton's images are uncluttered. The images are large, bold and include facial expressions that reveal feelings of joy, as seen in the illustration of the friends crabbing in the boat (p. 42), calm, as in the scene of sunbathing on the beach (p. 30, see Figure 7), distress, as seen when the dolls are sunburnt from the scorching sun (p. 33), or the feelings of bliss and fun of exploring the countryside (p. 43 & p. 51).

The researcher found the illustration of the Golliwogg singing to his friends (p 54, see Figure 8) striking (Gangi, 2004). It appears to depict a feeling of being present in the moment. The friends are all in the boat, the Golliwogg is singing to them and playing a banjo under a full moon with stars in the night sky. The water and sky merge into each other. Peggy half smiles with half closed eyes, Sarah Jane has her hand in the water and

Midget is standing up with arms stretched upwards in full song. The friends look very connected to the boat experience. The Golliwogg sings:

O big moon sailing in the sky

I pray you tell me true

Which is the happier, you or I?

I'm sure it can't be you (Upton & Upton, 1898, p. 55).

This reveals something about Upton as the narrator (Foss, 2004, see Table 7).

Lyttelton (1926) writes that Upton “hankered after companionship and love. Her loneliness was agony to her, yet there was no reason why she should have lived alone” (p. 2). The song that the Golliwogg sings is about connectedness to the world. The sea-side adventure challenges the reader to think about the importance of being authentic to your inner values, not just outer appearances. Upton’s message is about simplicity and connectedness, both spiritual values, that enable the characters to experience freedom.



Figure 8 Simplicity is a spiritual value: images are bold and uncluttered

The central idea or theme in the sea-side adventure at Sandyville where the Golliwogg and his friends stay for a month revolves around the idea of freedom to be yourself and to enjoy life. This is seen as a spiritual quality of the Golliwogg where he arguably connects to the present moment and responds to beauty with awe and wonder.

Sandyville is a place where they can slow down and connect to various experiences and feelings such as freedom (sitting, fishing, contemplating, reading a book, dancing, singing, sailing, restful sleeping, building sand castles, experiencing soft breezes), where they can unleash their wildness (such as the fast horse ride, howling at the approaching

waves), and where they can explore what happens when they are “too happy” (pp. 53-55). The story also includes experiences that would have been common for the Victorian reader to experience on a sea-side holiday, for example the bathing house. Audience is a rhetorical narrative dimension that refers to the people to whom the narrative is addressed (Foss, 2004). Upton was writing about experiences that her audience could connect to and it can be inferred that the audience was expected to have knowledge about sea-side holidays.

The sea-side traditions of the time included following etiquette procedures, such as the separation of the sexes as seen in the illustration of the dolls entering a bathing house through one door and the Golliwogg peeking out from a different door (p.16). The bathing house in those times was an enclosed room, allowing people to change out of impractical clothes for sea-bathing and allowing both men and women to wade into the ocean without violating the Victorian notions of modesty. All have their bathing bonnets (p. 18) on and Sarah Jane and Peggy have on tunics and long bloomers (p. 18). They all view and contemplate the vastness and deepness of the ocean (p. 19). The attention to colour, such as pale blues, and the light reflecting on the water creates an impression of space (see Appendix C) and invokes a feeling of calmness (Gangi, 2004). The ocean can be seen symbolically as the collective unconscious. Maybe Upton was inviting us to reflect on our own rituals, the way we enjoy our leisure time or the things we do to enable us to be in the present moment.

The narrative explores simplicity as a spiritual characteristic in all aspects of life. “Simplicity is what I adore!” (p. 41) says Sarah Jane. Upton’s voice reminds the reader about the importance of simplicity and how this is connected to enjoyment of life, as seen

in the simple fun of being in the water. This type of connectedness was mirrored in *The Golliwogg in Holland* (1904) narrative where we read:

Another cheer for Golliwogg

Who engineered our fun

As farmer and as fisherman

He has himself outdone (Upton & Upton, 1904, p. 64).

The sea-side holiday provided a ‘carnavalesque’ environment as there was a ‘strange’ juxtaposition between fashionable high society and its imitators and an “exotic medley of Cockney trippers and vulgar, assertive stallholders and alfresco entertainers” (Walton, 2001, p. 1). Walton (2001) comments on the perceptions of the Victorian sea-side as being ‘liminal’ in nature as it was the gateway “between land and sea, culture and nature, civilized constraint and liberated hedonism” (p. 1). Literary theorist and philosopher, Bakhtin (1941) refers to this phenomenon as the carnivalesque because it provides an occasion when the political, legal and ideological authority of both the church and state is inverted. The carnival was liberating because, for a short period of time, the church and state had little or no control over the lives of the people. This state of freedom had the potential to allow new ideas to enter public discourse where set rules and beliefs were not immune to ridicule.

The sea-side holiday provided a cathartic experience for all holiday makers. Walton (2001) describes this experience as an internal ‘bubbling’ that reached the surface and threatened and promised to turn the world upside down through the stimulation of ‘latent’ fun, laughter and suspension of inhibitions. This transformation of the world is seen by Canfield (1968) as a form of the grotesque as we enter from the known into unknown.

Canfield (1968, p. 4) defines the word grotesque to mean a “primitive love and fear of the unknown”. This narrative invites us to enter a place of unknowing where there is no control. This narrative is about acknowledging aspects of our own life that have been inhibited or are unrealised. The sea-side adventure is a story that invites us to enter the world of the grotesque.

The Golliwogg and the Dutch dolls arguably act like grotesques in this story. There is the quality of excess, with the bizarre and the ridiculous as seen by their meticulous hairdos and clothes (see Appendix C) which become wet and out of ‘curl’ the moment they venture into the sea (a symbol of the unknown, the unconscious). The grotesque is a term used by Bakhtin (1941) to emphasise the liberating effect of the grotesque and it is also affirmed by Waddell (2006), as a cathartic explosion of marketplace that was rich in “humour, profanity, spectacle, transgression, sexuality, birth, death ... a matrix of fertility” (p. 176).

Bakhtin (1941) was interested in the subversive nature of the grotesque and the shape-shifting potential in that it was always in an “act of becoming ... never finished, never completed” (p. 317). The carnival is not to be confused with the holiday experience but aspects of the grotesque would be experienced as a clashing of competing messages, and in rules and rituals that were parodied but at the same time recognised and respected.

Families who went to the sea-side in Victorian times went not only for the medicinal properties of air and sea, but also had to be catered for in the rapidly expanding working-class holiday market with resorts that have been described as ‘pleasure palaces’ (Walton, 2001, p. 1). They included a variety of entertainments including music-halls, opera

houses and theatres, lagoons with Venetian gondolas, zoos and exhibitions. The more accessible resorts were coping with the novelty of a working-class presence of growing dimensions and spending power, especially young people with wages and few responsibilities, and older men who lacked family commitments or chose to cast them aside.

The theme of being in the present moment invites the reader to keep opposites in tension and to think nondualistically. This was also a feature in the first two Golliwogg stories and the reader is again encouraged to embrace all of life's experiences.

O big moon sailing in the sky

I pray you tell me true

Which is the happier, you or I?

I'm sure it can't be you (Upton & Upton, 1898, p. 55).

The nondualistic way of being is expressed as a tension of opposites. Upton's narrative includes a number of juxtapositions such as: night against day; water against land; formal (ball) against informal (hay ride); and female against male. The dimension of frequency and intensity alerts the reader to the frequency of particular words or images. Images that appear as opposites are frequent in the narrative and suggest that they are not to be seen as opposites but rather as a part of one continuum. The wholeness and enjoyment of life was about experiencing and embracing these continuums. Jung (1964) called this process individuation of self, an open-ended process where we mature psychologically and become conscious of integrating various aspects of self that have been repressed or ignored in our unconscious.

Summary. Table 11 presents a summary of the analysis of *The Golliwogg at the Sea-Side* - applying the dimensions of Foss’ (2004) rhetorical narrative criticism and Gangi’s (2004) visual analysis of the narrative.

Table 11

Summary of the analysis of The Golliwogg at the Sea-Side.

Foss’ dimensions of rhetorical narrative criticism	
Setting	<ul style="list-style-type: none"> • Sandyville-on-the Sea • The friends stay at Sandyville for one month
Characters	<ul style="list-style-type: none"> • Golliwogg (round) • Sarah Jane, Peggy Deutschland (round), Meg, Weg and Midget • Black character who meets Golliwogg and the friends at Sandyville Inn where he shows the friends where to go
Narrator	<ul style="list-style-type: none"> • Simple, uncluttered/bold images, modern, humorous - eg Midget • Connecting to nature – a spiritual characteristic • Narrator uses words such as calm, contemplate and restful sleep • The point of view adopted by the narrator is to slow down and connect to nature and be in the present moment
Events	<ul style="list-style-type: none"> • Comments on packing too many clothes for the sea-side • Visiting Sandyville Inn and experiencing latest technology - electric bells • Tradition of hiring bath houses and changing into bathing costumes • Slowing down through connecting to nature - eg calmly contemplating the ocean and experiencing the waves • Connectedness shown through eyes closed, smiling mouths as the friends lie on the sand • Trust – a spiritual quality displayed as Golliwogg helps Peggy to swim • Connectedness with each other through sharing experiences of fishing, crabbing, moonlit boat rides, going to Sandyville Grand Ball, taking photos • Clothes emphasised • Crisis - Moonlit hay ride - speed accelerates - wagon comes loose from horse, friends fall on ground, Golliwogg still on horse
Temporal relations	<ul style="list-style-type: none"> • Begins with Golliwogg reminding the dolls that the packing must be finished before the adventure begins • Speed is slow throughout the narrative - the emphasis on calmness • Eagerness brings out bad points in the dolls • When speed is increased an accident occurs

<p>Causal relations</p>	<ul style="list-style-type: none"> • The sea-side enables the friends to connect to nature and to each other • There is an equal emphasis on cause - nature - and effect - rest, calmness and contemplation • Images show cause through emotions, e.g. eyes closed, mouths smiling as the friends lie on the sand (see Figure 7). The moonlit boat ride shows Golliwogg serenading the friends. The friends listen and are moved particularly in the case of Midget (see Figure 8). • Golliwogg takes each doll into the sea one by one. Spiritual characteristic of patience and individual care • Accidents are caused by going too fast • Events are mainly caused by human actions
<p>Audience</p>	<ul style="list-style-type: none"> • Children - enjoying nature: water, moonlit skies, playing and lying on the sand, fishing, crabbing, hay rides and enjoying friendships • Adult - slowing down, restful sleep, contemplating. Latest technologies - electric bells and Kodak camera
<p>Theme</p>	<ul style="list-style-type: none"> • Freedom - The idea of slowing down, being more in the present moment and connecting to nature and to each other
<p>Frequency and Intensity</p>	<ul style="list-style-type: none"> • An image that suggests an important insight is related to clothes. Sarah Jane says, "Simplicity is what I adore" (Upton & Upton, 1898, p. 41). She wears sensible shoes and a rose in her hair. Peggy's high heels cause her to fall and lose her accessories • Connecting to nature enabled the friends to experience calm, rest, peace, contemplation and being present to each other. These are spiritual values • Golliwogg shows patience towards Peggy as he helps her to swim and the reader is told that Peggy trusts Golliwogg. Trust and patience are spiritual characteristics • Ups and downs - Falls (hayride) and overcoming adversity (sunburn). Spiritual values of embracing all of life's experiences • Friendship - Golliwogg and the Dutch dolls, dangers to be faced and challenges to be met. Spirit of compassion and understanding with each other.
<p>Coherence and Fidelity</p>	<ul style="list-style-type: none"> • The narrative represents accurate assertions about reality. The sea-side adventures emphasise the importance of slowing down and being present. The friends were able to slow down and enjoy each other and nature. Simplicity was emphasised in the narrative and this is a spiritual value. • Child-centred approach throughout the narrative and creating experiences that relate to the middle-class Victorian child's everyday life experiences - eg falls, humour, fun, sense of adventure, imagination and cooperation

<p>Questions - What is good in the narrative?</p>	<ul style="list-style-type: none"> • The importance of slowing down and being in the present moment by connecting to nature and simplicity • The narrative embodies and advocates values of simplicity through empty space and uncluttered images. The images of water and sand are repeated in the different sea-side activities emphasising connecting to nature. The emotions and feelings of the friends are illustrated. The eyes half closed, smiling expressions and proximity with each other express connectedness. • The importance of embracing all of life's experiences - the 'ups' and the 'downs' • Golliwogg is defined by his spiritual characteristics of kind-heartedness as shown through patience and willingness to create special experiences for the dolls – e.g. encouraging them to enjoy the waves by supporting each doll in the water
<p>Gangi's dimensions of visual analysis of the narrative</p>	
<p>Shape</p> <p>Line</p> <p>Colour</p> <p>Perspective</p>	<ul style="list-style-type: none"> • Contrast in shape creates a feeling about characters. Golliwogg – round and soft, Dutch Dolls - tall, thin and wooden • The difference in shape creates an open feeling of acceptance. The image of the friends lying on the beach (see Figure 7) shows Golliwogg resting between Sarah Jane and Peggy • Lines are bold and open space to invite reader to focus on characters. The images are uncluttered and emphasise simplicity. This is a spiritual characteristic. • Colours of pastel blue and large spaces of white create the feeling of stillness and silence. These colours also do not excite the reader's eye and have a quietening effect. There is a blurring of horizons and boundaries between land and water. • Colour - black, red and white are the main colours for the Golliwogg. Black in particular emphasises darkness, fear. Golliwogg wears different clothes: a bathing costume, a suit with tails for the ball and a sailor's suit in this narrative. • Colour - red, white and blue - Dutch dolls are clothed in the American Flag. This has symbolic meaning - American Flag is a symbol of freedom. The theme of freedom, a spiritual characteristic is emphasised throughout the narrative. The Dutch dolls wear these dresses in this narrative. They do appear in the beginning of the narrative in bathing costumes. • Perspective – child-centred, most images are at eye-level. Eye-level images create the impression that the reader is on the same level as the character. The perspective promotes connectedness - a spiritual value. Reader is invited to connect to the characters - humour, sense of fun, enjoyment, cooperation - all spiritual values. • High angle perspective creates the image of looking up to someone or something. High angle images are used to emphasise emotions and feelings • Researcher finds the image in Figure 8 striking - the friends enjoying a moonlit boat ride with Golliwogg serenading

<p>Questions - What is good in the narrative?</p>	<ul style="list-style-type: none"> • The importance of slowing down and being in the present moment by connecting to nature and simplicity • The narrative embodies and advocates values of simplicity through empty space and uncluttered images. The images of water and sand are repeated in the different sea-side activities emphasising connecting to nature. The emotions and feelings of the friends are illustrated. The eyes half closed, smiling expressions and proximity with each other express connectedness. • The importance of embracing all of life’s experiences - the ‘ups’ and the ‘downs’ • Golliwogg is defined by his spiritual characteristic of kind-heartedness as shown through patience and willingness to create special experiences for the dolls - e.g. encouraging them to enjoy the waves by supporting each doll in the water
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The Golliwogg appeared in this third Upton narrative as a character that arguably displayed spiritual characteristics and invited the reader to slow down and be in the present moment. Nature, in the form of the sea-side, enabled the friends to slow down and contemplate. Arguably, the Golliwogg displayed spiritual characteristics of patience and trustworthiness and created special spiritual experiences for his friends such as serenading them in a boat on a moonlit night. Connectedness is a spiritual characteristic that the reader encountered through simplicity. Simplicity was shown through the enjoyment of the natural world and the uncluttered images, the blurring of horizons and the use of negative space. Simplicity was emphasised in the narrative through the symbols of shoes and clothing. Peggy fell as she danced. The wearing of high heels showed she did not want to be out of style. Sarah Jane, who valued simplicity, did not fall. The next story to be examined finds the Golliwogg and his friends at the circus.

The Golliwogg’s Circus

This story is based on another one of the Golliwogg’s ideas which ignites energy and a feeling of delight. *The Golliwogg’s Circus* which was written in 1903 is the eighth Golliwogg narrative. This narrative begins with the Golliwogg and the girls looking at a

circus poster (see Appendix C) and the Golliwogg's spiritual quality of imagination again is emphasised and is referred to as inspired thought, leading him and his friends to setting up their own circus. The reader experiences this energy in the form of the toys dancing as the friends express this inner energy. The Golliwogg tells his friends:

I see myself upon the boards,

In short, I feel so gay,

If I don't let my spirits off,

Something must soon give way! (Upton & Upton, 1903, p. 4).

There is excitement but it is linked with fear as we see many unexpected events in the circus bringing danger and chaos. We meet familiar characters from earlier narratives and in the end the Golliwogg reveals that he is honest to the core, a recognisable spiritual quality.

Inspiration begins with the images on a circus poster (p. 3) showing various acts and in particular the reader sees the words "The great balancing act!" (p. 3). The rhetorical dimension of narrator guides the reader to observe certain words or phrases that the narrator favours (Foss, 2004). The word balance appears many times in this narrative. It is possible that the author is conveying a subtle message about a particular view of life because the narrative explores the tension between fear and delight which is illustrated through the Golliwogg and his friends being faced with challenges and taking risks. Thus there is an implication that a balance must be found. The challenges begin with a group discussion about different acts that have been described as "beautifully dangerous" (p. 6). The illustration on page 7 (see Appendix C) shows the Golliwogg sitting on the ground with paper and pen and looking and pointing at Peggy with his pen. Her mouth is open

with her hand under her chin and her eyes are wide open as if in fright. The other dolls are laughing, one is pictured holding her sides because she is laughing so hard. The reader learns that Peggy has been asked to walk on a tight-stretched rope. The story immediately creates within the reader the tension of fear and excitement. Fear is triggered by the danger involved in the act but it is also the excitement of entering into the unknown.

The first act is the Golliwogg riding on two wooden horses at the same time. He has one leg on each horse (p. 33), and the horses, described as “don’t quite match” (p. 32), look as if they can travel at great speeds (see Appendix C), the lines near the wheels giving the illusion of speed. The Golliwogg appears to be performing the splits as he attempts to ride the two horses at the same time. The narrative speaks of the Golliwogg’s courage to keep on going even when he is losing his footing and the pace of the horses appears out of control. The rhetorical dimension of frequency and intensity refers to images or words that suggest important insights in the narrative (Foss, 2004). The frequency of the ‘ups and downs’ motif which runs throughout this narrative is important to consider since it may suggest a perspective (Foss, 2004) to view and understand the world in a particular way. The Golliwogg nearly breaks his back and mutters as he rises “most things ‘go down’ in shows” (p. 34). This may also be Upton’s playing on the word ‘show’ in a different context. The show, as seen in the different balancing acts may reflect the narrator’s own attitude to life. The dangerous acts have the potential to create an uneasy feeling within the reader.

The author injects humour next when the clowns entertain the audience, and it follows fear thereby helping to release some of the tension. Perhaps this is a reference to

how humour can release tension in everyday life. The reader is told that “you know their ways quite well” in reference to the clowns (p. 41). There is applause for Sarah Jane as she performs bareback on a horse circling around the ring. Again we see the balancing act (see Appendix C). She is illustrated as balancing on one leg dressed in a bright pink tutu. The tutu has gold stars reminiscent of her star dress in the earlier narratives. The horse, like the previous two horses, moves madly, almost out of control. Sarah Jane not only balances on the horse but also leaps through a paper hoop that is held by the Golliwogg.

The reader is told that the Golliwogg is “proud” (p. 45) of Sarah Jane and she smiles and flings kisses to the crowd. This act appears to reinforce the spiritual values of trust and courage between the Golliwogg, Sarah Jane and Fuzzy the wooden pony. It is so spectacular that King Laydizman takes off his crown and lays it at Sarah’s feet. She is pictured in a sepia illustration bowing to the crown.

Sarah Jane is asked to confront fear in this narrative through a variety of circus acts such as taming a fierce lion named Bo-Bo, riding bareback on a horse and participating in dangerous, dazzling flying acts. Meg is to act the fool or be a clown and Weg is described as lithe and must play the gymnast’s part. Midget brings to this narrative a weird sense of humour with her act involving bees (see Appendix C). Apart from Midget’s act, the other feats are reminiscent of circus acts in the early nineteenth century.

The rhetorical dimension of cause relations explores the connections made between cause and effect (Foss, 2004). The different acts also enabled people to be in the present moment as they were spellbound with excitement and the effect of sense of awe and wonder was experienced by a broad spectrum of people. The circus offers a fantasy

world vastly different from everyday life. This story has resonance with the sea-side holiday. The charm and appeal of the circus is linked to notions of fun, excitement, diversity and a broader worldview which results in a heightened state of consciousness, a characteristic of spiritual intelligence (Emmons, 2000). The circus brought strangers who had seemingly magical crafts which enlivened the everyday life of ordinary towns. Often, their travelling lifestyle in a mixed group appeared disorderly and even immoral (Brown, 2008).

The diversity and richness of the circus comes to fruition when the Golliwogg has an inspired thought, that is, his spiritual intelligence is activated (Sinetar, 2000). The researcher contends that inspired thought animates Golliwogg to cultivate his inner gifts, energies and desires to create an experience that will bring delight to all his friends and this encourages him and his friends to go into unknown territories. The lure of mind-boggling feats, horses, exotic animals, beautiful women and cavorting clowns creates magic and experiences that transcend the ordinary.

In this circus story, the friends arguably create spiritual experiences for their audience through acts that inspire awe and wonder. The anticipation in the story is built up as no sooner does Peg start walking on the tight rope than the hook securing the rope is released from the wall and Peg falls. This fall has a domino effect on the friends who all fall (p. 14) and, for a moment, the hope of providing a circus show is brought into question once again, causing tension to the anticipation that had already been built up. “And for a moment, circus hopes came seriously to naught” (p. 15). It is at this point that the friends’ spirituality is revealed in their capacity to be flexible and to act in a spontaneous and adaptive manner. They all demonstrate the capacity not to dwell on

their misfortunes, for instance, where the Golliwogg helps Sarah Jane ride bareback on the horse (p. 16). The illustration shows Sarah Jane focused on holding the reins as she falls backwards (see Appendix C). The horse appears to be wooden and fixed to four wheels. This narrative certainly reintroduces the theme of ‘ups and down’, reinforcing in the reader the worldview to embrace all of life’s experiences and maintain a nondualistic way of being in the world.

As the narrative unfolds, the reader is introduced to other animals which include Taps the elephant, docile and wise, and Bo-Bo the lion, who looks at Sarah Jane “with fierce and fiery eyes” (p. 21) when she is in his cage. This visual image captures the spiritual qualities of courage and trust in Sarah Jane’s face and body language as she confronts a rather cross looking Bo-Bo (see Figure 9).



Figure 9 Spiritual quality of courage and trust: emotions and feelings are conveyed

This illustration shows Sarah Jane's determined expression as she looks Bo-Bo straight in the eye. When exploring the rhetorical dimension of narrator (Foss, 2004, see Table 7), Upton's voice is clear about the importance of confronting fear. Sarah Jane stares back with "fierce and fiery eye" (p. 21) and feels that "should she withdraw this stare, she should surely die" (p. 21).

This visual image appears to contain the rhetorical dimensions of intensity and frequency (Foss, 2004). The reader encounters frequency in the form of the many dangerous acts and this in turn requires a response from the characters. The characters show that by confronting what they fear, they are able to "quickly rise to bravest deeds as danger disappears" (p. 41). Another example of courage is when the character of Midget tames the bees and dances inside the lion's mouth.

Connectedness is shown creatively with Midget's unusual act and triggers the reader's imagination, a spiritual characteristic. Midget wears a tiny pink tutu and waves a small whip in the air as she balances on a pyramid formed by six bumble bees (see Appendix C). It is possible that the reader will find this the most striking and bizarre illustration (Gangi, 2004) - to have insects as part of a circus act. Some of the bees' names show imagination and humour, they include Boring Bill, Humdrum and Megaphone. The bee act is unusual and it presents a challenge to the reader to reflect on small things and their impact in the world. The bees can also be interpreted symbolically for their sense of community. They cannot live as individuals and need to pull together as a group to survive. This is yet another characteristic of spiritual intelligence (Zohar & Marshall, 2000; Sinetar, 2000) where a sense of self is attained through interaction with others.

The next action in the storyline reflects conflict, fear and panic when a bee steals and upsets the show but honesty and generosity restore peace and order. The bee act includes Boring Bill who is illustrated as flying near Bo-Bo as Midget courageously performs a “fairy dance” (p. 52) on Bo-Bo’s tongue. Bo-Bo, who was initially depicted as cooperative, is now a “raging, ramping, furious beast” (p. 55). The bee stings Bo-Bo’s nostril. Bo-Bo knocks Boring Bill senseless with his paw and his roar of pain causes the crowd to stampede and yell as they push and bring the tent down. The illustration of the stampede shows many familiar characters all rushing with their mouths wide open, some crying, some with distressed looks. However, non-violence prevails over violence when Sarah Jane’s one stern and piercing look at Bo-Bo brings him to remorse. Further in the story, another of the Golliwogg’s possible spiritual traits is observed when he tells the audience that they will get their money back because that would be the honest thing to do.

A further aspect of Upton’s humour is revealed when she depicts the smallest creatures in Golliwogg’s circus, the bees, as leading the procession.

This procession (pp. 24 and 25) is quite spectacular in colour (Gangi, 2004) and includes many exotic animals (see Figures 10a and 10b).



Figure 10a & b The procession: inclusivity, connectedness and a sense of the exotic and the unusual

The procession depicts connectedness with animals and the natural world. Sarah Jane sits and rides on Bo-Bo the lion and the Golliwogg rides on top of Taps the elephant and waves his top hat to passers-by. The focus on exotic animals is not limited to Bo-Bo and Taps. There are also three zebras that pull Peg's chariot and a giraffe and camel are seen further off on the horizon.

The rhetorical dimension of events explores the narrative in the way it is characterised by particular qualities (Foss, 2004). As the procession stirs up the town, we meet characters from earlier narratives that are buying tickets for the circus such as Scissors Boy, the magnate from Japan, a blonde doll and the handsome soldier. These additional characters not only reinforce particular qualities about the circus, such as its inclusivity since we see all types of people at the circus, but we also see flags of different colours flying above the Golliwogg's circus tent to suggest different countries and to symbolise the universality of the phenomenon of the circus. Further, the inclusiveness and universal characteristics of the circus are emphasized by a reference to Germany in the role of 'Herr Bunny', who leads the orchestra. Music is played with "vim" (p. 28)

and with so much feeling that the soldier is pictured weeping. Throughout, the spiritual qualities of awe and wonder are emphasized in the music, acts, animals and the atmosphere and space created by the circus and the connectedness that is expressed and experienced by all.

There is a dramatic mix of strong emotional music with a synthesis of circus styles around the world. A theme (Foss, 2004) emerges from the different acts and events in the narrative. The different circus acts each tell a story of the struggle for freedom, for instance finding the courage to face fear in the form of the different dangerous acts, such as riding fast paced horses or taming wild animals. The spiritual quality of connectedness is seen by embracing adversity and being in the present moment. When the friends fall or acts do not go as expected, they show resilience, another spiritual quality. Animals are depicted as cooperating and connected to the characters, for instance Bo-Bo the lion weeps when Sarah Jane looks sternly at him (p. 58).

Connectedness is also shown in the excitement experienced by the audience in the form of awe and wonder. The reader observes this in the staring eyes and smiling faces of the audience (p. 31). The audience is made up of characters from other narratives such as Jack (Jack-in-the-Box) and King Laydizman thereby enabling the reader to recognise familiar faces, more instances of connectedness.

Certainly, it appears that this narrative shows inclusivity and an interconnectedness to all of life's experiences and the colour combinations may also be viewed symbolically (Gangi, 2004). For instance, Sarah Jane is dressed in blue and Bo-Bo is yellow in colour. These two colours are opposite in the colour wheel and are referred to as complementary

colours. Even though they are opposites, there is a connection between the two characters in the way they cooperate with each other.

Summary. Table 12 presents a summary of the analysis of *The Golliwogg’s Circus* - applying the dimensions of Foss’ (2004) rhetorical narrative criticism and Gangi’s (2004) visual analysis of the narrative.

Table 12

Summary of the analysis of The Golliwogg’s Circus.

Foss’ dimensions of rhetorical narrative criticism	
Setting	<ul style="list-style-type: none"> • Circus show
Characters	<ul style="list-style-type: none"> • Golliwogg (round) • Sarah Jane, Peggy Deutschland (round), Meg, Weg and Midget • Circus creatures - Bo-Bo the lion, Taps and Tiny Tim the elephants, Boring Bill the bee and five other bees, Herr Buny and Rabbikin, wooden clowns, wooden horses • Jack- in-the-box, Laydizman, Jappy, Scissors Boy, Japanese ladies, Turk, African girl (recognisable characters from earlier stories form the audience)
Narrator	<ul style="list-style-type: none"> • Simple, uncluttered/bold images, modern, humorous – e.g. Midget • Connecting and working with nature (animals) - a spiritual characteristic • Connecting to inner spiritual values: courage (Golliwogg balancing on two different horses), overcoming fear (Sarah Jane’s fierce, fiery look at Bo-Bo and jumping through a hoop whilst poised on horseback), resilience (despite the many falls the dolls experience the show continues) • Narrator uses words such as: beautifully dangerous and dang’rous dazzling • The point of view adopted by the narrator is to create an adventure that brings excitement. That life, like the circus, includes experiences that require courage. Unexpected circumstances (Bo-Bo and Boring Bill) bring an end to the show and Golliwogg shows the spiritual quality of honesty when he offers the audience the return of their money.

<p>Events</p>	<ul style="list-style-type: none"> • Golliwogg’s idea inspires the adventure. Through seeing a circus poster, he decides that “we could get a circus up” (Upton & Upton, 1903, p. 2) • Acts involve danger – Peggy a tight-rope walker, Sarah Jane to tame a lion • Meg plays a clown’s role (humour – a spiritual value), Weg a gymnastic role, Midget a creative role (to drive a team of well-trained bees) • Many acts involve falls - eg Golliwogg falling off the horse - “It’s evident to me most things ‘go down’ at shows” (Upton & Upton, 1903, p. 34) • Trust - spiritual quality displayed with animals, Bo-Bo, bees, each other • Connectedness with each other, through creating a circus experience for an audience. Connectedness is a spiritual value. • Crisis - Boring Bill the bee stings Bo-Bo the lion’s nostril and causes a quick stampede from the audience. Up and down theme emphasised- “From one of peace to that of war”(Upton & Upton, 1903, p. 55). • Golliwogg is described as “honest to the core” (p.62). Honesty is a spiritual value
<p>Temporal relations</p>	<ul style="list-style-type: none"> • Begins with Golliwogg being inspired by a circus poster and wanting to create his own circus • Pace is fast throughout as different acts are prepared and presented to the audience • Procession shows inclusivity and connectedness between the animals and friends • Excitement builds up for the dangerous acts. This is shown through close up images of the character’s faces, revealing different emotions: e.g. dread on Sarah Jane’s face as Golliwogg helps her get on the back of the horse • Pace increases when Boring Bill stings Bo-Bo which causes a stampede
<p>Causal relations</p>	<ul style="list-style-type: none"> • The circus enables the friends to connect to nature and to each other • There is an equal emphasis on cause - different circus acts - and the effect - awe and wonder, excitement, fear • The effects are shown through close up images and through emotions, e.g. humour, awe and fear • Accidents are caused by going too fast (Golliwogg falling off the horse), lack of skill (Peggy falling off the tight rope) or unforeseen circumstances (Boring Bill) • Events are mainly caused by human actions
<p>Audience</p>	<ul style="list-style-type: none"> • Children - enjoying excitement, animals, acts, meeting characters from previous narratives • Adult - humour and creativity- e.g. bees
<p>Theme</p>	<ul style="list-style-type: none"> • Freedom - The idea of being in the present moment and confronting fear. The friends show courage and bravery. Despite the falls the show goes on. Paradoxical nature of being - embracing all of the experiences - the ups and downs.

<p>Frequency and Intensity</p>	<ul style="list-style-type: none"> • An image that suggests an important insight is related to Bo-Bo the lion. “The more wonderful the circus grows, the acts more daring are”. The linking of opposites - that to experience awe there may be times when danger is present. • Connecting to nature enables the friends to present creative acts, e.g. Midget giving a fairy dance in Bo-Bo’s mouth • The spiritual value of fun is emphasised - “For everything is fun, which underneath a circus tent, is either said or done” (p. 34). The circus provides an experience of being in the present moment and a letting go of emotions. • Friendship - Golliwogg and the Dutch dolls, dangers to be faced and challenges to be met. Spirit of compassion and understanding with each other.
<p>Questions - What is good in the narrative?</p>	<ul style="list-style-type: none"> • The importance of fun, excitement, being in the present moment • The narrative embodies and advocates values of respect for animals – e.g. Bo-Bo is forgiven and Boring Bill is given restoratives • The importance of embracing all of life’s experiences - the ‘ups’ and the ‘downs’ • Golliwogg is defined by his spiritual characteristic of being honest to the core. Golliwogg confronts fear and shows resilience when he experiences falls or when a crisis occurs. His idea creates the experiences of the circus.
<p>Coherence and Fidelity</p>	<ul style="list-style-type: none"> • The narrative represents accurate assertions about reality. The circus emphasises embracing all of life’s experiences - the ups and downs. The circus emphasises the importance of awe, wonder and being present in the moment. These are spiritual characteristics. The friends were able to confront their fear and create dangerous, dazzling acts. • Child-centred approach throughout the narrative and creating experiences that relate to the middle-class Victorian child’s everyday life experiences- e.g. falls, humour, fun, sense of not being in control, confronting fear, imagination and cooperation.
<p>Gangi’s dimensions of visual analysis of the narrative</p>	
<p>Shape</p> <p>Line</p> <p>Colour</p>	<ul style="list-style-type: none"> • Contrast in shape creates a feeling about characters. Golliwogg – round and soft, Dutch Dolls - tall, thin and wooden • The interesting triangular formation/shape of bees. The bee act shows inclusivity of the smallest of creatures. The bee is also the creature that creates the chaos. Creativity is a spiritual value. • Lines are bold and open space to invites reader to focus on characters. The images are uncluttered and emphasise simplicity. This is a spiritual characteristic. • Complementary colours emphasise union of opposites e.g. Bo-Bo is yellow contrasted against Sarah Jane’s dress of blue stars • Colour - black, red and white are the main colours for the Golliwogg. Black in particular emphasises darkness, fear. Golliwogg wears a ring master suit but is also illustrated in his usual clothes (red pants and blue jacket) • Colour - red, white and blue - Dutch dolls are clothed in the American Flag. This has symbolic meaning - American Flag is a symbol of freedom. The theme of freedom, a spiritual characteristic, is emphasised throughout the narrative. The Dutch dolls wear these dresses in this narrative. They do appear in the other costumes when presenting their acts – e.g. Sarah Jane wears a pink tutu with yellow stars.

<p>Perspective</p>	<ul style="list-style-type: none"> • Perspective – child-centred, most images are at eye-level. Eye-level images creates the impression that the reader is on the same level as the character. The perspective promotes connectedness - a spiritual value. Reader is invited to connect to the characters - humour, sense of fun, enjoyment, cooperation - all spiritual values. <p>High angle perspective creates the image of looking up to someone or something. High angle images are used to emphasise emotions and feelings.</p>
<p>Questions - What work do I find personally striking?</p>	<ul style="list-style-type: none"> • Researcher finds the image in Figure 9 striking - Sarah Jane confronting fear when she looks Bo-Bo in the eye

The Golliwogg appeared in the eighth Upton narrative as a character that arguably displayed spiritual characteristics and invited the reader to be in the present moment. This narrative emphasises an interrelated and interconnected worldview of the sacredness of life. The acts remind the reader of balance and what happens when the pace of the act or of life gets out of control. Freedom is encouraged through courage and trust as well as by venturing into the unknown and taking risks. It is contended that spiritual qualities are evident through the sense of joy, delight and magic inspired by the circus acts. Resilience is shown through the toys’ responses to accidents and they continue despite adversity. Their spirituality may also be revealed in their adaptability. This is shown in particular by Sarah Jane who participated in many circus acts despite her fear. Finally the Golliwogg shows the capacity to be virtuous and honest as he plans to give back the money to the paying crowd because of the unexpected event that brought the tent down. Thus, the ending invites the reader to reflect on the noble character of the Golliwogg. He acts with spontaneity and compassion. He shows that he is responsive to the moment and connects to others with empathy. The final story to be analysed finds Golliwogg and his friends on a safari to the African jungle.

Golliwogg in the African Jungle

This story is based on interconnectedness and living in harmony with all creatures. *Golliwogg in the African Jungle* is the final of the thirteen Golliwogg narratives and was written in 1909.

This Golliwogg narrative referenced the first narrative, that is, it began with the toys awakening from sleep. In this instance, the characters had been asleep for two full years and the Golliwogg is awakened by a “grand dream” (p. 2). He looks startled as he wakes up in bed and a line is drawn from his head to an illustration above to show his dream. The dream is shown as a line illustration of a map of America (see Appendix C). Inside this map there appears to be a caricature of a person. The person is depicted as a head, a man with a bushy moustache whose smile reveals a row of teeth. He wears glasses, a safari-type hat with letters T.R. and holds a rifle. Above the map there are lots of hats that appear to have been thrown around as if people are cheering. Other images around the map include an American flag, some stars and a small boat heading off into the sunset. The image of the person is most likely Theodore Roosevelt (1858 - 1919) who was the twenty-sixth President of the United States (1901 - 1909). Upton wrote to her publisher that she might send Roosevelt a copy of *The Golliwogg in the African Jungle*, but added that “they say he has no sense of humour” (Longmans archive reference 11A, A21). Upton may have seen this written in *The Bookman* (1909) where “Americans are supposed to have a keen sense of humour, but in Mr Roosevelt’s case this seems to have undergone paralysis” (Peck, 1909, pp. 26-30).

It is possible that Florence Upton could be recognised as one of the first political commentators in picture books. This story is centred on the Golliwogg and his friends

going to Africa on safari, thereby echoing Roosevelt's expedition in 1909. Roosevelt left the White House in 1909 and embarked on an opulent safari in Africa. He headed an expedition that would last fifteen months and he hired the best of Africa's white hunters, three professional field naturalists and as many as five hundred native bearers to carry all the gear. He hunted specimens for the Smithsonian Institute and the American Museum of Natural History (Morrow, 2001, p. 1). It was recorded that Roosevelt killed over 500 big game animals including 17 lions, 11 elephants and 20 rhinoceroses (including 9 white rhinoceroses - one was killed whilst it slept). In the expedition he collected and shipped home to the Smithsonian 4,900 mammals, 4,000 birds, 500 fish and 2,000 reptiles (Morrow, 2001, p. 1).

A further reference suggests that:

Of course the clever Golliwogg

Must correspondent be,

Since writing up one's bravo-deeds

Helps to posterity (Upton & Upton, 1909, p. 9).

Roosevelt's expedition was extravagant and was financed by Andrew Carnegie who in return had arranged that Roosevelt on return from the expedition would be part of a peace treaty between Germany and England. Roosevelt was a prolific writer of letters including during his hunting and travelling expeditions in the wilderness. The African expedition was documented with various images, some taken by Roosevelt's son, Kermit. One particular image showed Mr Roosevelt, Governor Jackson, Mr Selous and Dr. Mearns riding in front of the engine on the way to Kapiti (Worland, 1996, p. 26).

It is not difficult to find a reference to the expedition from Upton's words that appears to challenge the objective of Roosevelt's adventure. She writes:

Come! Let us get ahead of him

And on Safari go:-

That Hunter-Man must be outdone

By Golliwogg and Co.!!!

We'll faster go - we'll bag the game

The Wonder Zoo collect -

We must not be behind, for we've

Our prestige to protect (Upton & Upton, 1909, p. 6).

An illustration (see Appendix C) that depicts preparation for the safari shows the Golliwogg holding a gun (p. 7), Meg or Weg, one of the unclothed dolls, looking into the barrel of the gun and Peggy showing her disapproval with an outstretched arm to distance herself from the gun. Sarah Jane is depicted with a displeased facial expression as she holds a large white safari hat above the Golliwogg's head, as if preparing to dress him for this adventure. In the middle of the illustration (p. 7), there is a big open box titled *Safari Supplies* and a book titled *How to Kill Lions*. Meg or Weg holds open a book, *Savage Tribes of Africa* and looks directly at the readers with a startled look on her face. Midget is illustrated unclothed in the foreground holding a spear in a throwing stance. There is a variety of objects that look like they will be part of the adventure such as a mirror, clocks/compasses, knife, scissors and a container of beads that have spilled over on the ground. All these pictorial references may relate to Roosevelt's expedition in 1909.

The reader finds the image (see Appendix C) of the Golliwogg and his friends riding the cowcatcher (p. 10), parodying the image taken by Kermit of his father most strikingly (Gangi, 2004). This is another reference to the safari expedition. African animals are seen in the distance running away from the train and the story tells us to see the beasts in “fearsome flight” (p. 11). The Golliwogg sits in the middle of the cowcatcher wearing his safari outfit and holding a gun. Peg and Sarah Jane still have their stars and stripe dresses on and also wear safari hats.

Kooloo and Kamba (p. 12) help Golliwogg and his friends to carry their equipment. They are described as “good carriers” (p. 13) who are “prepared to handle heavy loads” (p. 13). The black characters in this story again are different in appearance to the Golliwogg. They have human features and wear fabric wrapped around their waist. They are seen assisting with heavy boxes and packages on their heads and have facial expressions that convey a frown. The narrative text reveals that Weg has fallen through the wooden stick bridge, alerting the reader to the fact that Meg now wears a green coat and large hat with a head scarf but has no clothes under her coat. The rhetorical element of fidelity guides the reader to reflect on how Meg has been represented previously, that is, unclothed. In Africa she covers her nakedness with a coat. This is an interesting way of depicting Meg as she has been unclothed in previous stories but in Africa covers her nakedness with a coat. She carries books, a large bag and box with the words ‘For Specimens’ written on the outside of the box. Peg carries a butterfly net and Midget a spear.

The friends’ tasks are to get specimens for their zoo. At night they sit around a camp fire and shadows are cast in the background which make the friends nervous while Sarah

Jane takes photos of the 'unknown plain'. In the morning, Sarah Jane and the Golliwogg, who is known now as the Colonel, go into the jungle with a large, delicious home-baked bun to use as bait to catch a lion. The scene concludes when the bun is placed into position.

The Golliwogg sits on the grass and points the gun at the lion, but Sarah Jane's shouts, "Wait, don't shoot, because you'll spoil his skin" (p. 21). This gives the Golliwogg a choice to kill or not. He decides to spare the lion but his kindness is not returned with the lion attacking the Golliwogg and he is next seen inside the lion's mouth with flailing arms. Sarah Jane is crying and beating on the lion's head to get him to let go of the Golliwogg and tells him his own life is in danger if he does not spare the Golliwogg.

Unless you spare our Golliwogg
who wants you for his Zoo,
I swear by every tooth you own,
Your life is forfeit too! (Upton & Upton, 1909, p. 24).

Through her persistent beating that was described as a "fierce tattoo" (p. 24) the lion sees reason and tells her to "hold hard" (p. 25) and that he is now "her slave" (p. 25).

In response, Golliwogg throws the gun in the bush and decides that friendliness is best and now King Lion is their guest. The message in this story appears to be a direct hit at the huge number of killings generated by Roosevelt's safari trip. Yet again we are presented with the spiritual quality of the Golliwogg's kind heart which enables him to live in friendship with animals. This relationship is emphasized though the narrative as different friendships are formed. They all head back to the camp where the rest of the

friends, including Kooloo and Kamba, appear scared at the “unwonted sight” of the lion (p. 23). The truce between the Golliwogg and the lion shows an empathic intelligence because there is a dynamic interaction between thinking and feeling that is transformed to a new understanding on how to engage and relate to each other. This is depicted by both word and by the image of the Golliwogg riding on the lion and Sarah Jane embracing the lion. The spiritual quality of friendship is exemplified in the text which reads: “my gun into the bush I’ll throw, for friendship is best” (p. 25).

This interplay between feelings and thoughts demonstrates intelligent caring (Arnold, 2005, p. 19). Empathic intelligence can be seen as another indicator of spiritual intelligence as it is a theory of relatedness (Arnold, 2005, p. 12). It is a sustained system of psychic, cognitive, affective, social and ethical functioning and is derived from an ability to commit to the well-being and development of self and others. Empathic intelligence is concerned with the dynamic between thinking and feeling and the ways in which each contributes to the making of meaning (Arnold, 2005, p. 20). This episode in the narrative highlights the psychic energy that is generated when the intensity of feeling is matched with the intensity of thought – this is when transformative learning experiences may occur, for instance, killing a lion is now transformed into befriending a lion. Again, we find a sense of connectedness which is the intrinsic element of human spirituality. Further, the Golliwogg’s reluctance to cause unnecessary harm to the lion arguably reflects spiritual intelligence (Zohar & Marshall, 2000, p. 15). Sinetar (2000) would argue that the Golliwogg exhibited a broad worldview where he saw himself and the lion as interconnected, and so he chose not to kill the lion but instead chose to display the values of compassion, kindness and friendliness.

The respect and reverence for other animals continues when the Golliwogg sits up till dawn and imagines how to approach other animals in a spirit of friendliness so as to eliminate any fear they may feel. This is another indicator of inspired thought or vision and it leads him to seek ways of getting closer to the other animals thereby seeking unity (Sinetar, 2000). There is a familiarity with the animals which is depicted with the monkeys hugging and offering food to the friends (p. 42) and later in their play with the giraffe (p. 46). These instances appear to be Upton's invitation to the audience to develop a nurturing attitude to creation. The illustrations show the friends and animals sitting in a circle which symbolises connectedness, unity, inclusivity, balance and wholeness and it reflects a deep interconnectedness (see Figures 11a and 11b).



Figure 11a & b Respect and unity with creation

The rhetorical dimension of event (Foss, 2004, see Table 7) guides the reader to observe major happenings and how they are presented in the narrative. The story reaches a climax when “the hope of all their dreams” (p. 32) - to meet the white rhinoceros - eventuates. Their spirituality is revealed as they all stand in awe and wonderment when they eventually encounter the white rhinoceros (p. 33). The friends' eyes are enlarged and

exaggerated, staring at the rhino, suggesting disbelief (see Appendix C). Upton comments that the rhino encounter will earn them fame and they use kind words to woo him to their Wonder Zoo. The rhino in response tosses them into the air and rushes back to the bush. Sarah Jane weeps because their kind words have failed and they have also lost Midget. They search all night for Midget and ponder on the value of their ‘specimens’ when they are all sick at heart. Finally, they return back to camp to find Midget, the smallest of all the friends, asleep with the rhinoceros. She has captured the biggest prize of all.

Summary. Table 13 presents a summary of the analysis of *The Golliwogg in the African Jungle* - applying the dimensions of Foss’ (2004) rhetorical narrative criticism and Gangi’s (2004) visual analysis of the narrative.

Table 13

Summary of the analysis of The Golliwogg in the African Jungle.

Foss’ dimensions of rhetorical narrative criticism	
Setting	<ul style="list-style-type: none"> • Safari to the African Jungle
Characters	<ul style="list-style-type: none"> • Golliwogg (round) • Sarah Jane, Peggy Deutschland (round), Meg, Weg and Midget • Kooloo and Kamba • Various animals such as lion, white rhinoceros and monkeys • Hostile tribe
Narrator	<ul style="list-style-type: none"> • Simple, uncluttered/bold images, modern, humorous - e.g. Midget • Connecting and working with nature (animals) – a spiritual characteristic • Golliwogg wants to collect live animal specimens for his zoo • Narrator’s attitude is that wild life is to be respected, appreciated and protected • White rhinoceros seen as the “biggest prize” (p. 38), was captured by Midget “without an instant’s fear” (p. 38).

<p>Events</p>	<ul style="list-style-type: none"> • Golliwogg’s dream inspires him to get ahead of the ‘hunter-man’ and collect animals in Africa for the zoo • Preparation for the safari - including bringing trinkets to ‘buy’ friendliness from savages • Cowcatcher takes friends to see scenes of delight • Kooloo and Kamba are carriers that handle heavy loads • Golliwogg does not shoot lion, “I will not shoot or kill” p. 25) for “friendliness is best” (p. 25). Spiritual characteristics of Golliwogg not wanting to harm living creatures but to live in friendship • Golliwogg does not want animals to fear, dresses up like an ostrich to attract the birds. Spiritual qualities of compassion, empathy and creativity are revealed in the Golliwogg. • White rhinoceros is captured by Midget’s potent charm • Animals come to the friends for their “fairy-fame” has spread • Friends connect and relate to the animals - e.g. Meg with monkeys (p. 42), Sarah Jane and Peggy with the giraffe, all the friends are pictured riding Jumbo - who has a kind heart • Peg confronts her fear when a mandrill appears and Sarah Jane plays the flute to charm the river birds • All the animals sit in a circle with the friends when Golliwogg tells them they have to leave and invites the animals to populate his zoo • Hostile tribe appears but Sarah Janes inspires friendliness with gifts such as beads
<p>Temporal relations</p>	<ul style="list-style-type: none"> • Begins with Golliwogg being inspired by a dream to protect animals in Africa from the ‘hunter-man’ • Pace is even throughout as different animals are highlighted • Pace picks up when the lion appears and attacks Golliwogg • Golliwogg does not shoot and shows spiritual qualities of respect, connectedness and non-violence when he decides that friendliness is best and throws away his gun • Pace also picks up when the white rhinoceros appears. They see the rhinoceros as earning them fame but Golliwogg’s kind words to the rhinoceros are not enough, he tosses them into the air and disappears • They search for Midget and later find that the smallest of dolls has the most potent charm. Midget has captured the rhinoceros with her charm • Circle image of friends and animals sitting together shows respect, non-hierarchy, inclusivity and connectedness, all spiritual values
<p>Causal relations</p>	<ul style="list-style-type: none"> • The safari in the African jungle enables the friends to connect to nature and to each other • There is an equal emphasis on cause - respect for animals, non-violence - and the effect - animals come to the friends on their own volition, “The specimens they need not seek, they flocked about the Zoo” (p. 40). Interconnectedness with all of creation is a spiritual value • The effects are shown through interrelationships and connections of the friends with the animals

Audience	<ul style="list-style-type: none"> • Children - enjoying excitement, visiting unknown exotic places and meeting exotic animals. Respect, protection and love of nature is emphasised • Adult - humour and creativity – e.g. the smallest of dolls has the biggest charms
Theme	<ul style="list-style-type: none"> • Freedom - The idea being in the present moment and confronting fear. The friends show courage and bravery. Despite crisis - lion and rhinoceros encounters Golliwogg decides that friendliness is the best way to act. Paradoxical nature of being - embracing all of the experiences - the ‘ups’ and ‘downs’.
Frequency and Intensity	<ul style="list-style-type: none"> • An image that suggests an important insight is related to the white rhinoceros. The rhinoceros is described as gentle, rare and needed for the Wonder-Zoo. • Golliwogg and friends do not want to harm the wild animals. The reluctance to cause unnecessary harm is a spiritual value. • Another image that suggests an important insight is the circular formation of all the animals sitting in a circular formation with Golliwogg and friends, see Figures 11a and 11b. Image emphasises inclusivity and equality of all creatures which are spiritual values. • The smallest of dolls, Midget, captures the biggest prize, the white rhinoceros, as a result of her potent charm. • The animals choose to be part of Golliwogg’s zoo. The spiritual value of inner authority is emphasised. • Friendship - Golliwogg and the Dutch dolls, dangers to be faced and challenges to be met. Spirit of compassion and understanding with each other.
Coherence and Fidelity	<ul style="list-style-type: none"> • The narrative represents an opposing view about reality. The safari is not about killing animals for sport but to protect animals for a zoo. The narrative shows a connection between diverse things - different animals and friends. Interconnectedness is a spiritual value. • Child-centred approach throughout the narrative and creating experiences that relate to the middle-class Victorian child’s everyday life experiences – e.g. the smallest of dolls connecting to one of the biggest, rarest animals, curiosity is emphasised about exotic places and animals.
Questions - What is good in the narrative?	<ul style="list-style-type: none"> • The narrative embodies and advocates values of respect for animals - Golliwogg does not want to frighten the animals. • The importance of embracing all of life’s experiences - the ‘ups’ and the ‘downs’, e.g. - the lion attacking Golliwogg, Midget being lost, being confronted by a hostile tribe. • Golliwogg is defined by his spiritual characteristic of showing respect for wild animals. Interconnectedness of all life is emphasised - see Figures 11a and 11b - showing respect and unity of creation.
Gangi’s dimensions of visual analysis of the narrative	
Shape	<ul style="list-style-type: none"> • Contrast in shape creates a feeling about characters. Golliwogg – round and soft, Dutch Dolls - tall, thin and wooden • The difference in size of shapes creates images of opposites – e.g. Midget asleep next to the rhinoceros. There is a connection shown by the way these shapes connect to each other.

<p>Lines</p> <p>Colour</p> <p>Perspective</p>	<ul style="list-style-type: none"> • Lines are bold and open space to invite reader to focus on characters. The images are uncluttered and emphasise simplicity. This is a spiritual characteristic. • Complementary colours emphasise union of opposites • Colour - black, red and white are the main colours for the Golliwogg. Black in particular emphasises darkness, fear • Colour - red, white and blue - Dutch dolls are clothed in the American Flag. This has symbolic meaning - American Flag is a symbol of freedom. The theme of freedom, a spiritual characteristic is emphasised throughout the narrative. The Dutch dolls wear these dresses in this narrative. • Perspective - There are various low angle perspectives in the narrative, to emphasise that the friends are looking up to the animals e.g. a low angle image of the friends playing with the giraffe. The low angle perspective emphasises the unique features of the animals and shows a connectedness with the friends. Valuing diversity is a spiritual value. The reader is invited to connect to the characters - humour, sense of fun, enjoyment, cooperation - all spiritual values. • High angle perspective creates the image of looking up to someone or something. High angle images are used to emphasise emotions and feelings. Emotions and feelings are depicted on the friends, e.g. tears, expressions of fear. Connectedness to feelings and emotions are spiritual values.
<p>Questions - What is good in the narrative?</p>	<ul style="list-style-type: none"> • The importance of fun, excitement, being in the present moment • The narrative embodies and advocates values of respect for animals • The importance of embracing all of life's experiences - the 'ups' and the 'downs'

The Golliwogg appeared in this thirteenth Upton narrative as a character that arguably displayed spiritual characteristics and invited the reader to be in the present moment. This narrative emphasises the importance of friendship and interconnectedness with all of creation. Upton's voice is heard through her loving attitude towards animals. The animals are referred to as "live specimens" (p. 62) and the idea that they may be saved from the other hunter - "when the Other hunter comes - there's nothing to be got!" (p.64) appears to indicate Upton's distress at the number of animals killed during Roosevelt's safari. This in itself shows Upton's connectedness to the animal world and is clearly reflected in her stories. It appears that her spiritual values have been revealed in terms of protecting and conserving life and showing awe and wonder as well as respect

for the animals by inviting them to live in a zoo. While the notion of capturing animals for a zoo may not be seen in a positive light in the contemporary world, at the time that Upton was writing, this was not a common perception. Indeed, Upton's solution of saving animals so they could live in a zoo can be seen as highly preferable to the alternative where the animals' lives were valued only in so far as they were able to provide an outlet for human sport.

Conclusion

Finally, in light of the analysis of the different Golliwogg narratives that have been discussed in this chapter, it may be seen that Golliwogg displayed certain spiritual traits or characteristics.

Upton created a variety of contexts within which these traits could be revealed. These traits will be further discussed in chapter seven, but first, there is a chapter exploring different Golliwogg characters that were portrayed by other authors both during and after Upton's lifetime.

Chapter Six: Other Golliwogg Narratives Written by Childhood Authors Other Than Upton

This chapter will analyse stories about the Golliwogg by other childhood authors who lived and wrote around Upton's lifetime. The previous chapter analysed five of the Upton narratives to discern the possible spiritual qualities of the Golliwogg and showed that Upton's Golliwogg's key spiritual qualities were his kind heart (Lyttelton, 1926, p. 12) and imagination. As well, it was shown that it is through his kindness that the Golliwogg was able to transform relationships. Upton's narratives expressed the importance of right relationships with all of creation and highlighted the paradoxical nature of the Golliwogg which invited the reader to embrace all of life. Further, the narratives revealed the concept of freedom as being in the present moment and embracing fear.

For this chapter, stories by Cradock, Lewis and Lockyer Sherratt were chosen for analysis. These authors represented the Golliwogg as a main character in their narratives and the analysis will examine if this presentation of the Golliwogg was similar to Upton's Golliwogg. Again, Foss' (2004) rhetorical narrative criticism framework and Gangi's (2004) visual analysis of picture book framework were applied.

Where the Dolls Lived – Mrs H. C. Cradock – 1919

The first story to be examined here is Cradock's book *Where the Dolls Lived* which was published in 1919. Cradock's heroine was nine year old Betty who "could not give up loving dolls" (p. 7). In this narrative Betty encounters the Golly.

On reading this book, the reader is confronted suddenly with Cradock's Golliwogg. The story introduces Betty who was puzzling over a question "when suddenly the door of one of the houses opened, and out walked a very ugly boy" (p. 13). Temporal relations is a dimension of rhetorical analysis and focuses on the speed of the narrative (Foss, 2004). The use of speed emphasizes the uncontrollability and the unexpectedness of the encounter. The Golly comes out of one of the houses suddenly and is described as a "very ugly boy" (p. 13). Betty judges the Golliwogg in terms of his outer appearance and tries to avoid acknowledging him (see Figure 12).



Figure 12 Cradock's Golly - rude and dirty

The lack of acknowledgment could be interpreted as a lack of affirmation of the Golliwogg's presence. When one's sense of self is not acknowledged, as seen in the case of the Golliwogg, it makes his presence invisible. This encounter could be interpreted as the Golliwogg being devalued. Upton's Golliwogg, on the other hand, arguably had his identity based on his inner spiritual values of being affirmed. This has been referred to as an inner freedom or autonomy - the ability to act in accordance with one's own true self or values (Wolf, 1990). The Golliwogg's freedom is linked to his experience of freedom in the world. He is arguably able to be himself in the present moment. His friends relate to him by acknowledging his spiritual values such as his ideas and kind heart. This is very different to the interaction between Betty and the Cradock Golliwogg. Betty's reaction is to acknowledge the outer appearance and to turn away and walk in the other direction.

The Golliwogg's outer appearance of ugliness (p. 13) is equated to being rude and dirty.

Very ugly indeed he was, with a black face, big, staring googly eyes, and a mouth which reached nearly from ear to ear. He was dressed in very vulgar trousers, of big check pattern; his waistcoat was yellow, with green glass buttons down the front, and his coat was a dirty greasy black. He really looked shocking. (Cradock, 1919, p. 13).

The Golliwogg as depicted by Cradock (1919) has an animal-like appearance. Honor C. Appleton (the illustrator) depicts 'Golly' with a reptilian-like face and porcupine quills for his hair (see Figure 12). The mouth nearly joins up to the eyes and the face is long with eyes on either side of the face rather than looking in front as in the

Upton Golliwogg. The eyes on this Golly were oval with small black pupils which give a beady appearance. However, there are still similarities with the Upton Golliwogg. They both have no hands, and both wear a waistcoat and bow tie. The description of Cradock's Golly shows a difference in clothing. The Upton Golliwogg wore red pants, blue jacket and a red bow tie, which is different to the check pattern pants and yellow waistcoat with green buttons. The name has also changed from the Golliwogg to Golly. The researcher found the image shown in Figure 12 striking (Gangi, 2004) in terms of how different the Cradock Golliwogg was from the Upton Golliwogg. The depiction of Cradock's Golliwogg was one of ugliness that repels. There is an exaggeration and distortion of features.

The Upton Golliwogg has been distorted from a character into a caricature by Cradock. Her Golliwogg's alienation from the other toys is depicted by presenting him in a negative manner. He is pictured on page 45 frightening a doll with the caption "We were afraid of Golly ... He used to pinch us and pull our hair and make faces at us" (Cradock, 1919, p. 45). Alienation is shown in that he is judged differently from the other toys, separated by his looks and clothes.

Causal relations is a rhetorical dimension that explores how connections are made between cause and effect (Foss, 2004). Cradock suggested to the reader that there was a cause and effect relationship between the outer and inner worlds. Golly's outer appearance was described as "very ugly" (p. 13) and he stared with "great goggly eyes" (p. 17) and "spoilt this pretty place" (p. 17, a reference to the nursery). Betty finds everything else in the nursery fascinating and tells Golly, "Golly, you *rude*, dirty boy; don't stare at me like that. Go away this minute!" (Cradock, 1919, p. 17).

The Golliwogg has been depicted by Cradock in a totally different way from Upton's Golliwogg. He is described as "rude" and "vulgar and low" (p.17) and "Betty felt a little frightened" (p. 17) of the Golly as he responded to her words by putting out his tongue. The narrator personifies the image with the word "boy" (p. 17). This creates further confusion as to the identity of the Golliwogg.

The disconnection to Cradock's Golliwogg is further shown when Betty walks away from Golly. When she does turn around, he has disappeared and now her curiosity turns to fear, for he "might be hiding behind something, and that he would suddenly pop out on her" (Cradock, 1919, p. 17). Cradock's Golliwogg now is something to fear. Betty does not know where Golly is or what he might try to do but she entertains the thought that he is planning to frighten her.

Cradock presented characters who were focused on outer appearances. This is first encountered on the dedication page of the narrative. The dedication is to Barbara "who loves pretty things and will rejoice to know that the ugly Golliwogg is banished" (Cradock, 1919, p. ii). The reader is then introduced to Betty's great friend Cynthia who is described as beautiful. "She had long golden hair almost down to her waist; her face was very pink and white, and her eyes a lovely blue. She wore perfectly *lovely* frocks" (Cradock, 1919, p. 5). There is possibly an element of racism in this description since there is a suggestion that Anglo European colouring is beautiful and desirable while the blackness of the Golliwogg is seen as dirty and evil.

Questions relating to rhetorical narrative criticism focus on what is good in the narrative (Foss, 2004). The value of beauty is stressed, but according to Foss' (2004) framework, in this context it lacked fidelity. Fidelity is a dimension of rhetorical

criticism and focuses on the truth quality of the narrative - whether it represents accurate assertions about reality or “rings true with what you know to be true” (Foss, 2004, p. 340). The narrative explored beauty from a particular worldview and offered instructions and ideas for living (Foss, 2004). Beauty was not presented as a spiritual value that connected the characters to each other but rather an expression of outward appearance that separated the characters from each other. Again, there is a suggestion of racism with the white female dolls concerned with dressing up, having ‘correct’ manners and appearances. The “black face” (p. 13) of the Golliwogg is described as very ugly and he displays “quite shocking manners” (p. 34).

You all know him well. He has made our life *miserable* for a long time now. He is a very *vulgar* boy. He is also *very* greedy. He is cruel. And his manners are quite shocking. (Cradock, 1919, p. 34).

Associating bad characteristics with the Golliwogg portrayed a character that was to be disliked or feared. Rhetoric offers instruction of some kind, “helping us manoeuvre through life and feel more at home in the world” (Foss, 2004, p. 340). Cradock (1919) was showing the young reader that beauty could be achieved through ‘correct’ manners and outwardly appearance. Beauty was not seen as a spiritual value as it was in the Upton narratives, as embracing both visible and invisible worlds or as an encounter with the sacred.

When we awaken to the call of beauty, we become aware of new ways of being in the world ... Beauty is a free spirit and will not be trapped within the grid of intentionality ... It is like a divine breath that blows the heart open (O’Donohue, 2003, p. 7).

Cradock (1919) differentiated beauty from ugliness and equated ugliness not only with the Golliwogg but also as something to fear. Cradock’s (1919) definition of beauty was equated with a certain type of outward appearance. The separation of inner beauty and outer beauty may be seen in terms of dualistic thinking and a reflection of a particular worldview. In contemporary society, there has been a growth of the cosmetic industry and the concept of beauty is seen in terms of outer appearance. Today, beauty can be ‘achieved’ through plastic surgery and cosmetics. Beauty is viewed as an external reality and is still valued over inner beauty. Ugliness, as depicted in Cradock’s narrative, was judged as an external reality and a state to be avoided.

Summary. Table 14 presents a summary of the analysis of *Where the Dolls Lived* - applying the dimensions of Foss’ (2004) rhetorical narrative criticism and Gangi’s (2004) visual analysis of the narrative.

Table 14

Summary of the analysis of Where the Dolls Lived.

Foss’ dimensions of rhetorical narrative criticism	
Setting	<ul style="list-style-type: none"> • Betty’s Home • Nursery
Characters	<ul style="list-style-type: none"> • Betty • Golly • Other toys
Narrator	<ul style="list-style-type: none"> • The book is dedicated to Barbara, “Who loves pretty things, and will rejoice to know that the ugly Golliwogg is banished” (p. 11). • Words pretty and ugly are emphasised and linked to characters’ outer appearances • Possible element of racism as Anglo-European colouring is beautiful and desirable while the blackness of the Golliwogg is dirty and evil

Events	<ul style="list-style-type: none"> • Golly appears to Betty suddenly and she judges him as a “very ugly boy” (p.13). • Betty tries to avoid acknowledging Golly • Golly is depicted as frightening the other toys, “We were afraid of Golly ... He used to pinch us and pull our hair and make faces at us” (p. 45).
Temporal relations	<ul style="list-style-type: none"> • Golly is depicted as suddenly appearing and disappearing to Betty • Speed emphasizes the uncontrollability and unexpectedness of the encounter with Golly • Betty does not know where Golly is hiding and that he might suddenly “pop out on her” (p. 17). This generates fear in Betty.
Causal relations	<ul style="list-style-type: none"> • The narrator suggests that there are connections between cause and effect. Golly’s outer appearance is described as “very ugly” (p. 13) and this “soils this pretty place” (p. 17), a reference to the nursery. • Outer appearance of Golly is judged negatively - rude and dirty • Beauty was not a spiritual quality but an expression of an outwardly appearance
Audience	<ul style="list-style-type: none"> • Children - Toys, nursery • No adult supervision • Adult - didactic on what is beautiful, what to fear, white female dolls are depicted as having correct manners
Theme	<ul style="list-style-type: none"> • Beauty is seen as equated with an outwardly appearance. Golly is depicted as ugly and then described as rude and dirty • Alienation - Golly is depicted with a reptilian face and porcupine quills for his hair. Golly is described as making the other dolls’ lives miserable and as very rude and greedy (p. 34). His character is contrasted to the white dolls that dress up and have correct manners.
Frequency and Intensity	<ul style="list-style-type: none"> • An image that suggests an important insight is Figure 12 that depicts Golly as a “rude dirty boy” (p. 15). Betty is seen as looking down at Golly and telling him to “go away this minute!” (p. 15). This image of Golly is frequently depicted throughout the narrative. The narrator represents Golly as a negative character and one that generates fear in the other toys.
Coherence and Fidelity	<ul style="list-style-type: none"> • There is lack of fidelity in this narrative. Golliwogg’s character has been changed from the Upton Golliwogg - both in appearance and the way he connects to other toys. • Golly is seen as very ugly and this then equates to inner values of being rude and dirty • This narrative is didactic and would appeal to middle-class Victorian children where correct manner were stressed and outwardly appearance was important
Questions – What was good about the narrative?	<ul style="list-style-type: none"> • The narrator does not advocate values that the researcher found desirable. The narrator emphasised the importance of outwardly appearance
Gangi’s dimensions of visual analysis of the narrative	
Shape	<ul style="list-style-type: none"> • Golly when depicted next to Betty has his arms wide spread and looking upward with a smiling mouth • Betty looks down on Golly and has one hand clenched.

Line	<ul style="list-style-type: none"> • There is a lot of open space around Golly and Betty as shown in Figure 12. The bold and uncluttered lines demand the reader’s attention. Golly’s outstretched arms are emphasised and his lack of hands become obvious. This emphasises Betty’s clenched hand.
Colour	<ul style="list-style-type: none"> • The “black face” of Golliwogg is described as very ugly and he displays “quite shocking manners” (p. 34). Meanwhile, Cynthia (Betty’s friend) is described as having long golden hair, a pink and white face and lovely blue eyes. She is described as beautiful.
Perspective	<ul style="list-style-type: none"> • The illustrator chooses to shape the character of the Golly in a negative way. The illustrations depict him negatively both in image and written word. “We were afraid of Golly” (p. 45).

This narrative functions as an argument to view and understand the world in a particular way. Cradock’s view of beauty emerged for the reader as a significant feature of the narrative. Beauty is equated with outer appearance and manners, not with inner spiritual values. Ugliness was seen as different from beauty and is also seen as associated with the Golliwogg. This is the essence of Cradock’s Golliwogg.

The Goblin Gobblers - Lockyer Sherratt - 1911

Another childhood author writing during the lifetime of Upton was J. H. Lockyer Sherratt. This author showed a knowledge of the Upton Golliwogg narratives, as seen in the acknowledgment and the similarity of adventures. Lockyer Sherratt’s Golliwogg also had arguably similar spiritual qualities to the Upton Golliwogg, such as his imagination and how his ideas could relate or connect to what was happening in the world.

Lockyer Sherratt shows an appreciation and an understanding of the spiritual qualities of Upton’s Golliwogg character, such as friendship. There is an acknowledgment to Miss Florence K. Upton for kindly consenting to the use of the Golliwogg in the Goblin Gobblers Adventures. The characters of the narrative were

listed and the Golliwogg's name is spelt using Upton's spelling. He was affirmed as "our mutual friend" (Lockyer Sherratt, 1911, unpaginated).

Despite this, the image of the Golliwogg had changed. The reader could argue that the illustrator Chas. E. Crombie's image of the Golliwogg resembled the factory toy made in the Steiff factory in Germany, which were the earliest known commercially made Golliwoggs (Hockenberry, 1995, p. 103). The Golliwogg's appearance had changed (see Figure 13).

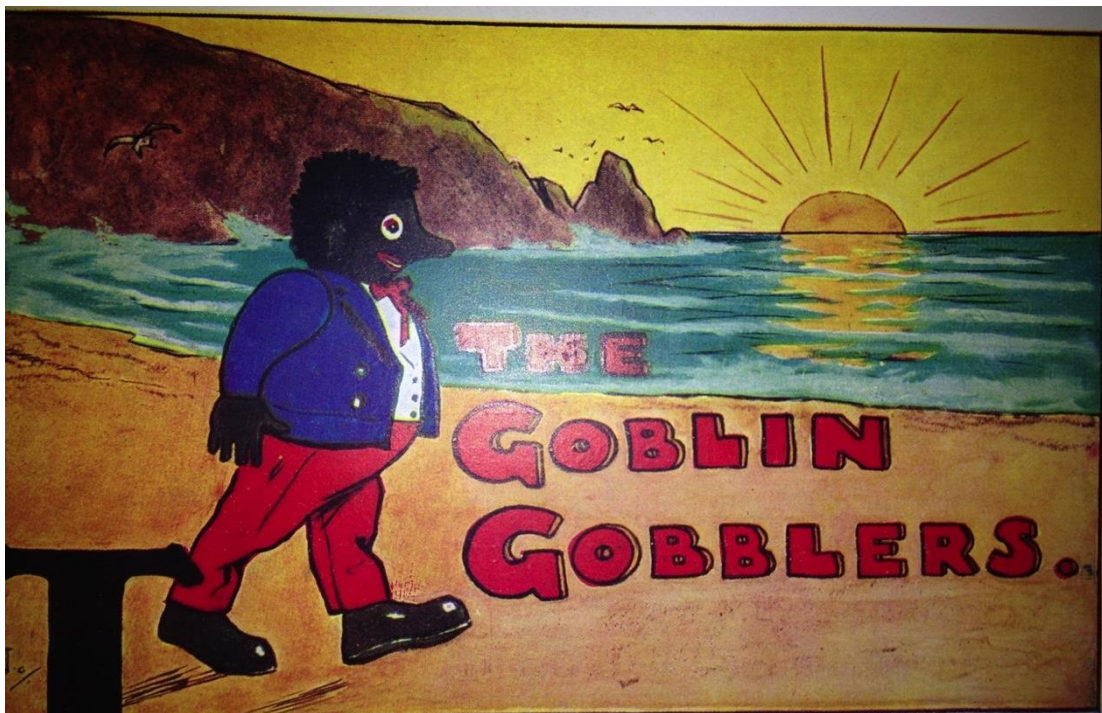


Figure 13 Lockyer Sherratt's Golliwogg – Steiff-like in appearance

He now had anthropomorphic features such as a long pointy nose, hands with five fingers, large black shoes and a roundish body. He wore similar clothes to the Upton Golliwogg, a white vest, red neck tie, red pants and blue jacket, again suggestive of a familiarity with the Upton Golliwogg. But the Golliwogg pictured in this narrative had

become a childhood phenomenon in that it could be bought as a felt toy (as was manufactured by Steiff from 1908 - 1917) (Hockenberry, 1995).

Setting is a rhetorical dimension that refers to the description of the details external to the character (Foss, 2004). The setting of this narrative is in the natural world. We may see the spiritual qualities of the Golliwogg illustrated in the way he is connected to his imagination and ideas. When referring to the visual elements of perspective (Gangi, 2004), the reader sees the Golliwogg depicted strolling along the sand with the sun setting behind a horizon of glistening water with mountains and birds to the left of the Golliwogg. The story tells us the Golliwogg was dressed in his best and deep in thoughts of other lands. This spiritual quality of imagination parallels Upton's Golliwogg. The Lockyer Sherratt Golliwogg has the same desire to venture into the unknown. The reader sees the Golliwogg strolling across the sands (p. 1) so deep in thought that he does not see the rising of the tide and hears a "funny voice" (p. 2) that suggests he take an "unseen path" (p. 2) to safety. The researcher found this image striking (Gangi, 2004) as it invited the audience to connect to nature and to self through being in the present moment, such as by listening to inner voices and to live a reflective life. The narrator may have been suggesting that the reader too should listen to their inner voices. There is a hint from the narrator about the importance of intuition, a spiritual quality:

This intuition of things not understood, and realities not quite arrived at, is nothing new. It has been part of our human questing since the first stirrings of human consciousness ... It is one of the greatest sorrows of modern life that we rarely listen to the inner voice which so often speaks in pictures and symbols. In our frenzy to keep the island of life in order, we dismiss the possibility of the vast

underwater world across which we ply our little boats of consciousness (Silf, 2005, p. 19).

The Golliwogg listens to this ‘funny voice’ and finds himself in a cave, a place of darkness, of ‘unknowing’. Here he meets creatures called the ‘Goblin Gobblers’ (a hybrid type creature with a lizard-like head and a big gaping mouth) who show him hospitality and sing songs to reveal their identity. The Golliwogg’s song shows that his identity is about connectedness with the world. His song reveals he has “heaps of friends” (p. 4) and is “just the right kind with whom to have a gay time” (p. 4). Spiritual qualities of “frolic and sport” (p. 4) suggest playfulness, to engage with life uninhibitedly. Lockyer Sherratt reminds the reader about the importance of conversation and dialogue, which are about connecting and engaging deeply to the story. It leads the reader to discern spiritual qualities in their own story. It is by spending time with the Golliwogg that the Goblin Gobblers were be able to connect and then discern that he is indeed ‘the right kind’. The narrator shows the importance of connectedness in terms of creating sacred space. Sacred space is not just a geographical location (natural world), but also inner space. It has the ability to move us forward towards some new growth of becoming. The sacred spaces sometimes have been referred to as ‘thin places’:

Both seen and unseen

Where the door between the world

And the next is cracked open for a moment

And the light is not all on the other side

God shaped space. Holy (Sledge, n.d).

These spaces enable us to experience glimpses of the transcendent and help us to live our everyday lives in the “light of the vision of the reality beyond ourselves” (Silf, 2005, p. 8). Sacred spaces speak to heart experiences and draw us into deeper connection with each other.

The exploration of what is ‘right’ or ‘good’ is communicated via a song. The chief Goblin Gobbler’s song, the ‘Bunkawala’s song’, is about a hunger for what is ‘good’, “good friends, good dinners and good luck” (p. 6). The reader could observe values in terms of what is good in the narrative (Foss, 2004). The values of good friends, dinners and luck all express a connectedness to life and point to spiritual values that affirm right relationships. It is after singing this song that the Gobblers disclose to Golly the reason for their hiding place. They are preparing for a trip to the North Pole in an airship. The adventures of this Golliwogg and the Gobblers is similar to Upton’s Golliwogg narratives *The Golliwogg’s Air-ship* written in 1902 and *The Golliwogg’s Polar Adventure* written in 1900. In this narrative the Golliwogg is also seen as the big idea character, “Then Golly said, ‘I’ve an idea’” (Lockyer Sherratt, 1911, p. 18). It was his imagination, a spiritual quality, that led to the airship having the ability to fly towards the Pole. This Golly is depicted as being a true pilot and having a good knowledge of geographical locations. “But Golly smiled and said: ‘Young Swell, I know my atlas very well’” (Lockyer Sherratt, 1911, p. 27). Adversity is experienced as part of the journey. They are sent off course by baiting a whale with a hook and then suddenly the airship explodes as a shot for an albatross enters the balloon instead. The importance of resilience and the valuing of the spiritual journey are key themes in this narrative. This mirrored the key

themes presented in the Upton narratives, such as adventures and connecting to all of life’s experiences including mystery.

The idea of embracing all of life’s experiences is highlighted when Golly comes to the rescue after the air balloon crashes. He tells the Goblin Gobblers not to mourn for they have reached the Pole at last. They all collect the broken pieces of the airship and make sleighs and connect them to the still working engines. The adventure is about the journey and venturing into unknown territories and, despite the accident, they are successful. The story stresses that the “world must learn that in our quest we *did* succeed” (p. 51). The fragments of the airship will be a sign that they had been there before anyone else. An illustration on page 52 shows the Gobblers and the Golliwogg falling down the “Pole’s steep crest” (p. 51), where the remnants of the airship rest after the raising of the Union Jack flag.

Summary. Table 15 presents a summary of the analysis of *The Goblin Gobblers* - applying the dimensions of Foss’ (2004) rhetorical narrative criticism and Gangi’s (2004) visual analysis of the narrative.

Table 15

Summary of the analysis of The Goblin Gobblers.

Foss’ dimensions of rhetorical narrative criticism	
Setting	<ul style="list-style-type: none"> • Natural world • Cave • In the sky (airship) • South Pole
Characters	<ul style="list-style-type: none"> • Golliwogg • Goblin Gobblers

Narrator	<ul style="list-style-type: none"> • Child-centred voice valuing adventure and valuing the spiritual journey • Rhyming text - Rhythmic flow interesting and helps children to read • Connecting to the natural world • Being resourceful and creative - making an airship by recycling materials • Venturing to unknown places- e.g. caves
Events	<ul style="list-style-type: none"> • Golliwogg is depicted as connecting to the natural world. Connectedness is a spiritual value. • A “funny voice” suggests he takes an “unforseen path” (p. 2). The inner voices suggest the importance of intuition and following your intuition. This is a spiritual characteristic • Golliwogg find himself in a cave with creature called the Goblin Gobblers. They sing songs to reveal identities. • They have an adventure in an airship
Temporal relations	<ul style="list-style-type: none"> • The speed of the narrative quickens when Golliwogg enters the cave and meets the Goblin Gobblers • The narrative picks up speed through a crisis situation - the airship suddenly explodes
Causal relations	<ul style="list-style-type: none"> • By following his “funny voice” Golliwogg is able to find a cave, meet Goblin Gobblers and have adventures • Songs reveal a deeper understanding of identity • Cooperating together enables an experience of adventure. Cooperation and friendship are spiritual characteristics. • Adversity is seen as something to be embraced as part of the possibility of adventure
Audience	<ul style="list-style-type: none"> • Children - fun, songs, creating, rhyming words, venturing to unknown places • Characters stress friendship and the importance of connectedness to the natural world
Theme	<ul style="list-style-type: none"> • The importance of resilience and the spiritual journey • Connectedness to the natural world • Importance of intuition • Friendship
Frequency and Intensity	<ul style="list-style-type: none"> • An image that suggests an important insight is Figure 13 where Golliwogg is strolling along the sand, deep in thought • The reader is invited to frequently connect to nature and to live a reflective life • Reflection is frequently emphasised through song and creativity
Coherence and Fidelity	<ul style="list-style-type: none"> • There is fidelity in that the narrative does represent an accurate assertion about reality. The narrative emphasises the importance of intuition, friendship, connectedness to nature, resilience. These are spiritual values.
Question - What is good in the narrative?	<ul style="list-style-type: none"> • The stress on spiritual values • Golliwogg is depicted as possessing spiritual qualities: imagination, creativity, connectedness to nature and to others

Gangi's dimensions of visual analysis of the narrative	
Shape	<ul style="list-style-type: none"> Golliwogg has a rounded shape. Round shapes suggest comfort, security and stability. He has an anthropomorphic shape - five fingers, long, pointy nose, large, black shoes, roundish body. The Gobblers and Golliwogg are the same size which suggests equality.
Line	<ul style="list-style-type: none"> There are horizontal lines (horizons) to suggest calm and stability (see Figure 13) The solid lines around the characters draw the eye and focus the eye on the characters There are many illustrations depicting diagonal lines that suggest movement or journey.
Colour	<ul style="list-style-type: none"> Golliwogg wears the same coloured clothes as the Upton Golliwogg - red pants, blue jacket, white shirt and red bow tie. The colours show a connection to the Upton Golliwogg.
Perspective	<ul style="list-style-type: none"> The Gobblers are depicted as being green, pink or brown. These colours give the feeling of enchantment. The illustrator chooses to shape the character of the Golly in a positive way. The reader is told that the Golliwogg has "heaps of friends" (p. 4) and he is just the "right kind with whom to have a gay time" (p.4). The Golliwogg has spiritual characteristics of "frolic and sport" (p. 4) to suggest playfulness and engagement with life. The illustrations depict him positively as having ideas and being creative

This narrative highlighted and affirmed the Upton Golliwogg as arguably a spiritual character. The anthropomorphic image of the Golliwogg was recognizable as a Steiff Golliwogg. By now, the Golliwogg had entered popular culture as a childhood toy that could be purchased. Although his image and name had changed, there is a similarity of story and spiritual characteristics - such as imagination and engagement with others and the world. The Lockyer Sherratt Golliwogg showed a way of knowing about the world that embraced all of life's experiences, which at times can be seen as a creative tension. This Golliwogg invited the reader to reflect upon unknowing as a way of knowing. This was depicted as venturing into the 'unknown' in the form of adventures. These places should not be experienced with fear but approached with an attitude of adventure and living in the present moment.

The Adventures of Sabo told to the children of 2LO by Uncle Caractacus – E. W. Lewis - 1924

A third author, E. W. Lewis, created a Golliwogg story about a Golliwogg called Sabo. This story was created around the time of Upton's death in 1922. Lewis' Golliwogg will be explored in terms of spiritual characteristics.

The Adventures of Sabo was created E.W. Lewis who in 1922 became the Director of Programmes for the BBC and took on the character of Uncle Caractacus for a children's show. Foss (2004) asks the reader to question what kind of person the narrator was. Lewis was remembered for his imagination, vigour and versatility. He also promoted tolerance (Owen, n.d.).

It is possible that the reader could interpret the re-naming of the Golliwogg as Sabo as a suggestion of a change of identity. The name Sabo is very reminiscent of the word Sambo, a character in Bannerman's book, *The Story of Little Black Sambo*, written in 1899. This story was about an Indian boy who encountered four hungry tigers, and surrendered his colourful clothes, shoes and umbrella so that they would not eat him. The similar sounding names encouraged the reader to find connections between the two stories – Sambo and Sabo. Sambo's story was a children's favourite for half of the twentieth century but the book came under attack in the United States during the 1960s for being racist and for its negative portrayal of black people (Weldy, 2006).

There were Golliwoggs called Sambo by other childhood authors and Golliwoggs who have been portrayed anthropomorphically as minstrels. The Upton Golliwogg was not portrayed as a black person but a childhood character. In fact, Upton did introduce other black characters into her stories and clearly made distinctions between them and the

Golliwogg. She even named one of her black characters, Sambo, in the first Upton narrative, *The Adventure of Two Dutch Dolls* (1895).

Returning to Sabo, he was illustrated by Nadia Benois, a niece of painter Aleksanor Benois and the mother of Peter Ustinov, and is depicted differently from the Upton Golliwogg in that he now wore checked black and white pants, not red, and his jacket is now red not blue. His nose was round, reminiscent of the shape of a clown's nose and his size has decreased to nearly the size of a mouse (see Figure 14).

The setting of the story (Foss, 2004) was in Isobel's home. Isobel takes a box out of the cupboard and creates a Golliwogg out of coloured wools. He has a "black body, a brown face, eyes of blue, and a red mouth ... Isobel gave him a shock of black hair, crisp and frizzy, standing on end all around his head" (Lewis, 1924, p. 8). The clothes and appearance of the Upton Golliwogg have been changed. Sabo's size was tiny, that of a mouse. He finds himself in the garden and begins to explore: "Sabo thought that it was a wonderful place, all strange and new to him, with quick shadows running across the grass; but he was not afraid" (p. 9).

To venture into the unknown was to be embraced and the new experiences did not cause fear. The spiritual value of interconnectedness to life was shown in this narrative in terms of exploring the garden and experiencing fun (see Figure 14).



Figure 14 Lewis' Golliwogg - Sabo

Sabo sat for a “long time by the water” (p. 9) of the lily pool until a puff of wind blew him onto a water-lily in the water. “Sabo felt safe there; and saw nothing but roses, roses, roses, the green hedge, and blue sky” (p. 9). Lewis arguably highlighted the importance of nature and the natural world as nurturing and connecting to Sabo’s spiritual qualities. The connection to nature was also experienced through different creatures, as seen when Sabo experiences a frog in the water and a newt who nibbles at his toes. These connections create spiritual experiences for Sabo who expresses this as freedom - “Sabo thought that this was a liberty” (p. 10). There is a rhetorical dimension that points to what the narrative means or points to significant actions (Foss, 2004, see Table 7). The theme of freedom, a spiritual quality, enables Sabo to be in the present moment. He is attentive to his environment and deeply engaged with nature in the form of water, wind, sky, roses, water-lilies and creatures.

Thus, the spiritual characteristics of Sabo were also similar to the Upton Golliwogg. Lewis created a character that enjoys connecting to life and was full of curiosity. He experiences a gust of wind and comes alive “as if he had been wakened out of sleep” (p. 8). Sabo was so interested in all he saw that he did not notice the sun sinking lower and lower in the sky. Sabo, like the Upton Golliwogg, experienced a connectedness to the world. His imagination showed a curiosity about what was happening around him and this is seen as enjoyment and connectedness to nature. All of a sudden he hears Isobel’s voice asking her mother if she has seen Sabo. Sabo has a very small voice and Isobel does not hear when he shouts “I’m here! Here!” (p. 10). Isobel searches for Sabo and finally rescues him.

Isobel tells him he is naughty and that he will now be used as a pen-wiper. Sabo sits on the table ruffled and thinks about his freedom which has been lost and dislikes his name. The speed (Foss, 2004) of these two events in the narrative - Sabo experiencing liberty juxtaposed to being told he is naughty - creates a tension in the reader. The rhetorical dimension of event refers to changes of state in the narrative (Foss, 2004). Sabo is now depicted as naughty. The naughtiness is judged. He is no longer able to connect to the world that he enjoyed. He is separated from the outside world and placed inside and given a new identity - a pen wiper. Sabo doesn't like his new identity. "It sounded dull. Who would be a pen-wiper, having tasted the air of freedom?" (p. 11).

The spiritual quality of being in the present moment is still highlighted through stories that centre around Sabo's new identity as a pen-wiper. He is still present and attentive to what is happening around him. The speed of the narrative slows down (Foss, 2004) and Sabo sees what is happening around him, from the annoying bluebottle fly to the dancing embers of the fire and the spiders who weave webs in the corners of the writing desk. The narrator highlights to the audience the importance of being attentive and present to the ordinariness of life. Isobel also warns Sabo not to allow spiders to make webs, but the spiders tell Sabo they are not harming anyone.

Sabo, like the Upton Golliwogg, has a "kind heart" (p. 26) and was sorry when he saw the spiders drop off, for fear they would hurt themselves. Sabo slept soundly each night with nothing on his conscience. There is a sense of compassion and connectedness to living creatures, including the mice that he befriends to whom he displays politeness and they in return show him hospitality.

In another adventure, Sabo meets Velvet, a mouse with jet black eyes and “pretty ways” (p. 49). They play together and tell stories to each other. Velvet describes Sabo as a “gentleman” (p. 50) and having “such manners” (p. 50) and a “kind, brave face” (p. 50). In the final chapter of this narrative, a cousin, David, comes to stay with Isobel. He tells Velvet that he will be going to fight Indians in the wood. Velvet tells him that his soul must not be killed and to leave it with her:

You must breathe out your breath into my hands, until there is no more breath left in you; for the soul is at the bottom of the bag where the breath is (p. 77).

He breathes out his soul into Velvet’s hands who hides it far into the darkness underneath the floor. Sabo also gives Velvet his soul and when he asks her to give it back again:

She put her hand to Sabo’s mouth. He drew in a deep breath. And when his little soul was safe again inside, “at the bottom of the bag where the breath is” Velvet kissed him (p. 95).

Summary. Table 16 presents a summary of the analysis of *The Adventures of Sabo* - applying the dimensions of Foss’ (2004) rhetorical narrative criticism and Gangi’s (2004) visual analysis of the narrative.

Table 16

Summary of the analysis of The Adventures of Sabo.

Foss' dimensions of rhetorical narrative criticism	
Setting	<ul style="list-style-type: none"> • Natural world • Inside Isobel's house
Characters	<ul style="list-style-type: none"> • Sabo, the Golliwogg • Isobel • David • Velvet, the mouse
Narrator	<ul style="list-style-type: none"> • Child-centred voice valuing adventure and valuing the spiritual journey • Connecting to the natural world • Connecting to animals (Velvet) • Spiritual values of imagination, curiosity, kindness and friendship stressed • The soul as something precious that needs to be protected
Events	<ul style="list-style-type: none"> • Isobel creates Sabo from coloured wools • Sabo finds himself in the garden and begins to explore. Curiosity is a spiritual characteristic • Sabo connects to nature - roses, hedges, sky, water, frog - connectedness is a spiritual value • Isobel searches for Sabo and tells him he is naughty. • Sabo is now used as a pen wiper • Sabo meets Velvet, the mouse • Velvet looks after Sabo's soul
Temporal relations	<ul style="list-style-type: none"> • The speed of the narrative is slow when Sabo is in the garden. Sabo is attentive to nature and feels liberty • The speed of the narrative is also slow when Sabo is inside. He notices spiders and flies and ordinary everyday experiences. • The narrative quickens when Sabo meets Velvet.
Causal relations	<ul style="list-style-type: none"> • The experience of being in the natural world has the effect of Sabo experiencing freedom. • When Sabo is located and taken indoors he is called naughty and this causes him to think about his freedom • Being inside causes him to be attentive to what is happening inside • Meeting Velvet allows Sabo to play and tell stories
Audience	<ul style="list-style-type: none"> • Children - Sabo is tiny, the size of mouse. He connects to nature, animals and enjoys playing. He has a soul. • Characters stress friendship and the importance of connectedness to the natural world
Theme	<ul style="list-style-type: none"> • The importance of imagination and curiosity. These are both spiritual values • Connectedness to the natural world • Importance of friendship • Being in the present moment • Freedom

<p>Frequency and Intensity</p>	<ul style="list-style-type: none"> • An image that suggests an important insight is Figure 14 with Sabo sitting on a lily pad and being attentive to the natural world • The spiritual characteristic of connecting to the natural world is constantly stressed • Curiosity and imagination are stressed throughout the narrative
<p>Coherence and Fidelity</p>	<ul style="list-style-type: none"> • There is fidelity in that the narrative does represent an accurate assertion about reality. The narrative emphasises the importance of connectedness to nature, curiosity, being in the present moment, experiences where you feel alive and free. These are spiritual values. The narrative also highlights the importance of spiritual values of kind-heartedness, compassion and empathy
<p>Question - What is good in the narrative?</p>	<ul style="list-style-type: none"> • The stress on spiritual values • Golliwogg is depicted as possessing spiritual qualities: imagination, creativity, connectedness to nature and to others
<p>Gangi's dimensions of visual analysis of the narrative</p>	
<p>Shape</p> <p>Line</p> <p>Colour</p> <p>Perspective</p>	<ul style="list-style-type: none"> • Golliwogg has a small shape. The smallness highlights the importance of the everyday 'small' things that we may miss - such as the sky, wind and water that are highlighted • Sabo is depicted as the same size as a frog, showing his interconnectedness with nature • There are curved and circular lines around Sabo to suggest a feeling of warmth and security • Sabo's small size (vertical) line is highlighted against the background, eg water lily flower (see Figure 14) • Sabo is dressed in red jacket and black and white checked pants • When he sits in the garden (see Figure 14) this is contrasted against a green background • Red and green are complementary colours which create maximum contrast and reinforce each other • The red and green image, see Figure 14, shows the interconnectedness Sabo feels with nature • The illustrator chose to give Sabo spiritual characteristics of kind-heartedness, imagination, curiosity and connectedness • His small size allows him to connect to creation more attentively – e.g. flies and mice • Sabo is depicted as having a soul

Lewis' Golliwogg, Sabo, arguably exhibited spiritual qualities of kind-heartedness, compassion and empathy. The idea of Sabo having a soul links to the concept of immortality. Sabo and Velvet show connectedness to each other. Velvet tells Sabo, "You must leave your little soul with me and you can't be killed" (p. 77). The reader

examined this spirituality quality of Sabo as directing the audience (Foss, 2004, see Table 7) to reflect on spirituality. The material world and spiritual world are interconnected. The breath is seen as linked to the soul. This narrative transcends the physical and material to the conscious recognition that physical reality is embedded within a larger multidimensional reality with which we interact (Noble, 2001). There is something inside that is precious, that should not be destroyed and needs to be protected.

Chapter summary

Using Foss's (2004) rhetorical narrative criticism and Gangi's (2004) visual analysis framework, this chapter analysed three other childhood authors who were writing around the same time as Upton and who included the Golliwogg as one of their main characters.

Cradock created a Golliwogg character that frightened and was associated with negative characteristics such as a rude manner that included poking out the tongue and pinching and pulling of other dolls' hair. The Golliwogg as depicted by Lockyer Sherratt, resembled a Steiff factory Golliwogg but still arguably embodied the same spiritual qualities of imagination and kind heartedness as the Upton Golliwogg. Lewis' Golliwogg highlights the importance of nature and the natural world. He has a soul and again exhibits spiritual qualities of kind-heartedness and compassion, and feels empathy. Thus, there are some similarities between Upton's Golliwogg and the Golliwogg characters introduced by these three authors. However, there were also some negative elements introduced which related to the physical appearance and colouring of the Golliwogg which then were associated with negative aspects of character.

The findings of the analysis of Upton's Golliwogg narratives certainly appear to identify him as a spiritual character. Accordingly, the following chapter will examine the spiritual characteristics that are evident through the Golliwogg's thinking, attitudes and actions, in order to affirm him as a spiritual character that nurtured children's spirituality.

Chapter Seven: Spiritual characteristics of the Golliwogg

Spiritual intelligence has been defined as inspired thought. It is light ... that awakens our sleeping beauty (Sinetar, 2000, p. 1).

The Upton Golliwogg narrative, *The Adventures of Two Dutch Dolls*, begins in the dark. The text reads that it is a frosty Christmas eve and the image of a clock shows that it is midnight. The Golliwogg is encountered as a new and unknown character by the Dutch dolls who, at first, show a fear response but are able to overcome their fear due to his kindly smile and him drawing near. This reaction by the Dutch dolls symbolically invites the reader to embrace their own fears and see the inner spiritual qualities of kindness as representing the Golliwogg's identity. The Golliwogg's physicality arguably provides opportunities for children to embrace fear and darkness as he invites children to not fear the unknown. If blackness is embraced positively, it can unleash the inhibition of repressed possibilities and has a healing potential as well as nurturing children's spirituality. This idea, the embrace of all life's experiences, encourages the readers to imagine the world in a different way.

Upton described the Golliwogg as the "blackest of gnomes" (Upton & Upton, 1895, p. 25). The etymology of the word gnome is one who knows and the keeper of the treasures of the earth (Skeat, 2005). The 'one who knows' captures the reader's imagination about fears the reader may have about the impact of their experiences on their everyday life. The Golliwogg may be seen as an archetypal image that can challenge our perceptions and reactions of fear and leads us to embrace all of life's experiences. There is an invitation to critique our own experiences and reflect about

what types of knowing we have affirmed as valid. The ‘keeper of the treasures of the earth’ connects us to deeper and more meaningful ways of knowing. The Golliwogg arguably challenges us to go beyond appearance (the visible, the conscious) and imagine new ways of being, by going deeper into ourselves and to connect to what is invisible (values, feelings, emotions and the unconscious).

The word “blackest” is a superlative term adding another dimension to the noun gnome. If we connect the two words, we have a character who accesses the deepest recesses, travels into the darkest sections of the interior of the earth. A Jungian interpretation of gnome may be linked to the collective unconscious and deep inner ways of knowing.

The Golliwogg embodies an outer physical darkness, but is also reflected in an inner darkness, our unconscious, a treasure to be unearthed. This inner search may be seen as a search for the sacred. The sacred is to be found “where we least expect it, and where ‘official’ consciousness least expects it” (Tacey, 2000, p.111). Tacey (2000) sees the sacred grounded in the ordinary events and experiences of daily existence. “In Australian society, we find a certain preoccupation with the ordinary and the everyday, a down-to-earth sensibility which, in spite of its name, often reaches mystical intensity in its focus on the depth and goodness of ordinary things” (Tacey, 2000, pp. 111-112). The ordinariness of the sacred is echoed by Wheatley (2009) who sees the sacred as “nothing special. It’s just life, revealing its true nature...In a sacred moment, I experience that wholeness, I know that I belong here. I don’t think about it, I simply feel it” (p. 126). Otto (1923) writes about the sacred in terms of the numinous experience. The numinous experience was seen in terms of *mysterium tremendum et fascinans*. As *mysterium*, the

numinous is experienced as ‘wholly other’ and it evokes a reaction of silence. The numinous is also experience as *mysterium tremendum* which comprises of three elements: awfulness (inspiring awe), overpoweringness (inspires a feeling of humility) and energy (creating an impression of vigour). Finally the numinous presents itself as *fascinans* which is experienced as a tendency to attract, fascinate and compel. The numinous stirs and creates a particular emotional state, called *mysterium tremendum* . This feeling may be interpreted as God, the Absolute or the supernatural (see Otto, 1923).

God has been described as a dazzling darkness in a poem titled *The Night* by H. Vaughan. “There is in God, some say, A deep, but dazzling darkness” (Vaughan, n.d). Vaughan’s poem embraces the dark side of spirituality. It emphasizes rejoicing in the experience of darkness. God is present in the darkness and silence. The sense of the sacred is experienced in darkness. Darkness is also represented in de Souza’s (2012b) research and is reflected in the relational continuum (see page 67). “To embrace ... darkness as part of who I am gives that part less sway over me, because all it wanted was to be acknowledged as part of my whole self” (Palmer, 2000, p. 71).

The Golliwogg narratives provided a new story about being in this world and the positive potential of darkness. These stories invited the reader to think about what gave meaning to their lives and how they connected to this world. The stories nurtured spirituality in both children and adults as it offered an intuitive glimpse or momentary aesthetic experience of something sacred. It was in the everyday, ordinary moments of life that deep meaning and connectedness was understood. To be able to imagine the world in this deep and connected way is a characteristic of spiritual intelligence as has been argued by Sinetar (2000, p. 13). It involves the ability to see the interrelatedness of

the cosmos and see it ‘alive and shining’. The interrelatedness in the Upton narratives included the visible and invisible.

The tension or conflict in the narratives, such as mishaps and the unexpected, encouraged the reader to not give up. Resilience is seen in terms of a spiritual value that was affirmed and promoted by Upton. It is by venturing into unknown situations and by relating to the Golliwogg’s adventures that inner strength is revealed, relationships are fostered and friendships are developed. Also, Otherness is experienced in this ambiguity. The adventures allowed the reader to explore situations that may have not been part of their everyday experiences.

The Golliwogg, who was first referred to as a “horrid sight” (Upton & Upton, 1895, p. 23) is later seen differently. The physicality no longer holds, he is no longer judged by his appearance of blackness, wildness and clothes but for something that goes beyond mere appearance. This first narrative reveals his identity through story. The Golliwogg is arguably a being. We can no longer go back and judge him by looking at individual characteristics – it does not make any sense to do this. The appearance is transcended by the story. He is now a character and arguably an archetypal image, not a caricature or stereotype. To go back and to judge his character by his physical attributes is to miss what the researcher contends is the essence of the Golliwogg. In this way, the Golliwogg is an archetypal image who keeps in tension and balance the importance of blackness.

Grotesque archetypal images have the potential to exercise the demonic elements in the world. The Golliwogg challenges what is acceptable in society by defying classical beauty. His excessive and unreal outer appearance has been described as ugly, grotesque,

absurd and bizarre but it is exactly these extremes that highlight disproportion and duality. When something is not 'beautiful', it defies rationalism (the sense of ratio).

Grotesques are defined by what they lack – the Golliwogg's lack of outer beauty is balanced by his inner beauty. Rational thought is challenged in relation to what indeed is beautiful and now the definition needs to go beyond outward appearances. The Golliwogg arguably 'awakens our sleeping beauty' to include an understanding of what is alienated, rejected and silenced in our own world and the need to embrace these as experiences that have the potential to be transformative. Crawford and Rossiter (2003, p. 195) write that imagination is the individual's capacity to mentally picture future possibilities. This capacity for a new way of being is embodied in the Golliwogg. The Golliwogg appears to have an imagination and acts like a grotesque archetypal image in that he invites children to live in the centre of paradox, where tensions of opposites are held in balance. To live from this centre is to transcend dualities and experience a sense of connectedness and wholeness. This sense of connectedness is expressed in the way he values relationships with his friends the Dutch dolls, himself and his participation in the world.

When archetypal images break into our consciousness, the consequences can be significant. In the case of the Golliwogg, he became a much loved childhood nursery toy. Neville (2005) defines archetypes as images charged with great meaning and power. These images can exert a great influence on our individual and collective behaviour. The Golliwogg's influence is indicative of this shifting awareness of the importance to address the invisible blackness within ourselves and affirm the darkness within our own

unconscious. This awareness of embracing all of life’s experiences is seen as integral to the spiritual journey.

Spirituality “seeks a sensitive, contemplative, transformative relationship to the sacred, and is able to sustain levels of uncertainty in its quest because respect for mystery is always paramount” (Tacey, 2000b, p.2). The Golliwogg is able to sustain levels of uncertainty because he arguably embodies an ‘unknowing’ in that he is always in the act of becoming. His imagination is central to his identity and it is through his imagination that he is constantly creating and evolving through his adventures. Olson (2000, p. 75) also recognises the importance of imagination in the Golliwogg and refers to him as a big thinker and go-getter.

The Golliwogg shows many of the above spiritual characteristics in the first narrative. He begins by challenging the reader with tension in the form of the first encounter with the Dutch dolls. Darkness, in the symbolic form of the Golliwogg, has the potential to be transforming. The Golliwogg’s spiritual qualities of gentleness, sincerity, trust, authenticity and good humour enable authentic relationships to form between him and his friends. These are elements of everyday relationships which Emmons (2000, p. 59) claims have the capacity for transcendence.

Table 17

Spiritual qualities of the Upton Golliwogg.

Kind Heart	Lives in right relationships with his co-companions and creation. Feelings and emotions - such as empathy and compassion. Courageous and noble.
Imagination - Ideas	Adventures begin with the Golliwogg’s big ideas.

	<p>His ideas relate to what is happening in the world around him - technology (inventions).</p> <p>His ideas create spiritual experiences.</p>
<p>Lives in the Present Moment (Freedom)</p>	<p>Is not governed by fear, including fear of Otherness.</p> <p>In times of adversity, focuses on what can be done.</p>
<p>Awe and Wonder</p>	<p>Creates magical experiences - Christmas or travelling to exotic places and experiencing the beauty of creation.</p>
<p>Nonduality - Keeps Opposites in Tension</p>	<p>He embodies within his own self polar opposites - beautiful inner and grotesque outer. He invites the reader to reflect on embracing all of life's experiences. It is through keeping opposites in tension that a new way of being in the world is possible - a new consciousness.</p>

Chapter summary

The encounter with the Golliwogg invites the reader to reflect on his/her life in terms of spiritual values, such as developing a kind heart and being present to each other and creation, and also to venture into the unknown and not to fear. All of life's experiences are to be embraced as suggested by the motif of ups and downs. Upton's Golliwogg stories, therefore, nurtured children's spirituality as they had the child as the centre of the experience. The storybooks included a delight with creation, friendships, humour, large, uncluttered illustrations, a playfulness and the experiences of having 'falls'. These all suggest that Upton had an intimate knowledge of childhood. To be sure, the characters that she created had instant appeal for children. The Golliwogg was the first black childhood character who was defined by story and his various adventures focused on freedom and the paradoxical nature of being. The following chapter will discuss these

two major themes that emerged from the analysis of the Upton narratives: freedom and the paradoxical nature of being.

Chapter Eight: Discussion of Themes

This chapter discusses the themes that were identified in the analytical chapters 5, 6 and 7. The analysis section comprised an examination of five Upton Golliwogg narratives and three Golliwogg narratives by other childhood authors writing during and just after Upton's lifetime. The analysis of the different Golliwogg narratives was informed by Foss' (2004) framework for rhetorical narrative criticism and Gangi's (2004) visual narrative analysis of picture books. The Upton Golliwogg picture books were analysed in terms of the Golliwogg's spirituality, his relatedness or connectedness to his world.

The Upton narratives were written during the Victorian era, an age that brought about tremendous changes, including technological changes, that influenced values and attitudes. In America, which is where Florence Upton resided, there was a focus on individualism, and a growing nationalism emphasized freedom and enlightenment for all people (Huck & Kuhn, 1968). Upton acknowledged the rapidly changing world of the twentieth century and emphasized the importance of adventure and encouraging young children to embrace the unknown.

The two themes that emerged from the analysis of the Upton narratives, freedom and the paradoxical nature of being, are linked to the rapidly changing world that Upton was experiencing. Her adventures nurtured children's spirituality by inviting them to connect to this rapidly changing world. She created adventures where the central character, the Golliwogg, showed children the importance of valuing their inner world and how this can be expressed in their outer worlds. Freedom will be discussed under three subthemes: being in the present moment, stillness and silence, and confronting fear.

The paradoxical nature of being is linked to the concept of the grotesque. Grotesques are characterised by a lack of connections, by the mysterious, the unexplainable (Meyer, 1995). Upton, an artist, had a fascination for what was happening both in her outer and inner worlds. She was described as having a “passionate hunger for the inner spiritual life” (Lyttelton, 1926, p. 2). Upton’s connection to and deep searching into her inner world can be viewed as a spiritual journey or as venturing into the unknown, her unconscious. The creation of the grotesque character, the Golliwogg, may be seen as Upton’s own fascination with mystery and her desire to connect to her own inner world.

The Golliwogg in the Upton narratives arguably embodies beautiful wisdom about the interconnectedness of life. The Upton Golliwogg narratives possibly express a spirituality of living in the present moment that leads to experiencing freedom. The paradoxical nature of being was not only embodied in the physicality of the Golliwogg (his frightening outer appearance and his reassuring inner appearance), but also by the way he embraced all of life’s experiences. This embrace has been described as a tension of opposites. The Golliwogg narratives have a repeated running motif of ‘up and down’ experiences. The ups are the experiences that connected the Golliwogg to his world in a positive, uplifting way and the downs are reflected in experiences of adversity. It is by embracing all the ‘ups and downs’ in life that the Golliwogg reveals his two defining spiritual qualities: his kind heart and his imaginative mind. Finally, the rest of the chapter will discuss the spiritual nurturing of the character of the Golliwogg through the two themes: freedom and the paradoxical nature of being.

Freedom

Upton invites the reader into a deeper understanding of freedom. It is the freedom of authenticity, the freedom to be one's self. Victorian English society had various mores about fitting into society and social pressure was on becoming someone who fitted in, who was acceptable or admired. 'Freedom' is explored symbolically in the Upton narratives, for instance, in the incident relating to the dolls' dresses (see chapter 5). When the dolls first encounter the Golliwogg, there is a 'lack of' the known. They have not encountered the Golliwogg before and this produces fear. When they are attentive to the present moment and see that the Golliwogg is smiling and draws himself near, they are released from their fear and experience his charm. It is when fear is allayed that a relationship to the Golliwogg is formed.

The theme of falls, near losses and unexpected events, such as the bee stinging the lion in the circus adventure, invites the reader to see freedom in terms of spontaneity, in other words, there may be a 'lack of' control in the way we sometimes experience life. The various unexpected circumstances throughout the Golliwogg stories invite the reader to explore their ways of reacting to the unpredictable, unknown and the unexpected. There is a tension of opposites created in the sense of how an individual may relate to situations that s/he has never encountered. Upton supplies the reader with the answer:

His heart unchanged will be

As now, when out of sight we float (Upton & Upton, 1904, p. 64).

The theme of freedom permeates all thirteen Upton Golliwogg narratives and radical freedom means creating a heart that is empty of the bustling of self-importance, that is able to let go and free itself from its attachments in order to love. Lyttelton (1926), friend

of Upton and her biographer, writes that Upton “could not bear any restriction on her liberty” (p. 2). For instance, Upton’s first narrative, *The Adventures of Two Dutch Dolls* (1895), introduces the reader to what will become the Golliwogg’s co-companions, Sarah Jane and Peggy, two wooden dolls. Lyttelton’s (1926) acute observation of Upton is revealed in the first narrative when Upton describes Sarah Jane and Peggy as made of wood and they “pine for liberty” (Upton & Upton, 1895, p. 4).

One of the first actions of these two wooden dolls, Sarah Jane and Peggy, is to create dresses for themselves. The way they go about resourcing the material is critical to understanding the centrality of the theme of freedom. Sarah Jane climbs up the flagpole, seizes the American flag and Peggy cuts the flag to create two dresses. A dress of red and white stripes is created for Peggy and a dress of blue and white stars for Sarah Jane. The American flag embodies American freedom. On the American flag, the fifty stars represent the union of the different States and the thirteen horizontal stripes of red and white reflect the separation of the original thirteen British colonies that became the United States. The dresses that the dolls made are of stars, symbolic of unity, and of stripes, symbolic of separation.

The two dolls, Peggy (dressed in stripes) and Sarah Jane (dressed in stars), appear in these dresses in most of the Golliwogg adventures. If the American Flag is symbolic of freedom, then the dolls’ dresses may be inviting the reader to reflect on freedom in a symbolic way. The dress of stripes may relate to how we separate ourselves in our daily life from freedom and dress of stars, how we connect ourselves in our daily life to freedom.

To experience freedom, according to the Upton Golliwogg narratives, is to experience the essence of being alive, that is, to experience connectedness to life:

Being is the eternal, ever-present One Life beyond the myriad forms of life that are subject to birth and death. However, Being is not only beyond but also deep within every form as its innermost invisible and indestructible essence. (Tolle, 2001, p. xiv)

Freedom is explored in the Upton narratives through three sub-themes: the present moment; stillness and silence; and confronting fear.

Being in the present moment

The concept of being in the present moment as explored through the Upton Golliwogg adventure narratives is defined as “bringing one’s complete attention to the present experience [on a] moment-to-moment basis” (Marlatt & Kristeller, 1999, p. 68) and as “paying attention in a particular way: on purpose, in the present moment, and nonjudgmentally” (Kabat-Zinn, 1994, p. 4). This type of awareness helps to cultivate an ability to engage actively with being, rather than reacting or being caught up in thoughts (Harris, 2009). Living in the present moment involves adopting a particular type of focus or lens on self, others and the world and is sometimes referred to as a connectedness that empowers the individual to a heightened ability by adopting an attitude of acceptance and appropriate action to confront different life situations and events (Kostanski & Hassed, 2007).

Living in the present moment is the full awareness and appreciation of the life we have, right here and right now. Present moment awareness is being aware of what

is happening in ourselves and our world instead of being lost in random fears from the past and uncertainties, hopes, and expectations for the future (Duncan, 2003, p. 3).

Living in the present moment may nurture spiritual qualities such as kindness, empathy, compassion, openness and flexibility. These spiritual qualities, when practised, lead to what Tolle (2001) refers to as an awareness of being, of what is your own deepest self, your true nature. Thus, the Golliwogg arguably encourages the reader to be aware of the world around her/him, of being connected to that world, and of living in the present moment. The children were able to discern this by identifying with the Golliwogg's spirituality, exemplified by his kind heart and expressed through actions of caring. Upton herself was aware of this influence and wrote about the children's fascination with the Golliwogg, that they were able to read his "good heart" and see "his beautiful personality" (Lyttelton, 1926, p. 12).

The word kindness is most frequently translated from the Greek word *chrestotes* and the Hebrew word *hesed* (Ritenbaugh, 1998). These translations see kindness as goodness in action. When a person acts with *chrestotes* they act not from a sense of obligation but rather as a product of a kind heart, thereby enabling one to live in the present moment and nurture one's connectedness with the world. To act authentically, with kindness, also implies a sense of justice being restored to the world in that you act for the welfare of others, not expecting anything in return.

Loving kindness is practised in many spiritual traditions such as Christianity, Buddhism and Hinduism and suggest that our actions are centred not in the ego but, rather, they have the integrity of being in relationship to others. It is experienced as an

altruistic attitude of love as distinguished from amiability based on self-interest. Loving kindness is devoid of self-interest and evokes a feeling of connectedness. The feeling of connectedness can be expressed as conveying the thoughts of knowing another's need and helping to fulfil it (Bromiley, 1995, p. 20).

This active expression of love is seen as a reaching out to the Other and may be likened to the concept of covenant-love in Scripture. It may, therefore, be understood in terms of God's unconditional love.

The far-reaching consequences of *hesed* as a response to and a reflection of covenant-love meant that every aspect of a person's life and behaviour was affected by this relationship. It was an affair of the heart in the biblical understanding of 'heart' as the totality of the person. The effects and fruits depend entirely on the state of one's heart, therefore heart and *hesed* are intimately related (Jordan, 2008, p. 8).

When the word *hesed* is used in relation to God. God is often conceived as Supreme Being and object of faith (Otto, 1923). *Hesed* expresses God's unconditional love which is a love that is tender, compassionate, self-giving, merciful, enduring, gratuitous and steadfast. These spiritual qualities centred in love are seen as the Good News of the Gospel. Jordan (2008) comments that every heart has to hear anew this Gospel message. In order to hear anew, we need to listen to the divine *hesed* as it calls to a corresponding *hesed* in human beings. This sacred relationship is expressed in acts of self-giving, loving trust and deep affection towards others.

The acts of self-giving and deep affection that were depicted in the Upton narratives had an emphasis on the Golliwogg's spiritual qualities of friendliness, compassion and

appreciation of joy. The Golliwogg's actions are arguably not centred in the ego but rather in a genuine openness to others. We see this in his relationship with the five wooden dolls, in particular, Peggy and Sarah Jane. When he visits foreign places this openness is extended to others as shown by his respect for different customs and cultures. This inclusiveness is depicted in the way he greets the Japanese ladies in the narrative of the bicycle club adventures on pages 31 and 36 and the Turk on page 42. In the letters to the Galatians, *chrestotes* depicts a relationship in terms of God's incomprehensible kindness to people and outlines that the fruits of the Spirit, "love, joy, peace, kindness, goodness, faithfulness and gentleness" lead to Christian freedom (Galatians 5:22-23). Underhill (1989) writes that to discover the reality of our life is to discern if we produce the fruits of the Spirit.

We too easily think of the gift of the Spirit as something administered to us or inserted in us ... But it is God Himself in His Reality ... Who comes again and again in His creative power into the heart of our life ... There is always something dark, hidden, secret, about real intercourse with God ... Therefore we must be content to dwell with God in that dim silence ...

The stress for us lies not on His ceaseless giving but on our *receiving* ... Our self-opening to that pressure is part of our freedom ... The Holy Spirit is the Spirit of Creation and where He is present there is always growth ... The Fruits of the Spirit are those dispositions, those ways of thinking, speaking and acting, which are brought forth in us, gradually but inevitably by the pressure of the Divine Love in our souls (Underhill, 1989, pp. 8-13).

Living in the present moment is the source of our cultivating the fruits of the Spirit that is the source of our aliveness, joy and creativity (McGrath, 1999). The Upton Golliwogg narratives appear to nurture children's spirituality by enabling them to live in the present moment. The reader was encouraged to be attentive, responsive and open to all of life's experiences and spiritual qualities, such as kindness, creativity and imagination which enabled this connection to the world. Kindness is a spiritual quality that disables fear and creates relationships in the Upton narratives.

The first time we meet the Golliwogg in the Upton narrative *The Adventures of Two Dutch Dolls*, we witness his kindness. He is depicted leaning towards the two Dutch dolls and looking directly at them with a smiling face (Figure 3). His appearance frightens Sarah Jane and Peggy and they ask him for his name. It is his kindly smile and speech which begins to create his identity. Golliwogg arguably endeavours to go beyond the initial encounter by attempting to relate and connect to the other dolls. Following this, the visual depiction of the three central characters, the Golliwogg, Sarah Jane and Peggy, walking arm-in-arm together and smiling (Figure 4) reflects the new friendship that has been formed. We see friendship again in our next encounter with the Golliwogg towards the end of the first narrative when he dances with Peggy in a "madly whirl throng" (Upton and Upton, 1895, p. 47), clearly enjoying the present moment along with the other dolls dancing in the background. The dance scene also includes verses that describe the Golliwogg as "an artist head" (Upton and Upton, 1895, p. 47). This description may be linked to Upton herself as Lyttelton (1926) described Upton as a "considerable artist" (p. 1). Upton had a "peculiar nature; accessible beyond the normal to sense impressions of colour and form. All her senses were unusually acute. She was

fastidious about her surroundings, including her clothes and food, and could not endure a servant with an unsympathetic personality” (Lyttelton, 1926, p. 1). Lyttelton (1926) comments that the secret to Upton’s successful drawings, that were later to become the Upton Golliwogg narrative illustrations, was her great love for “things” (p. 10).

During the whole of her life, the imperishable child in her nature made her love pots and pans and toys - she endowed them all with personality. Her aunt told me she once sewed hearts into her dolls’ sawdust bodies, and I am sure that the heart-beats of Golliwogg, Sarah Jane, Peg, Meg, Weg, and the Midget were felt by her. (Lyttelton, 1926, p. 10).

Maybe Upton, through the character of the Golliwogg, was reminding the reader to live in a way that was attentive to, and observant of everyday experiences. Upton longed for companionship and love (Lyttelton, 1926, p. 2) and desired to be recognised as an artist. According to Lyttelton (1926), she wanted to live an “unfettered” life (p. 2). This may have accounted for the theme of freedom which runs through the stories. For instance, freedom is experienced by the Golliwogg, and his friends when he suggests that they escape from the shop towards the end of the first Upton Golliwogg narrative (Upton & Upton, 1895, p. 49). This incident also brings in the quality of being in the present moment because the friends agree and they venture into the “starlight night” (Upton & Upton, 1895, p. 51) where the reader experiences with them living in the present moment. It is here where they are open to life’s possibilities as they engage in ‘serious fun’, laughing and playing in the snow. Thereby, Upton creates for the child a world that is alive with the spiritual qualities of awe and wonderment. The moonlit sky, the snow, the screaming and the fun all contribute to being caught in the present moment or the “is-

ness” of life (Sinetar, 2000, p. 17). The last encounter ends with the Golliwogg falling through the ice. The dolls are quick to act and it shows their focus on being in the present moment when they respond to Peggy’s orders and the Golliwogg’s dilemma. Together, they act to drag the Golliwogg out from the water and bring him to safety. This is Upton’s last comment to the reader and it suggests that living in the present moment is also about living with life’s uncertainty or being confronted with the unknown.

These themes and sub themes were further explored in the next Golliwogg adventure, *The Golliwogg’s Bicycle Club*. *The Golliwogg’s Bicycle Club* narrative begins with ennui. The friends are seated together and it appears that they are disconnected from each other and their surroundings. All of a sudden, it is Golliwogg’s imagination that enables the dolls to connect to the present moment. His imagination is described as a “brilliant flash” that “disturbs” (Upton & Upton, 1896, p. 4). It provides the impetus to design and create a bicycle and “hours go by ... faster than you can guess” (Upton & Upton, 1896, p. 9). There is the promise that the bicycle will take them on new adventures since it is itself a symbol of freedom (Upton & Upton, 1896, p. 18, also see Figure 6), which creates opportunities for the characters to live in the present moment.

For both the Golliwogg and the dolls, there is a sense of timelessness and this is echoed in *The Golliwogg’s Circus* when the Golliwogg brings the friends to look at a circus poster and has the idea that they can all create a circus. We see the dolls sitting around the Golliwogg on page 7, where he is pictured in a similar way as in *The Golliwogg’s Bicycle Club* adventures (p. 7), on the floor, with paper and pen, in dialogue. Both these narratives connect the reader to the present moment. The Golliwogg’s idea is arguably inspired thought that focuses on the present moment because it requires total

absorption. It may be said that the Golliwogg shows spiritual intelligence by the way his ideas awaken the dolls and cultivate their inner gifts, desires and energies, all in the present moment (Sinetar, 2000). We see them interacting and connecting with the world through various opportunities in the form of adventures - some planned, some unexpected, but both embraced. When the Golliwogg and his friends encounter the unexpected and, again, experience some uncertainty, such as their meeting with cannibals, they continue to attend to the present moment and do not retreat in fear. Generally then, the reader is constantly invited to be present as s/he joins the Golliwogg in his adventures.

Stillness and silence

Yet another way in which the reader encounters the theme of freedom is through experiences of stillness and silence that are often a part of the Golliwogg stories. This is shown through an emphasis on slowing down, relaxing and connecting to the environment. *The Golliwogg at the Sea-side* adventure (Upton & Upton, 1898), the third Golliwogg adventure, invites the reader to connect to stillness and silence through their relationship with nature such as the ocean and beach, and with activities such as fishing. The friends spend time together and being in the present moment is more about slowing down, relaxing and connecting to the environment, which invites the young reader to enter into a place of silence and stillness. We see the friends enjoying a slower pace of life in the sea-side adventure. The Golliwogg and his friends stay at Sandyville-on-sea where they enjoy restful sleep and are able to “calmly contemplate” (Upton & Upton, 1898, p. 19). They connect to their environment, as depicted through the illustrations of

contemplation, sun-baking, moon sailing, fishing and swimming. They experience the spiritual qualities of awe and wonderment with each other as seen in the simple and ordinary experiences of dancing, laughing and singing. There are depictions of quiet stillness in the characters showing them looking contemplatively at the moon when sailing in a boat (Upton & Upton, 1898, p. 55) or relaxing on the beach (Upton & Upton, 1898, p. 31). When we spend time in silence and solitude, especially during the practice of silent meditation, it helps us to live in the present moment, the here and now (Nolan, 2006). Living in the present moment is about being open and attentive to the world around us. It is about having an awareness of emptying our minds of thoughts and feelings about the past and the future so that we remain alive to the present (Nolan, 2006).

This way of being present in the moment resonates with connecting to the land through stillness and silence. It resonates with what Miriam-Rose Baumann, an Aboriginal elder from Daly River in the Northern Territory calls *Dadirri*, a way of being present through inner, deep listening and quiet, still awareness (Buttigieg, 2010). *Dadirri* teaches that it is important to connect to our world, self, others and God by being open to the present moment. Central to understanding *Dadirri* is an understanding of the importance of being still and silent which cultivates an attentive and observant disposition of the surroundings. Baumann teaches that to be still brings peace and understanding. *Dadirri* resembles a mandala with the focal point being a central white circle refocusing the viewer back to what is central to life and reminding them to engage and think “what do we give attention to in our lives?” (Buttigieg, 2010, p. 16). This central white circle is *Dadirri* and Baumann refers to this as the “very essence of our

being, of deep peace, wholeness, our quiet inner self where there are no masks or pretence” (Baumann, undated personal communication, 2010).

Returning to the Golliwogg stories, the image of inner stillness is captured in the illustration of the smallest doll, Midget, who appears to be relaxing and still (Upton & Upton, 1898, p. 55). The contented expressions and the proximity of their bodies and their gestures convey a sense that they all are connecting to the present moment. There is no need for words. Being present in the world enables a new type of connection to emerge between the self and the world. De Souza (2006) explains that these connections are the expressions of human spirituality:

The human person is a rational, emotional and spiritual being and his/her learning, therefore, involves his/her IQ (intellectual quotient), EQ (emotional quotient) and SQ (spiritual quotient).

Human spirituality is seen as the relational dimension of being and expressions of this spirituality are evidenced through layers of connectedness that an individual experiences to Self and Other (in community, the world and beyond).

Such connectedness (or belonging) gives individuals a sense of self, place and purpose in their world. That is, it influences and enriches their way of being in the world (de Souza, 2006, p. 1).

This relational dimension of being in the world is captured by Baumann’s painting of *Dadirri* (please see Appendix). Her spirituality, her sense of connectedness to self, the world, others and beyond is centred on being. *Dadirri* visually captures de Souza’s

definition of spirituality as the layers of connectedness, as depicted by the many concentric circles, represent wholeness and our capacity to create and engage with the world (Buttigieg, 2010, p. 16).

Our *Dadirri*, our inner deep listening and quiet, still awareness, is nurtured by our attentiveness to the present moment (Buttigieg, 2010, p. 17). When we are not in the present moment we are not fully present to this type of relationship with life. Griggs (1995, p. 215) notes that “the degree to which we are able to form relationships with others is a measure of our personal growth. We can become our fullest selves only through relationship and through reflecting on our responses to the relationships we form”. *The Golliwogg at the Sea-side* adventure arguably shows the reader how important it is to seize each moment. For instance, the Golliwogg takes a ‘poetic’ memory of the girls at the beach through the snap of his “Kodak” (Upton & Upton, 1898, p. 58).

Another of the Upton stories that features being present in the moment is the eleventh Upton Golliwogg narrative, *The Golliwogg’s Desert Island* (1906). This adventure was inspired by Daniel Defoe’s book, *Robinson Crusoe*, published in 1719. Here we discover that the Golliwogg focuses on the present moment and responds positively to adversity by gathering supplies from the sinking ship and bringing them to shore. The Golliwogg demonstrates his resilience and resourcefulness through his creativity when he creates his own clothes, food and furniture. Being in the present moment is also depicted in the narrative through his attentiveness. For instance, the Golliwogg looking with an expression of delight at a small clay pot that he has created or through his expression of concentration when making a goatskin coat.

Our inner resources of insight, capacity for observation and ability to appreciate and to enter into an intimate relationship with the things we seek to know, are spiritual experiences. If we wish to know something in depth, we must look and listen beneath the surface, beyond appearance (Palmer, 2008). *The Golliwogg's Desert Island* narrative arguably challenges the reader to look beyond the assumptions s/he makes about what connects them to life and to be self-reflective. In this narrative, the Golliwogg is shipwrecked and “alone upon the ocean dark” (Upton & Upton, 1906, p. 13). He asks the question: “Who am I?” (Upton & Upton, 1906, p. 15) and recalls that he is the Golliwogg and that he must not lose his nerve. Sinetar (2000) would suggest that the Golliwogg has invited the reader to also ask the same metaphysical question of themselves and to be a “new spark of light precipitating into the outer darkness” (Sinetar, 2000, p. 1). The Golliwogg shows this inner light to children through his spiritual qualities of courage and creativity.

Trials and tribulations are experienced in all the Upton Golliwogg narratives. These are referred to as the falls or the down experiences in the narratives. Upton invites children to embrace all of life's experiences and communicates that “in life we have our ups and downs” (Upton & Upton, 1895, p. 60). It is how we respond or react to the down experiences that enables us to reconnect to life. Upton suggests that both the ups and the downs, even though they appear as opposites, can cohere in our lives. We need to replace ‘either-or’ thinking with ‘both-and’ thinking (O’Murchu, 1995, p. 150). This enables us to open our hearts and minds to something new. In a child, opposites co-mingle and co-create each other (Palmer, 2007):

Paradoxical thinking requires that we embrace a view of the world in which opposites are joined, so that we can see the world clearly and see it whole ...

Paradox is not only an abstract mode of knowing. It is a lens through which we can learn more about ... selfhood (Palmer, 2007, p. 69).

Self-knowledge enables us to understand how our own prejudices and past experiences (our past baggage) influence our perceptions of reality which can lead us into stereotypical thinking and behaviours. We must be reflective of the baggage of the past and become conscious of the energy patterns rooted in our history and our own culture. Living in the past, according to Jampolsky (1989), leads to an addictive mind which results in living in fear. Upton's Golliwogg narratives were arguably paradoxical in their teaching about fear. For instance, the Golliwogg acts like a grotesque archetype as he keeps in tension two opposites - the outer grotesque appearance which produces a fear response is held in tension with his inner spiritual qualities, such as his kind heart. According to Jung (1957) two opposites can be bridged by the emergence of a symbol that strives to bring the opposites of the unconscious and conscious together. The symbol, in turn, produces something that is not merely an amalgam of the two opposites but rather a "living, third thing ... a living birth that leads to a new level of being, a new situation" (Jung, cited in Miller, 2004, p. 4). The Golliwogg acted as this 'living, third thing' in the Upton narratives and embodied a resolution of the wrestling of feelings and images that were at great odds. This new emergence may be interpreted by using Capra's (1982) exposition of the polarisation taking place in today's world:

During the process of decline and disintegration the dominant social institutions are still imposing their outdated views but are gradually disintegrating, while new

creative minorities face the new challenges with ingenuity and rising confidence ... While the transformation is taking place, the declining culture refuses to change, clinging ever more rigidly to its outdated ideas; nor will the dominant social institutions hand over their leading roles to the new cultural forces. But they will inevitably go on to decline and disintegrate while the rising culture will continue to rise, and eventually will assume its leading role (Capra, 1982, p. 466).

A nondualistic consciousness recognises that light and shadow are complementary sides of life. The crisis moments of life have rich potential for growth and new meaning. Jungian depth psychology developed this insight not only at a personal level but also in terms of planetary and cosmic processes that are referred to as the collective unconscious (O'Murchu, 1995). The task of re-integrating the shadow "those instinctual, wild, erotic, creative, often destructive forces (whether personal or planetary) - is a supreme political and spiritual challenge of our time. Life needs both in order to attain its fullest potential" (O'Murchu, 1995, p. 150).

Confronting fear

The Golliwogg takes readers beyond dualistic thinking. He invites us to embrace all of life's experiences as opportunities that could shape and inform our identity and relatedness to the world. The narratives show that when the characters are not in the present moment, they experience a disconnection to life. For instance, in the second narrative, *The Golliwogg's Bicycle Club* (1896), when the pace of life quickens, accidents occur.

Palmer (2007) comments that fear is everywhere in our culture, it cuts us off from everything and creates disconnections. One of the deepest fears at the heart of being human is the fear of having a live encounter with alien ‘Otherness’ (p. 37):

We fear encounters in which the Other is free to be itself, to speak its own truth, to tell us what we may not wish to hear. We want those encounters on our own terms, so that we can control their outcomes, so that they will not threaten our view of the world and self ... This fear of the live encounter is actually a sequence of fears that begins in the fear of diversity. As long as we inhabit a universe made homogeneous by our refusal to admit Otherness, we can maintain the illusion that we possess the truth about ourselves and the world - after all, there is no “other” to challenge us! But as soon as we admit pluralism, we are forced to admit that ours is not the only standpoint, the only experience, the only way, and the truths we have built our lives on begin to feel fragile ... If we embrace diversity, we find ourselves on the doorstep of our next fear: fear of the conflict that will ensue when divergent truths meet ... If we peel back our fear of conflict, we find the third layer of fear, the fear of losing identity ... we risk losing the sense of self (Palmer, 2007, p. 38).

The Golliwogg narratives explore the idea of Otherness as something that should not be feared. The Golliwogg himself is arguably a symbol of ‘Otherness’. His ‘Otherness’ is expressed as difference. Carroll (2001) defines the ‘Other’ as “generally outside of our taken-for-granted experience and worldview” (p. 139). He is different in outer appearance to the other key characters in the Upton narratives, the Dutch dolls. The reader’s experience of the Golliwogg is also different to other characters. The Golliwogg

had not existed before but the Dutch dolls, his companions, were common toys. The Golliwog was a new childhood character and the difference was expressed further through contrast. He is the only black, soft bodied, male protagonist which is contrasted against the five, hard bodied, white female characters who are his co-companions. These differences are experienced as Otherness, which provokes an expression of fear in the Dutch dolls when they initially encounter the Golliwogg. The not knowing produces an unconscious reaction of fear but once the Golliwogg overcomes their fear through his kindly smile, we see them embrace 'Otherness'. Symbolically the Golliwogg bridges, connects and transforms the concept of 'Otherness'. In later stories, Otherness is expanded to include other characters such as the magnate from Japan, Sambo, the jovial African, the Turk and the tribes of cannibals in the bicycle club adventures and in the unusual acts in the circus adventures.

The circus itself was a place that was a home for 'Otherness'. During the Victorian period, travelling circuses were a home for "freaks, monstrosities and marvels of nature" (National Fairground archive, 2007). The most popular attractions were oddities with extraordinary talents. The circus provided a spirit of carnival, of freedom from the seriousness of life to the celebration of the body and the senses, through "hair rising ... sides splitting ... thrilling" and surprising acts (Upton & Upton, 1903, p. 22). One of the most unusual and surprising acts in *The Golliwogg's Circus* involves Midget, the tiniest of the Dutch dolls. She trains six bumble bees to form a pyramid on top of which she balances. This is one of the more unusual circus acts and also suggests that Midget is fearless because she is pictured as being smaller than a bee (p. 47).

Circus acts that provide entertainment and laughter but require discipline and courage challenge the Golliwogg and his friends to go beyond their fears. The Upton narratives always seem to challenge the reader to go beyond fear and disconnection in order to embrace diversity, conflict (as seen in all the unexpected perils in the journeys) and the sense of the self to be discovered through our connections and relatedness with the world. Spirituality, then, in the Upton narratives may also be seen in terms of how the Golliwogg and his friends relate to a challenging and diverse world and how they embrace ‘Otherness’.

The concept of fearing ‘Otherness’ is also explored in *The Golliwogg in War!*, Upton’s fourth Golliwogg narrative published in 1899. “In silence but with beating hearts” (Upton & Upton, 1899, p. 2) the Golliwogg and his co-companions read about the war and how the enemy was slain. The Golliwogg then stands upright and exclaims, “I have it now ... we’ll go to war!” (Upton & Upton, 1899, p. 4) and then a thoughtful Sarah Jane asks, “And pray who’ll be the enemy?” (Upton & Upton, 1899, p. 4). The Golliwogg exclaims that he never thought of that question and answers with:

Until we’ve found an enemy

That’s worthy of our steel;

For, till he’s found I shall not rest,

So warlike do I feel (Upton & Upton, 1899, p. 6).

This Upton narrative reveals that ‘Otherness’ is first experienced as the enemy. The characters do not even know who the enemy is and will not rest until it is found. This unrest is experienced and felt as being “warlike” (Upton & Upton, 1899, p. 6). There is much preparation for the war and it comes to a climax when Sarah Jane cries out that she

has seen the enemy. The co-companions prepare for this “hostile army” (Upton & Upton, 1899, p. 57). The preparation has unexpected outcomes including an exploding cannon which the friends ignite, causing injuries to the friends. It is Sarah Jane who pulls the trigger and maims the opponent. When she sees one of the toy soldiers fall, she shrieks and rushes over with remorse and “scalding tears” (Upton & Upton, 1899, p. 60). She holds the fainting soldier and is gladdened to see that he is still alive. The message reveals that when we embrace our unfounded fear, as seen by Sarah Jane embracing the soldier, peace follows. We receive this message also through the sign that Sarah Jane holds with the word PEACE (Upton & Upton, 1903, p. 65) inscribed in bold letters and we read, on the last page, that they had a glorious war because nobody was killed. A possible message is that when fear is not confronted it could lead to scapegoating and warfare.

McKinnon, a psychotherapist, sees the effects of fear as leading to “hatred, anger, control and even warfare” (McKinnon, 2008, p. 15). She comments that people do not like to admit that they are afraid or fearful and when a person becomes extremely afraid there is usually a fight or flight reaction and the body may go into distress and an individual may not be able to resume a normal life (McKinnon, 2008, p. 17). Embracing fear liberates the individual to live more fully in the present moment. The Upton narratives encourage the reader ‘not to fear’ and move away from a past or future orientation. The narratives include experiences of the friends having to confront and embrace their fears. This embracing of fear may be seen as a spiritual characteristic since the reader is encouraged to see paradox, a reconciling of opposites, as a liberating spiritual pathway to transformation and freedom.

This process of transformation reconciles the contrary polarities of our lives into wholeness. Jampolsky (1989, p. 39) writes that wholeness is fragmented with addictive thought systems built upon fear. Fear is fed by a past or future orientation, judgment or a belief in scarcity. Addictive thought systems begin when we view ourselves other than as whole, loving human beings (Jampolsky, 1989, p. 28). How we think about time and how we use it determines much of what we experience. We have to bring our fears and dark thoughts to our full awareness in order to reduce their fear-filled capacity. Only then do we see that they are really based on nothing. Only then can we let them go. It is in releasing our fear that we are healed, not in keeping it hidden.

The fear reaction to the Golliwogg has been linked to the physical characteristics of “black face, pop eyes and round red mouth” (Fraser, 1963, p. 118). Fraser writes that psychologists have linked these features to the unconscious source of many childish nightmares. Diawara (cited in Levinthal, 1999, p. 7), a Malian filmmaker and scholar, explains fear as an unconscious symbolic reaction to the black face stereotype:

They would say that during the night, when it was pitch dark, black people would go to the master’s field to steal watermelons, or, like foxes, to the chicken coop to steal chickens. But supposedly, these black people were always betrayed by their white teeth and white eyes which shone in the dark like lightning. So they could not hide, even in the darkest of nights, even though they were so black ... in fact, what gives the head its shape is the red head-scarf with white dots which is in complicity with the red lips, separated by the exposed upper teeth that also resonate with the bugged-out white of the eyes. The viewer experiences an uncanny feeling of danger that is derived from the fear of being captured and

destroyed by the overwhelming whiteness of the eyes and teeth (Levinthal, 1999, pp. 8-9)

Diawara states that “every stereotype emerges in the wake of a pre-existing ideology which deforms it, appropriates it and naturalizes it” (cited in Levinthal, 1999, p. 9). She comments on a photograph of the head of a woman in David Levinthal’s book *BlackFace*, a series of photographs of various black memorabilia taken against a black background. “The imminent darkness and the red symbolize our latent fear of cannibalism, and other awful things associated with Africa” (cited in Levinthal, 1999, p. 12). The white dots of the scarf, the eyes and teeth constitute the deception in the dream. Finally, the relationship between the black, the red and the white gives us the stereotype, just as for Freud, the relationship of the dream to its latent meaning is the key to an interpretation of the problem. The importance of Levinthal’s work is to confront the viewer with a dark background that subsumes and appropriates the blackness of the stereotypes so that it dramatically brings to life the other colours, red and white, which are essential to making sense of the African myth.

The interpretation of blackface stereotypes is useful when we consider that fears are emotions that are triggered by the unconscious mind in order to protect the individual from danger. David Levinthal’s (1999) work is important as it confronts the individual with blackface stereotypes, “makes it speak to us directly, without intermediary, and demands a response from us regardless of our race, age or gender” (Diawara, cited in Levinthal, 1999, p. 7). This direct communication that demands a response can be seen as non-conscious learning.

Non-conscious learning is a response that is the result of the interplay of conscious and non-conscious learning resulting in new learning and action (de Souza, 2006). It has the potential to enhance spiritual expression through intuition, imagination and creative responses that come from deep within the inner world of the individual or it can obstruct relationality because it may trigger intolerant attitudes and prejudices which affect the behaviour of the individual towards people who are different (de Souza, 2006).

The Dutch dolls' fear of the Golliwogg is an example of non-conscious learning. When the non-conscious learning is replaced with new learning there is a deep and lateral movement in the learning process (de Souza, 2009). This is seen when the Golliwogg allays their fears through his kindly smile, conversation and coming physically closer. Upton may have been 'unconsciously' making a social comment as the non-conscious processing of information may also lead to the tendency to make generalisations and reinforce stereotypes "we speedily, spontaneously and unintentionally infer [from] others' traits" (Meyer, 1995, p. 40).

This aspect of non-conscious learning is supported by Wilson (2002) in his discussion of the human mind's dual processing of information. Wilson sees the non-conscious mind as the 'adaptive unconscious' and argues that individuals "might have learned to respond in prejudiced ways, on the basis of thousands of exposures to racist views in the media or exposure to role models such as one's parents" (Wilson, 2002, p. 4). Upton, through her narratives, appeared to move the reader beyond the things that obstruct relationality in the adaptive unconscious mind and through non-conscious learning, for instance, intolerant attitudes that create stereotypes, generalisations and prejudice. She created for the reader moments where they could ponder a problem and

suddenly find a solution without any conscious action on their part. It was these ‘aha’ moments that are celebrated as non-conscious learning that enhances spiritual expression through the Golliwogg’s intuition, imagination and creative responses that stemmed from deep within his kind heart.

The ‘aha’ moments in Upton’s Golliwogg narratives arguably reveal to the reader a protagonist who displays to his friends, the Dutch dolls, a truth about being authentic and real in the world. The Golliwogg shows authenticity in his relationships with himself, the dolls and the world. This is seen in the initial encounter when he is not challenged by the fear response of the dolls but rather enables the dolls to experience an ‘aha’ moment through his inner qualities which are grounded in kindness. The Golliwogg also has an ‘aha’ moment when he comes up with the idea of escaping from the shop at the end of the first narrative. This idea enables the friends to enter the new reality of a “starlight night” with enjoyment that generates screaming without “fear” (Upton & Upton, 1895, p. 53), and they “never dreamed of harm” (Upton & Upton, 1895, p. 55).

Fear is expressed differently by the Dutch dolls when they fear losing the Golliwogg as he disappears through the cracked ice (Upton & Upton, 1895). Fear is portrayed through the emotions on the dolls’ faces and in their body language. The narrative instructs the reader on the possible danger of venturing into unknown territories, such as the middle of the ice. This segues into the rescue scene, reinforcing the idea of the centrality of others, of relationship, being the grounding factor that returns us back to safety and this persuades the reader to reflect on the power of the present moment. The dolls work cooperatively in the present moment, in the now, to drag the Golliwogg out from the water into the safety of the shop, their home. The water may be seen as

symbolic of the unconscious. “Water has often been used as a symbol for the deepest spiritual nourishment of humanity ... it flows in some odd places” (Johnson, 1991, p. ix).

There are several references of joyfully returning to the homeland in the Golliwogg narratives suggesting to the reader that the concepts of home and identity are connected. Upton may have been suggesting that the essence of the Golliwogg’s being is linked to what he connects to, his home, as evidenced in the endings of the narratives, such as *The Golliwogg’s Desert Island*, *The Golliwogg in Holland* and *The Golliwogg’s Auto-Go-Cart*. Being at ‘home’ with and in ourselves is yet another aspect of keeping in tension the ups and downs in life and embracing fear. This connected way of being in the world may be seen in terms of paradox which is a theme that is identified in the Golliwogg narratives.

Paradoxical nature of Being

The grotesque archetype that draws us towards wholeness.

There is in God, some say,
A deep, but dazzling, darkness.
(Vaughan, *The Night*).

It is the researcher’s contention that the character of the Upton Golliwogg invites us to enter into a paradoxical nature of being. These narratives invite the reader to enter a world where either/or is replaced with both (O’Murchu, 1995). This way of being in the world is a spiritual way of being that sees paradox not as a self-contradictory statement, but rather a reality that expresses a possible truth. This truth is expressed in the way the Golliwogg relates to the world in the various Upton Golliwogg narratives:

Spiritual truth often seems self-contradictory when judged by conventional logic
... Logic assumes that whatever violates the rules of rationality cannot possibly be

true. Spirituality assumes that the deeper our questions go, the less useful those rules become. The spiritual life – whose territory is the nonrational, not the irrational - proceeds with a trembling confidence that God's truth is too large for the simplicity of either/or. It can be apprehended only by the complexity of both (Palmer, 2008, p. 7).

Spirituality is revealed in the Upton narratives through relationships. Crawford (2005) describes this relational awareness as spiritually-engaged knowledge which challenges dualism and has as its epistemological strategy attentive love. Crawford (2005) sees attentive love as a method of moving beyond the ego, beyond the stage of rationality, and it requires an 'unselfing' of ourselves. Murdoch (1970) suggests that it is "love which brings the right answer" (p. 91). She elaborates attentive love "teaches us how real things can be looked at and loved without being seized and used, without being appropriated for the greedy organism of Self". The concept of attentive love is a way of knowing and being in the world that is central to the Golliwogg's identity. He arguably embodies a nondualistic way of being in the world. It is through his kind heart (beauty) that he shows an attentive love, as seen in the magical experiences he creates for the dolls, for instance, in *The Golliwogg's Christmas* (1907). This beauty is kept in tension with the Golliwogg's grotesque outer appearance (ugliness). Subversion refers to an attempt to transform the established social order and its structures of power and authority. The Golliwogg arguably subverts the concepts of fear and adversity.

The tension between character and caricature - a nondualistic thinking about our world.

The Golliwogg's kind heart provides a context in which the concept of two-ness or duality may be explored. His outer appearance is contrasted to his kind heart. He initially elicited a fear response due to his outer appearance yet his heartfulness that was instantly recognised. His ideas transported him and his co-companions to teach the reader to see the world in terms of nonduality. The bipolar opposites are not an antagonism, on the contrary, each should be considered as a part of each other. "All nature lives in polarity - light and dark, creation and destruction, up and down, male and female" (Johnson, 1991, p. 15). The Golliwogg shows a 'loving energy' to his friends and arguably creates harmony and wholeness. We may sense in the adventures the unfolding of a wisdom that is heart centred and a deconstruction of the self/other dualism. This is made evident by the attention Upton gives to bipolar opposites. Upton's narratives include opposites in forms of gender, colour, emotions, feelings and experiences (ennui and delight) and play on this tension as a key or portal that opens the reader to experience a bigger perspective of life that can be referred to as a nondualistic perspective. It is by embracing the experience of ambiguity and paradox, rather than denying it, that we begin to experience life as interconnected and not separate.

The key to understanding nonduality relies on entering wakefully into the experience of dualism. For anything to exist, it needs an opposite to compare it with or it will remain non-existent to our consciousness. The self needs an outer world to develop an inner world. It is false to consider that polar opposites are antagonistic to each other. On the contrary, each should be considered a part of each other. Nothing exists without its

contrary, there are always two forces at work in the world and truth is an embrace of these opposites. Heraclitus, a Greek philosopher in Ephesus around 500 BCE, wrote about the unity of opposites. Heraclitus bequeathed to the Western culture a vision of nature and a truth of the world we live in (Haxton, 2001). He points out that the world is revealed to us in quick glances, nothing is stable, all is in flux. Whatever you say about anything, its opposite is true. We see these opposites being juxtaposed in his fragments:

Dry, the soul grows wise and good ...
Only the living may be dead,
the waking sleep, the young ... be ... old (Fragments 74, 78).

Contrary qualities are found within ourselves and are constantly changing from one to the other. We are asleep and then awake or we are awake and then go to sleep. There is an interconnection between these opposites and they can only exist with the mutual existence of their opposite. Heraclitus has much to offer about the power of paradox to lead us to a new understanding of spirituality:

From the strain
of binding opposites
comes harmony.
The harmony past knowing sounds
More deeply than the known
(Fragments 46 and 48)

The known way is seen by Heraclitus as an 'impasse' as it favours a particular way of understanding the world. When we understand something we usually have a grasp of an idea, thing or act. This understanding implies a generally agreed upon meaning, a

consensus. Heraclitus reveals that there is a deeper end of knowledge that he refers to as wisdom:

Wisdom is the oneness
Of mind that guides
And permeates all things (Fragment 19)

It is when we venture into the unknown through embracing the experience of paradox and ambiguity that we glimpse this Oneness. There is no separation between subject and object, there is no separation between me and the universe or me and God. Wisdom asks questions not to trap ourselves into answers but to see what the questions have to tell us about ourselves and the world (Hart, 2001). Wisdom acknowledges that we do not know, or know incompletely, and when we acknowledge this, it frees us for true learning.

As we welcome ambiguity, attempt to balance an “unending dialectic”, and “live everything”, we open up, not to domination of the question, but to insight born of awe (Hart, 2001, p. 125)

The juxtapositions of opposites are seen throughout the Upton narratives. The opposites and extremities are also seen in the life experiences of the author. Lyttelton (1926), in her biography of Upton comments about Florence’s connectedness to the world. The sense of awe and wonder and the reverence she experienced was beyond the normal sense perceptions.

When she loved, although always sensitive and easily hurt or disturbed, she was capable of any extremity of devotion ... she was often very unhappy (Lyttelton, 1926, pp. 2-3).

A further description of Upton offered this perception, “no one could be more charming and gay” (Lyttelton, 1926, p. 3) but also that she experienced a ‘black mood’ that often had the upper hand, which transmuted her nature.

These opposite and extreme emotions that Upton experienced in her life were translated in the Golliwogg narratives in terms of bipolar opposites. The Golliwogg himself was an embodiment of paradox. His outer appearance was in contrast to his inner world. The grotesqueness of the outer appearance of Golliwogg was described by Upton as ‘ugly’ (Lyttelton, 1926, p. 12) but he was then complimented by Upton as having a ‘good heart’. She commented that children were able to embrace and keep these two opposites in tension:

Are not children way ahead of adults in reading character? They see his beautiful personality. What are looks to them? (Lyttelton, 1926, p. 12)

The ugliness, as seen in the grotesque appearance of the Golliwogg, is seen as the unknown, the wildness, the Otherness, which now no longer frightens. The character of the Golliwogg is revealed by his knowing heart. Upton brings a nondualistic worldview to children. A world of inner revelation and outer expression of the personality are one and the same. The Golliwogg is arguably the living embodiment of seeing the world through the power of the eye of the heart. He possibly takes the reader on a journey to be aware and mindful of the present moment. His identity is founded on this type of consciousness. The Golliwogg narratives are not instructional narratives for children about facts but move beyond the rational and the sensory into mystical delight. Upton arguably invites children to experience a world that is no longer confined by linear logic or linguistic limitation, but a world where knowing takes up the ‘logic’ of the heart.

Paradox and possibility open up and transform dualistic knowing to see no distinction between subject and object. Spiritually-engaged knowledge is concerned with this nondualistic mode of awareness and seen in the craft of Othering (Crawford, 2005). The craft of Othering is something that brings about the integration between the subject and the object. Crawford (2005) describes this as a state of interbeing in which the one participates in the other. The craft of Othering is a process of letting go. The self gives in to the wonder and delight of the other, without seeking to control or dominate or change the other. Tacey (1995) sees the craft of Othering as encountering the soul of the world. It is when we overcome the man/nature dualism that the condition of alienation is subverted. Othering involves the release of fixed and habitual patterns of thoughts, a realm of interbeing in which the boundaries of the ego give way (Crawford, 2005, p. 83).

The Golliwogg's spirituality is defined by this paradoxical way of being in the world. He arguably shows that interconnectedness is a way of being in the world. This interconnectedness is experienced as a dynamic tension of opposites. The juxtaposition of opposites such as black/white, female/male, fear/love, inner/outer, ups/downs, wooden/soft in the various Upton narratives emphasize not only opposites but the need to live with ambiguity. Ambiguity invites us to balance an unending dialectic. We are invited to "live everything" (Hart, 2001) that everything is part of a whole, a Oneness. When adversity is experienced there is a tension of opposites (ups and downs). The Golliwogg's character is arguably about developing wholeness and balance. We see connection, relatedness, intimacy and Oneness as leading to this experience of wholeness. His co-companions, the Dutch dolls, and also the various contexts - whether it is a desert,

jungle, the North Pole, Holland or the sea-side are all an integral part of his adventures and are constant reminders of our connection to place and to the Earth.

The Golliwogg it is argued, represents to the child a hero character who embraces all of life. He invites the child to enter a heartfelt knowing or understanding of themselves and the world. This understanding of self is about developing a wholeness, a self undivided (Hart, 2001). Upton's heroes were black and white characters who created a sense of belonging and mutual care for each other. In Western literature, the hero has always been white, "in 'fact' or fiction, even in fantasy tales, because the story is about the superiority of white culture" (Hourihan, 1997, p. 61). Racism and violence have been expressed in various forms, such as the intent to do harm, unresolved bitterness, fear, lack of relatedness and a lack of presence that can alienate. Upton challenges the reader to look at the Golliwogg and racism in a new way.

Upton provided children stories that promoted inclusiveness and nonviolence. The Upton narratives are arguably as relevant now as they were over a hundred years ago. They remind us of what happens when we do not keep polar opposites in tension. A nonrelational knowing occurs and creates environments that lead to a basic sense of insecurity and isolation. When character is not kept in tension it begins to turn into its bipolar opposite - a caricature. The concept of caricature brings to mind images of distortion, exaggeration and a feeling that something is missing or misrepresented. This could be summed up as the lack of: there is something unfinished, unhealed or fragmented. The reality of fragmentation, distortion and exaggeration have been imposed on the character of Upton's Golliwogg by subsequent childhood authors. The distortions

and exaggerations have been both in word and image and have altered the much loved childhood character into a caricature.

A caricature embodies a sense of fragmentation: wholeness has been shattered. Paradoxically, it is the fragmentation which initially creates the holes that draw us into a spiritual seeking. The holes or emptiness create spaces within for new ways of being. This may be experienced as a slowing down or a deeper reflection or awareness that may lead to a different way of seeing, a letting in of ambiguity. The overemphasis on the logical-empirical approach to knowing has caused a distortion between knowledge and the knower. The knowing mind operates in a rich dialectic between intuitive and analytic thinking. Houston Smith (1993, cited in Hart, 2004, p. 42) notes that “in contrast to modernity which situates knowing in the mind and brain, sacred traditions identify ... essentially knowing with the heart” (p. 18). Understanding requires a shift in the way we know.

Buber (1923/1958) describes this shift in terms of a relationship from an “I-It” relationship to an “I-Thou”. This understanding comes through our relatedness to the world and through our expression of spiritual values such as empathy, kindness, loving presence, openness and listening. We suspend our distant self-separateness for a moment when we are open to take the other’s perspective. When we experience the world with the eye of the heart (the Golliwogg’s way of knowing) it captures Buber’s “I-Thou” way of relating to the world. When we distort this relationship we create a “nonrelational” knowing, anxiety develops and manifests itself in “moving against” others (Horney, 1950).

The most insidious source of “nonrelational” knowing is when we treat the Other (person, natural world, object) as an object to possess and control. This can lead to racism, classism and the inability to experience the other’s subjectivity. It is unfortunate that this nonrelational way of knowing has been attributed to the character of the Golliwogg in the stories and images that followed Upton’s narratives. Upton did not patent her creation and, even in her own lifetime, other childhood authors were depicting the Golliwogg differently to Upton. The distortions and exaggerations of his character have created a different story for the Golliwogg. It is this different story, both in image and word, that has been recognised in our contemporary world. The character in these subsequent stories do not align with the character of the original Golliwogg as depicted by Upton. It is through her stories that we discern the spiritual qualities of the Golliwogg. It is important to go to the original source - the Upton Golliwogg narratives - to discern the character of the Golliwogg. All the other subsequent authors give a fragmented and distorted image of the Upton Golliwogg and need to be viewed with a hermeneutic suspicion.

We see distortions of the character of the Golliwogg in Cradock’s picture book, *Where the Dolls Lived*. The Golliwogg is depicted looking very reptilian and is called dirty and rude (Cradock, 1919, p. 15). We see distortion in the naming of the Golliwogg. This is seen either through the spelling of the name from Golliwogg to Golliwog, Gollywog, Golli, Golly or the various other names attributed to Golliwoggs such as Woggie and Nigger (Blyton, 1952). Upton in an interview tells of the origin of the name.

The actual origin is difficult to explain; it came itself. As the Golliwogg has always seemed to me to be telling me his own biography, so in the same way he

must have told me his name, for one day, when the pictures were about half completed, and the verses not yet begun, I picked him up from the table of my studio, and without intention of naming him, without the idea of a name passing through my mind, I called him Golliwogg. (Peet, 1950, p. 697).

Upton needs to be acknowledged as the creator of the Golliwogg and her voice needs to be included in childhood literature reference books and various childhood memorabilia books. There are many books published with inaccurate information about the Golliwogg, especially the etymology of the word. Upton in her time experienced this and responded:

I am frightened, when I read the fearsome etymology some deep, dark minds see in his name. (Peet, 1950, p. 697).

The confusion of the origin of the word Golliwogg also contributes to the confusion of the character. We see confusion by way of changes, such as the Golliwogg's red pants being changed into blue and white stripes by illustrator Kennedy in the Constance Wickham series of Golliwogg books from the 1940s and 1950s. The Golliwogg in the *Rufty Tufty* series by Ruth Ainsworth in the 1950s and 60s is depicted differently to the Upton Golliwogg and has human-like features. It is these various distortions and exaggerations of both image and word that have changed the identity of the Upton Golliwogg from a spiritual character to a caricature.

The Golliwogg's spiritual identity has been reduced by dualistic thinking. His spiritual nature was one that saw the world through a lens of interconnectedness. Upton saw the world through a nondualistic lens. The researcher contends that she created a spiritual identity for the Golliwogg based on being fully present in the moment,

experiencing all of life - the ups and the downs. This worldview was communicated to the reader as a place of infinite wonder and awe. The Golliwogg arguably communicated a new way of knowing and being in the world beyond the academic and reasoned Newtonian perspective. This world appears to be about being open-minded, to examine the viewpoint of the Other and to think beyond either/or dualities. The Upton narratives were not “us versus them” but always an inclusive “we”. Upton’s intuitive, nondualistic narratives were arguably about inclusiveness and understanding life by being engaged and interested in what was happening in the world. The Golliwogg’s spirituality may be seen as this deeper engagement in life rather than the dualistic way of being that sees the world through an egocentric lens.

Dualistic thinking divides and separates us by giving us different labels such as minstrel, black person and Sambo. It is important to go back to the original Upton narratives to discern the true character of the Golliwogg. Upton sees the Golliwogg as a “Sincerity” (Peet, 1950, p.697) and states that the children knew they could trust him.

Given the way other authors have depicted the Golliwogg, it is important to reclaim the spirituality of the Golliwogg. Contemporary society has created a caricature of the Golliwogg and then rejected him as being politically incorrect. Upton, in her narratives, was very clear about depicting various black character images and the Golliwogg was definitely not a black person, minstrel or Sambo. We need to keep the bipolar opposites in tension and go back to the original Upton narratives as the source of the Golliwogg’s identity. The argument in this research has been that it is important to reclaim the spirituality of the Golliwogg as depicted in the Upton narratives.

Florence produced stories that were of the moment. Technology, modern dress, challenges and adventures left a deep impression on many adults who were children of the moment (Beare, 2002, p. 112).

The deep impression of the character of the Golliwogg to the young reader was expressed eloquently by art critic Kenneth Clark when writing about his Edwardian childhood. Clark (1974) remembers the Golliwogg as influencing his character more fundamentally than anything he read since. The Golliwogg's spirituality is described by Clark as 'euphoric' and his behaviour as an example of 'chivalry'. "I identified myself with him completely, and have never quite ceased to do so" (Clark, 1974, p. 7).

Clark's (1974) memory of the Upton narratives included that the Golliwogg lived in "perfect happiness with the five girls" (Clark, 1974, p. 6). He was their hero and "always courteous to the tiresome" (Clark, 1974, p. 7). The spirituality that Clark remembers about the Golliwogg is based on the Golliwogg's kind heart. It was the gift of friendship shown through the Golliwogg's openness to presence that inspired Clark. The kind heartedness was shown not only to each other but also to other strangers and animals on their different journeys. The Golliwogg arguably invited the reader to reflect on how they related and connected to themselves, others and the world around them. He possibly nurtured in the reader a spirituality of kind heartedness and interconnectedness with all of life. Such a character invites others to embrace a nondualistic way of being in the world, a much needed model for children in the contemporary world besieged by duality and diversity.

A character is shaped by stories and is about developing wholeness that leads to healing, a self-undivided (Hart, 2001). The Golliwogg acts like a grotesque archetype as

he invites us to embrace paradox and a nondualistic way of looking and being in the world. His loving and kind heart is the bridge that unifies. This heartfulness is expressed in the Gospel of St. Thomas:

When you make the two one, and when you make the inside like the outside and the outside like the inside, and the above like the below, and when you make female and male one ... then you will enter (in Robinson, 2009, p. 121).

The centre of the world lies in the heart. The Golliwogg might teach the reader to cultivate a heart of spirituality through being in the present moment and enjoying life.

Upton was an innovator of her time with the bold use of colour, her choice of heroes and her collaboration to work with her mother who translated some of the Golliwogg narratives to prose. This poetic expression of the story created a rhythm that resonated with the young reader. When she was asked about how she worked as an illustrator she answered, "I do not think there can be any success unless the whole heart and soul are thrown into the work" (Beare, 2002, p. 113). Upton spoke from her heart to the heart of the child. Her message is ageless and therefore, as meaningful and relevant to a child in today's world as it was to the children of her time. For instance, the toys are allowed to go off on their adventures without adults. They are allowed to experience accidents, misfortunes and to enter unknown territories. The character of the Golliwogg gifts the reader with paradox. It is by embracing confusion, chaos and crisis, as evidenced in the different 'ups and downs', that the Golliwogg and his friends encounter new ways of being in the world. Being is the expression of the Golliwogg's identity, and can be discerned in the narratives as an embrace of paradox.

The Golliwogg stories ultimately explored the concept of being as a spiritual journey, of letting go. The letting go enables us to enter into silence, darkness and peace, thereby, entering into the 'way of the heart'. Campbell (1988) affirms the paradoxical nature of letting go of the life we planned so as to accept the life that is waiting for us.

One thing that comes out in myths, for example, is that at the bottom of the abyss comes the voice of salvation. The black moment is the moment when the real message of transformation is going to come. At the darkest moment comes light (Campbell, 1988, p. 39).

This spiritual journey does not exclude duality but transcends and subsumes it. The spiritual journey inward is also the spiritual journey outward. It will be explored in terms of a movement towards a oneness or wholeness with the world that involves a breaking open of the heart. This spiritual journey involves entering the unknown which can be experienced as a place of darkness that leads us to light.

The spiritual journey of the Upton Golliwogg narratives – paradox

The spiritual journey that the Golliwogg takes the reader on is one of paradox. This pathway is created as we weave our accumulated experiences of hurt, bereavements, losses and failures into a new creation. The paradox of being is about understanding the importance of honouring and listening to the suffering and darkness in our own lives. This is eloquently described as unborn resurrection in the contemporary psalm, *The Giving* (Cowley, 1996).

“Please continue” says the angel.

I already know what will be in the next layer. The hurt of the child within the adult. Bereavements. Losses. Failures. Feelings of inadequacy. Criticisms I could not handle. Recurring nightmares. Unspoken fears.

I am crying now and I can't go on. "How can you call it gift?" I shout at the angel. "It's all so – so ugly!"

"No, no!" she says. "It is all unborn resurrection, and resurrection is the beauty of God" (Cowley, 1996, pp. 92-95).

The Golliwogg arguably takes the reader on a spiritual journey towards recognising the unborn resurrection experiences in their own life. These experiences in life may at first be perceived as the "down" experiences of life that may at first appear as darkness or something lacking. Rohr (n.d) sees this as a spiritual experience that sends you in the opposite direction to create a tension of opposites.

It's not addition that makes one holy but subtraction:

Stripping the illusions, letting go of the pretense, exposing the false self,

Breaking open the heart and the understanding, not taking my private self too seriously (Rohr, n.d).

The stripping away of illusions created by the ego may be experienced as personal conflict or crisis. Contemplation may be seen as a response to the experience of conflict. It allows a slowing down not only of the body but also of the mind in the state of meditation. Contemplation may enable a wholeness to be experienced in the form of balance and harmony. Upton provided many examples in the Golliwogg narratives to

show that the Golliwogg and his friends were not in total control of their own lives. The Golliwogg stories are in continual flux from one state into another. The “down” experiences, whether they were falls or times of adversity, as in the case of being surrounded by a fearful tribe of cannibals in *The Golliwogg’s Bicycle Club*, were grace filled moments. The Golliwogg and his friends lived in the present moment and embraced fear. This spiritual worldview arguably created a nondualistic way of being in the world.

The present finds its way into the centre of our soul ... It stops us because we have come to realize, in the strongest kind of way ... Life is now ... Once we really come into the fullness of the present. Then we cease to take life for granted (Chittister, 2008, pp. 203-205).

The spiritual qualities of empathy and ‘sweet devotion’ shown by Sarah Jane to the Golliwogg touched the cannibal who then liberated the Golliwogg. Experiences that touch you deeply can lift you momentarily beyond yourself, to inhabit your humanity more fully than usual (Armstrong, 2011). This way of being unites and creates peace in the midst of chaos. The Golliwogg narratives showed that the Golliwogg’s liberation and life was bound up with the liberation and life of his friends and the world he inhabits.

The spiritual quality of liberation is first presented to the reader covertly in the form of the iconic dresses created by the two Dutch dolls. These dresses have a symbolic meaning of connectedness - separation and liberation or freedom. The dolls are always together in the different adventures with the Golliwogg, reminding the reader of the importance of keeping opposites, such as connectedness and separation, in tension.

Upton's narratives arguably examine the paradoxical nature of the spiritual search for freedom. The world she created was full of contradictions that invited the reader to live in the heart of paradox. To discover liberation the Golliwogg needed to be connected to his friends and to the world and the researcher contends that this is achieved through his kind heart and his spiritual qualities such as honesty, loving presence, openness and gratefulness, courage, strength, joy, ability to experience of awe and wonderment, compassion, resilience in adversity and living in the present moment, all of which express his authentic self and provide him with a liberating, exhilarating sense of freedom. Liberation makes its expression in the form of right relationships and the Golliwogg's spiritual qualities arguably liberate not only himself but his friends and the strangers he meets in his adventures.

In the end, cultivating a kind heart that connects us to ourselves, others and our world is the key theme in the Upton Golliwogg narratives. It is this kind heart that enabled the Golliwogg and his friends to live with Oneness.

Chapter summary

This chapter has discussed the two themes that were identified through the Upton Golliwogg stories: freedom and the paradoxical nature of Being. Different aspects of the theme of freedom includes: being in the present moment, stillness and silence and confronting fear. The paradoxical nature of Being is linked to the concept of embracing all life's experiences which may be seen as opposites, the 'ups and the downs'. This has been expressed as a movement towards interconnectedness or Oneness.

The Oneness with self, others, the world and God has been described as a seamless whole. The seamless experience involves moving out of our self-centred isolation into union with all, that is “it is a movement from separation to Oneness, from selfishness to love, from ego to God” (Nolan, 2006, p. 176).

This movement towards Oneness is captured by Upton as an expression of her attentiveness to the world. Her voice can be heard in the narratives through the utilisation of the technology of her time to speak of freedom. Her awareness of Oneness includes the sacredness of all of creation. The Upton Golliwogg stories have a nondualistic voice that captures the integration of both male and female, black and white and embraces the natural world as integral. The embrace of all of life’s experiences as being sacred and the importance of freedom affirmed spiritual values that were evident in the Golliwogg stories. In reading these stories, the spirituality of the child could be potentially nurtured through being in the present moment, learning to confront their fears, acceptance of difference, encouraging curiosity and being attentive to truth in our world and to subvert the values of the grand narrative of her time, such as the exploitation of the environment.

Chapter Nine: Summary and significance of this research

This research study examined the Upton Golliwogg narratives to identify the Golliwogg's spiritual characteristics. The stories showed that it was the Golliwogg's imagination that inspired the different adventures and arguably enabled the reader to discern a spiritual way of being in the world.

The researcher contends that Golliwogg's key spiritual quality was his kind heart. It was this spiritual quality that shaped the narratives and was linked to the findings from different researchers who have shown that children have profound moments of connectedness that shape their lives. Spiritual moments are experienced as direct and personal, and often have the effect of awakening and expanding the person's worldview.

The Golliwogg, as the central character, arguably acted like a grotesque archetype, he embodied a paradoxical relatedness and embraced life. The researcher contends that he taught children not to fear, that life was a series of ups and downs and that to be in the present moment was to be deeply engaged in life, and not to be governed by fear as seen in the fear of Otherness.

The concept of childhood was examined in relevant literature from the late nineteenth century since this was the time that Florence Upton wrote the Golliwogg narratives, a time where there was a glorification and diffusion of the Romantic cult of childhood. The Romantic child of the nineteenth century was recognised for sacred innocence and imagination and Upton captured these qualities in the Golliwogg narratives which made the stories very appealing to child readers.

Childhood was a time to be, to seek and make meaning of the world. To be affirms the spiritual quality of presence and it recognises the significance of the here and now in

children's lives. Understanding childhood involved understanding that children have a more holistic way of seeing. Children have a natural capacity for wonder and their capacity to express openness, curiosity and joy is part of their spiritual experience and expression. Exploring childhood through a spiritual lens enabled the researcher to move beyond words to include the nonverbal, as seen in the illustrations of the Upton narratives.

Foss' (2004) rhetorical narrative criticism and Gangi's (2004) visual analysis of picture books provided the analytical framework which was applied to the narratives in order to interpret both text and images in order to understand the spirituality of the Golliwogg. Upton's images showed an empathetic understanding of children's emotional lives and alerted the reader to the importance of attending to the feelings of the child as a way of getting in touch with children's spirituality.

Upton, through her imaginative and innovative interplay of word and image, conveyed meaningful ways in which the spirituality of the child could be nurtured through the Golliwogg picture books. This is because she authenticated the ordinariness of life, such as the ups and downs, the struggles and joys. She arguably engaged the readers to reflect on their own stories and she challenged them to reflect in a deeper sense on their own identity and their way of being.

One of the key features of a picture book is the fact that the pictures pause or stop events. This pause or stopping nurtures the child's spirituality by encouraging them to be in the present moment. The interplay of word and image is an invitation for the reader to enter and connect to the story. "Juxtaposition of picture and word ... words are left out -

but the picture says it. Pictures are left out - but the word says it” (Salisbury & Styles, 2012, p. 16).

This research study showed the Golliwogg picture books did indeed touch and transmit this truth and this points to the possibility that other picture books also may be used to nurture spirituality in children and spiritual qualities may be found in other picture book characters. Upton claimed that there cannot be any kind of success unless the whole heart and soul is thrown into the work. It is the holistic nature of spirituality, that is the spirituality of the heart and soul, that is embodied by the Golliwogg.

To sum up, this research study focused on the Golliwogg stories and identified the spiritual nurturing that could happen through picture books. The analysis Upton Golliwogg picture books identified the spiritual characteristics of the Golliwogg, and the findings are specific to this study. However, the findings can, potentially, inform other research studies in helping to identify spiritual characters and ways in which picture books can be used to nurture spirituality.

Drawing on the findings of this research study, the following guidelines have been developed for ways in which picture books, such as the Upton Golliwogg books, can be used to nurture children’s spirituality:

1. Embracing all of life’s experiences - The Upton picture books provide a safe physical space and emotional space for children. Upton was an innovator for her time as her characters showed emotions such as fear, enthusiasm, joy and sadness in their faces and bodies. The narratives arguably embraced all of life’s experiences and allowed children to have space to explore their own emotions. The Upton picture books nurtured children’s spirituality by being attuned to

- children's emotions. The Golliwogg arguably always modelled for children resilience in adversity and staying calm, for instance, when the Golliwogg encountered fear, as an initial encounter, he responded with a kindly smile. The Golliwogg narratives arguably provided a spiritual character that modelled for children the importance of embracing all of life's experiences. In a similar way, other picture book characters also can provide sacred and safe spaces and characters with spiritual traits that may be used to model spirituality.
2. Being in the present moment - slowing down - The Golliwogg narratives are about adventure and venturing into the unknown. The stories are about the spiritual journey - the ups and the downs. The Upton narratives provided the opportunity to be in the present moment and to slow down. When the pace of the narrative slows down they are able to connect more to the world and each other. Upton recognised that children needed stillness and silence in their lives and the narratives reflected this in the way the characters contemplate - as seen in the sea-side adventures.
 3. Imagination - Golliwogg is recognised for his big ideas. His ideas enable him to create experiences with his friends that are about connecting with the world. He is open to new experiences and has an inclusive attitude to difference as seen by the way he embraces different people and places. The Upton stories and, indeed, others educate both the heart and the head and invited children to explore their own story creatively through imagination.
 4. Relationships - The characters of the Golliwogg stories modelled authentic ways of relating to others - including each other, animals and the natural world. They

arguably inspired a nondualistic way of looking at the world and seeing all of life as being sacred. They invited children to be aware of the sacredness of the Other. As well, children were invited to take risks, delve deeper and pursue passions in a safe place. The reading of the picture books also allowed children to form a relationship with the different characters over the thirteen adventures. This particular characteristic is shared by other picture books and may also be a way to encourage the spiritual trait of relationality.

5. Trust and interconnectedness - Golliwogg and the Dutch dolls trust each other. They are always on the journey together and arguably reveal the importance of interconnectedness, a spiritual quality. This is particularly demonstrated when Sarah Jane gives away her prized possession, a stovepipe hat, to save Golliwogg. This trait follows on from the preceding one and is usually a feature of children's stories and picture books. They draw children in to interconnect with the characters and to learn how to trust them and this learned trust may help them in their everyday relationships and may help them to transcend their everyday problems.

Ultimately, the researcher contends that the Golliwogg adventures are about taking risks, venturing into the unknown, valuing friendship, showing resilience and deeply connecting to the present moment. These are spiritual traits that may also be found in other children's storybook characters and picture books.

To conclude, this research study has identified Upton's Golliwogg as a spiritual character who was much loved by the children who encountered him. Despite the

negativity from some sources, as acknowledged and identified, about this black doll, the study has provided much evidence that children were drawn to the Upton Golliwogg stories and loved the Golliwogg and were inspired by his kind heart and imagination - both of which may be identified as distinctly spiritual qualities. As well, the findings from this research study identified picture books as having the potential to nurture children's spirituality specifically because they arguably provide sacred spaces that invites the reader to slow down, pause and experience being in the present moment.

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Appendix A

Dadirri



Source : Buttigieg, 2010.

Appendix B

Chronological Order of the Upton Golliwogg narratives (1985-1909):

Upton, B. & Upton, F. (1895). *The Adventures of Two Dutch Dolls*. London: Longmans
Green & Co.

Upton, B. & Upton, F. (1896). *The Golliwogg's Bicycle Club*. London: Longmans Green & Co.

Upton, B. & Upton, F. (1898). *The Golliwogg at the Sea-Side*. London New York
Bombay: Longmans Green & Co.

Upton, B. & Upton, F. (1899). *The Golliwogg in War!* London: Longmans Green & Co.

Upton, B. & Upton, F. (1900). *The Golliwogg's Polar Adventures*. London: Longmans
Green & Co.

Upton, B. & Upton, F. (1901). *The Golliwogg's Auto-Go-Cart*. London: Longmans
Green & Co.

Upton, B. & Upton, F. (1902). *The Golliwogg's Air-Ship*. London: Longmans Green &
Co.

Upton, B. & Upton, F. (1903). *The Golliwogg's Circus*. London: Longmans Green & Co.

Upton, B. & Upton, F. (1904). *The Golliwogg in Holland*. London: Longmans Green &
Co.

Upton, B. & Upton, F. (1905). *The Golliwogg's Fox-Hunt*. London: Longmans Green &
Co.

Upton, B. & Upton, F. (1906). *The Golliwogg's Desert-Island*. London: Longmans Green
& Co.

Upton, B. & Upton, F. (1907). *The Golliwogg's Christmas*. London: Longmans Green &
Co.

Upton, B. & Upton, F. (1909). *Golliwogg in the African Jungle*. London: Longmans
Green & Co.

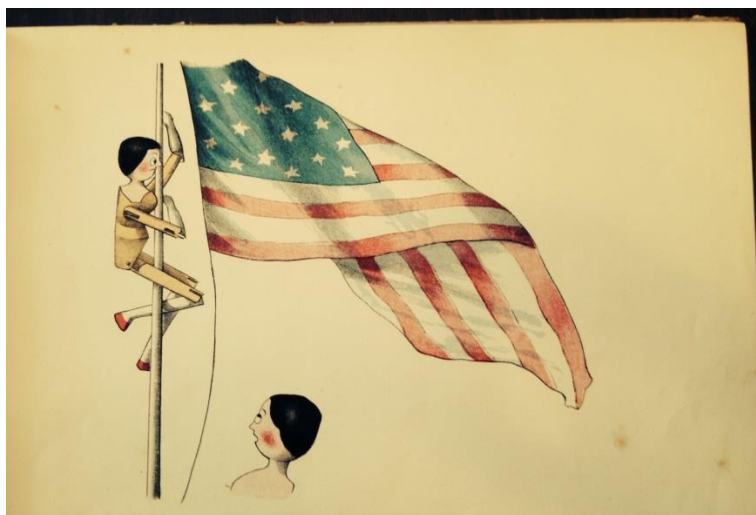
Appendix C

The following images are taken from:

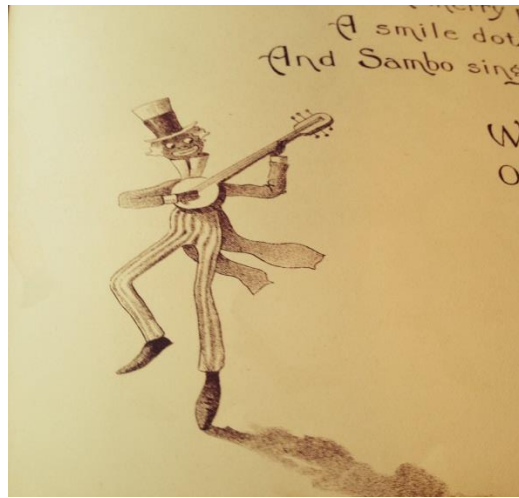
The Adventure of the Two Dutch Dolls



The dolls awake at Christmas Eve (midnight) from their wooden sleep o



Sarah Jane climbs up a flag pole to seize the Flag. They make their dresses from the flag. A dress of stars for Sarah Jane and a dress of stripes for Peggy.



At the Ball Sambo sings a song. Golliwogg looks different to Sambo.



Sarah Jane with the jovial African.

Images taken from *The Golliwogg's Bicycle Club*



The Golliwogg wears the cycling clothes the dolls have made for him. Clothes are seen in a symbolic way in the Upton narratives. Sarah wears a stovepipe hat.



Colour is used to convey emotion. Images are uncluttered and show emotion on the dolls' faces.



Speed is a frequent motif. When actions speed up there is a ‘fall’.



Golliwogg and friends travel to exotic places and embrace the Other.



The meeting with the Turk.



The fall when speed takes over.



Sarah Jane gives her prized possession, her stovepipe hat to save Golliwogg

Images taken from *The Golliwoggs Sea-Side Adventures*



Golliwogg and friends get tickets to go on their Sea-Side adventure. Meg and Weg are unclothed.



A porter meets the friends. He looks different from the Golliwogg.



The friends show emotion as they enter the water.



Golliwogg took them one by one, until they liked the fun.



Said Sarah Jane, "Simplicity is what I adore".

Images taken from *The Golliwogg's Circus*



Golliwogg inspired by a circus poster to create his own circus.



An accident or 'downs' experience. The ups and downs of life was a reoccurring motif.



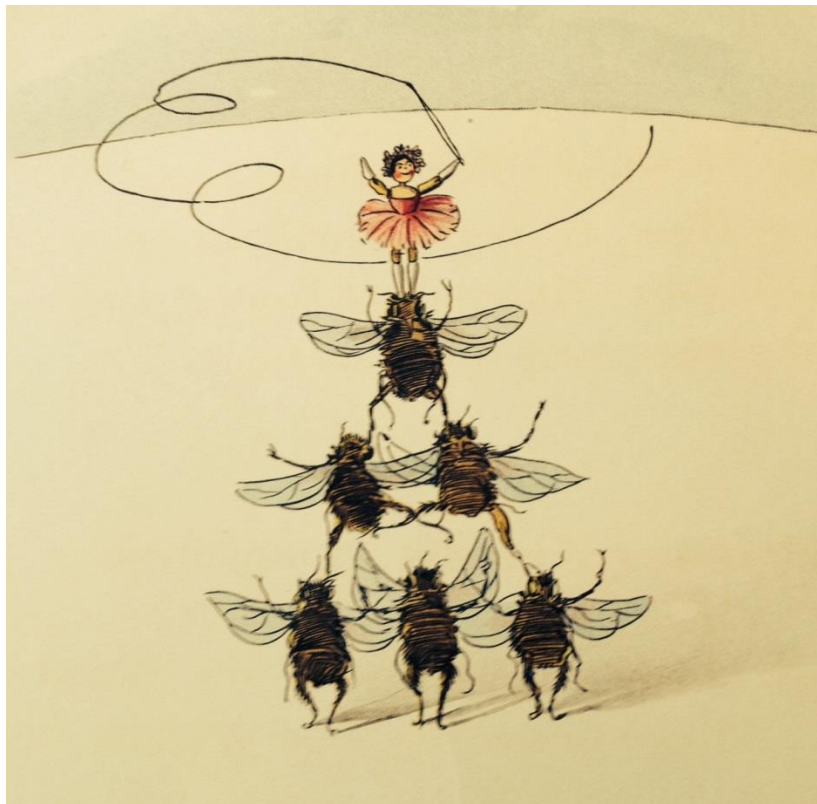
Golliwogg's circus poster highlighting the different acts. Meg and Weg are also drawn unclothed.



Courage is highlighted even when you are 'unbalanced'.



Sarah Jane wears a tu-tu of stars. Speed is shown.

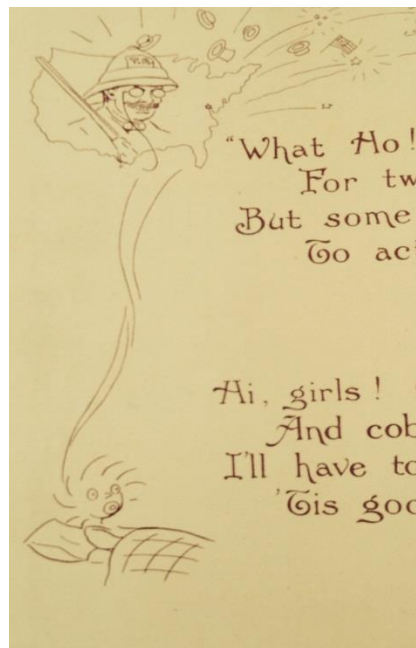


**Midget's act with bees.
Humor and creativity are displayed in this unusual insect act.**

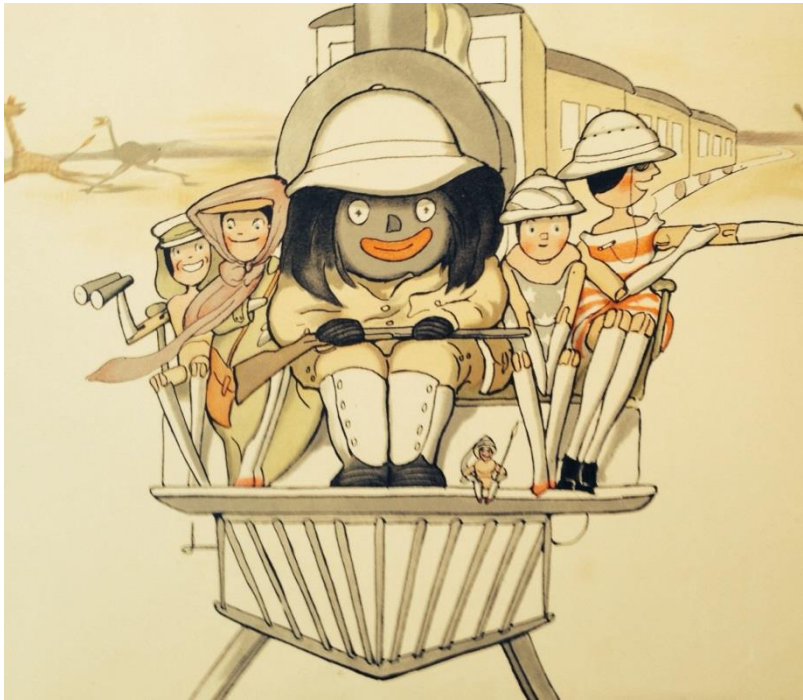


Bo-Bo the lion and Boring Bill about to sting Bo-Bo.

Images taken from *Golliwogg in the African Jungle*



Golliwogg's dream about a safari. He letters T.R appear on the hat of the man in the dream.



Golliwogg and friends in a cowcatcher. A similar photo was taken when Roosevelt went on a safari.



Meg, who is usually unclothed wears a coat and hat. Kooloo and Kamba who help with the luggage look different from Golliwogg.



Midget's charm captured the "biggest prize without an instant's fear". The 'not to fear' motif is present in the narrative. The white rhinoceros links back to Roosevelt's safari.