

THE AUTHOR OF ALICE

by M.W.B-G.

Alice's Adventures in Wonderland ~~ixxxx~~ has remained, ever since its publication in 1865, at the top of the list of best-sellers among children's books. The profits from its sale enabled its author to retire from his position of lecturer of mathematics at Oxford after a mere twenty-three years of teaching. After he had enjoyed seventeen years of retirement, the author, Charles Dodgson, bequeath all further profits to a Children's Hospital in London.

The phenomenal success of x "Alice in Wonderland" moved many to attempt to produce a similar work. Some tried because they liked its art of story-telling, others because they considered it a literary masterpiece, still others wished to put into the hands of children another such good book, and, of course, professional writers of childrens' books tried their hands at writing another Alice. Besides all these, there were those who tried because they thought it would be an easy way to make a pile of money and retire from further work. None have succeeded in writing a book with the appeal of "Alice in Wonderland". Scholars ~~spoke~~ were led to speaking of the problem of Lewis Carroll,- "Lewis Carroll" being the pen-name of Charles Dodgson. As a solution to the problem it was suggested that Lewis Carroll suffered from a psychosis.

In the year of grace, 1954, the diaries of Charles Dodgson have been published. ~~He~~ Charles Dodgson kept a diary for forty-two years,- from the ~~age~~ time that he was twenty-three years of age, until he was sixty-five. The diaries make dull reading, but they show clearly that Charles Dodgson was mentally stable. The very persistence in ~~with~~ keeping a diary for forty-two years is testimony of ~~stability of character. The consistence of the style in the~~

stability of character. The consistency of the style in the diaries indicates that there was no crisis in his life. The freshness, and the frankness, of the entries, ~~taken together with the social life~~ together with the social life which they record, suggest that the diarist was not a schizophrene.

To discover the source of ~~Lewis Carroll~~ Charles Dodgson's ability to compose "Alice in Wonderland" we have to turn to his earlier life,- to his life before he kept the diaries. We have abundant knowledge of his early life, for, in the very year of his death (1898), his ~~autobiography~~ biography was written and published by an intimate friend and relation, Stuart Dodgson Collingwood.²

S.D.Collingwood: Life and Letters of Lewis Carroll, (London and NY, 1898)

The story of Charles Dodgson's childhood and boyhood is the story of the making of Lewis Carroll, the childrens' rhapsodist. The ability of Lewis Carroll depended on when and where he was born, and on when and where and how he was raised, and on the times in which he lived, and on the fashions of the time. To be another Lewis Carroll, a man would need, first of all, to turn back the hands of the clock, and then ~~to~~ enter again his mother's womb, ~~and emerge~~ to emerge into a world that is past and gone,-the early Victorian age.

Charles Dodgson was born at Daresbury, in ~~Cheshire~~ Cheshire. (Years later, to explain how a cat could grin, he had to have recourse to the explanation that it was a Cheshire cat,- not like the cats at Westminster,- where the real Alice was born- nor the cats at Oxford,-where she lived.) If one would wish to go to Daresbury from North America, a pleasant way to go would be by trans-atlantic liner to Liverpool. At Liverpool, one could transfer to a ~~small~~ small ship, and sail up the river Mersey until one meets a bridge. At the southern end of the first bridge one

meets there stands the ancient market ~~town~~ of Runcorn. Runcorn is a small market town. It seems to have been always a small market ~~town~~ town, - but a flourishing one. As early as the twelfth century, it had a ferry which brought the products of the Cheshire pasture lands to markets across the river. It boasts that in the tenth century it had a castle (which fell victim to the ravages of time). ~~Loyal~~ Runcornians intimate that if you find their town nothing but a small market ~~town~~ that is your fault, you came too late, you should have been around a thousand years ago.

Five miles east of Runcorn, buried in the ~~country~~, is the village of Daresbury, - five miles from the nearest market town, and fifteen miles north-west of Chester, the nearest ~~town~~ of any considerable size. It was in the quietest house in this very quiet village that Charles Dodgson was born. His father was the Anglican vicar at Daresbury. He had only recently come down from Oxford. He had gone through Christ Church College at a time when its religious spirit was high. When he was an undergraduate, Pusey, Keble and Newman were already fellows of Oriel College, but they had not yet launched their Tractarian ~~movement~~. He himself had ~~come out of Christ Church~~ graduated at Christ Church with the reputation of being deeply religious, and no mean scholar. His class mates remembered him as their bright light in mathematics.¹ ~~and~~ When his eldest son became lecturer in mathematics at Christ Church none were surprised. There is no doubt that Charles Dodgson owed ~~his success in this~~ whatever success he had in this field to the excellent grounding ~~which~~ in the elements of Euclid which he received from his father.

But, if Charles Dodgson's success as a teacher of ~~mathematics~~ mathematics is traceable to his father, Lewis ~~Dodgson~~ Carroll's success as an author is traceable to his mother's early influence. It was she who taught him his first nursery rhymes. Of the nursery tales that are told to-day, the only ones which Mrs Dodgson could have learned as a child are the

L. His classmates included Gladstone (1809-98); Liddell (1811-98) and Martin Tupper (1810-89)

Mother Goose tales (like Cinderella, Puss in Boots, Red Riding Hood and the Sleeping Beauty), which came from the French,¹ ~~she~~ and the

1. Chs. Perrault: Contes de ma mere Oie (Paris, 12 1697) ; English trans. by Robt. Samber (c.1729)

Arabian Nights' Entertainments ^{instance:} (for Aladdin and the Wonderful Lamp and Ali Baba and the Forty Thieves), - which came, of course, from the Arabic, but by way of France². ~~the best-known story of entirely~~ Newman, as a boy, wished these were true. In Mrs Dodgson's

2. Ant. Galland: Mille et une nuits , 12 vols, (Paris 1704-1717); trans by a Grub Street translator c.1707.

childhood days, the best-known/^{nursery} story of entirely English origin ~~was by~~ ~~an Irishman, (Oliver)~~ Goody Two-shoes, was by an Irishman, - Oliver Goldsmith (who contributed less memorable pieces also to the children's books put out by John Newbery from 1744-67). But when Mrs Dodgson was in her teens, a new vogue hit England with the translation from the German of Grimm's fairy tales (1818-15), - which, when they were printed in England (in 1823) were illustrated by a coming cartoonist, - George Crikshank (1792-1878). On the more serious side, Charles Dodgson learned from his mother many of the verses of the Divine Songs for Children (1715) by Isaac Watts (1674-1748), - which years later, he was to parody freely.

It was only for one year that Charles Dodgson was an only child. Before he left for College, he was the eldest of eleven children. Thus it was that he heard children's stories, and nursery rhymes and fairy tales, told, not once, but often, to eleven different children. As the years went on he found himself often and more often assigned to take care of his younger brothers and sisters, when his mother was otherwise preoccupied. There devolved upon him the task, which he came to like, of reading to them, or telling them stories, or explaining to them the pictures in the books.

For his own entertainment, there were the pictures in the books which his father read. When he was only six, Oliver Twist appeared (1837-38), and it was illustrated by George Cruikshank, who was now England's ~~leading~~ best cartoonist of the day.¹ In what his father taught him, he also found food for his imagination. He had learned to read Latin, and he had Aesop's Fables to read (as told by Phaedrus). In those days, Aesop had not yet been done into English, and to read him was the boy's first step towards ^{the Latin} classics. The reading of Aesop helped Charles Dodgson no end in spinning stories for the entertainment of his young brothers and sisters. They were stories of animals that spoke, - ~~The Dodgsons~~ and animals were ~~something~~ something which even the smallest Dodgson knew. The Dodgsons had a cat and a dog. Their neighbours had chickens, hens and cocks and turkeys and geese. On fine days, a troop of Dodgson children would walk through the fields, and Charles would tell them to watch for birds. He it was who used to direct the search for nests in the hedges or on the trees, he who used keep an eye on the ground for rabbits. The girls liked the birds, but, with the boys they would even watch the antics of the caterpillars on the flowers, - if they were coloured caterpillars. On the day after a rain, an expedition would be made to the fields to look for mushrooms. Thus Charles Dodgson came to be the recognised entertainer of the young members of the family. ~~As~~ Accordingly he acquired a wig and a long white robe, which he wore when he did conjuring tricks for the assembled family. And, with the assistance of his father, he made marionettes and with the assistance of the village carpenter, he made a stage on which his marionettes could act. He controlled them himself ~~by~~ by means of strings, ^{Since} ~~as~~ he ~~had~~ to control their antics, he had to invent

1. And in the same year 1838, there appeared an English translation, from the Arabic, of the first fifty nights of the Arabian Nights, - by Robt. Torrens (1780-64), - an Irish Colonel in the British Army.

their doings. So it was, that in the sitting room of the vicarage of Daresbury he learned the art of ^{inventing} telling a story. And, in the fields around about Daresbury, he learned what interested the minds of children. As they walked, ^{they listened} listening, as he ~~was~~ later ^{recorded} wrote to "the grass rustling in the wind ...the pool rippling to the raving reeds... the sheep bells tinkling the voice of the shepherd boy... the lowing of the distant cattle the confused clamour of the farmyard ..."

But the days of Daresbury were to come to an end. In 1844, Charles Dodgson's father accepted the Crown Living of Croft (in Yorkshire), and the family had to move, 80 miles to the north west, ~~to~~ (It was probably no mere coincidence that when the Rev. Mr Dodgson received this appointment that the Prime Minister's most trusted lieutenant was William Gladstone, who had been a ~~classmate~~ classmate of Dodgson's at Christ Church College. A plea by Gladstone for a Christ ~~Church~~ ~~man~~ ~~probably~~ ~~did~~ ~~not~~ ~~hinder~~ ~~possibly~~ ~~his~~ ~~plea~~ ~~for~~ ~~Christ~~ would get a sympathetic hearing from the Prime Minister, Robert Peel, himself a ~~grad~~ product of Christ Church.)

The move to Croft, made it easier for Mr Dodgson to ~~ex~~ provide adequate education for his sons. ~~at Daresbury, he was their teacher~~ He himself had been their teacher at Daresbury. ~~There, the books which Charles~~ There, the books from which Charles could learn were limited to those in his father's library. After the move to Croft, he was sent to school, for the first time. He was already 12 years of age when he ~~started to~~ ~~school~~ first went to school. He went to the free grammar school, ^{at Richmond} about eight miles south-west of the village of Croft.

In a consideration of Charles' Dodgson's mental development, it must be noted, ^{that} neither Richmond nor its school made any great lasting impression on the Charles' Dodgson's mind. It would seem that he had either no eye or ^{no} memory or ^{no} care for the historical. Richmond was a living picture of the past. It lay in the valley of the river Swale

and was dominated by a near-by cliff, on the summit of which was perched an eleventh century castle, and lying low and humbly were the remains of a 13th century Franciscan monastery. The grammar school to which Charles went had been founded, originally, in ~~1588~~ 1390, and had been running under protestant auspices since 1567. It was a school with a history and a tradition. Its teachers helped to make Charles Dodgson an Oxford scholar, but they contributed ~~nothing~~ ^{little} to the making of Lewis Carroll, the creator of Alice. One benefit that Charles Dodgson derived from school was the opportunity to read and to memorize more poetry. From this ~~was~~ benefit grew his desire to write some poetry,- a desire so laudable that he received encouragement at home. During ~~the~~ his first summer holidays, ~~wrote and edited and circulated among within the family circle~~ ~~circle~~ ~~in~~ a paper which he called the Rectory Umbrella.² He illustrated it, ~~in~~ in a way that showed he had studied the great caricaturists of his day, and he wrote verses which were ~~more frivolous than any~~ the verses of a boy who was all boy, but ~~it~~ showed a sense of rhyme and rhythm.¹ For

1. L.Carroll: Useful and Instructive Poetry (Collins, London, 1954) (Reviewed Time, November 29, 1954)

his youngest sister Clara, he wrote:

With rays of light through the murky night,
 She makes the dark as noon;
 Oh ! would I were a screech owl,
 To woo the yellow moon! "

For his eldest sister, he has:

"Sister ! do not rouse my wrath
 I'd make you into mutton broth
 As easily as kill a moth"

But he has a P.S.: "Never stew your sister".

For his mother, so often telling him that "you must'nt do this, and you must'nt do that", he writes, under the title: "The Good Fairy"

1. In the "Rectory Umbrella", he described an invention "not yet given to the world"; a camera which could "establish mesmeric rapport" with the mind of the ~~person being~~ whose mind was being photographed. The ideas when developed showed as a finished novel.

"When once a meal I wished to taste,
 It said: "You must not bite";
 When to the wars I went in haste,
 It said: "You must not fight"

"What may I do," at length, I cried,
 Tired of the painful task.
 The fairy quietly replied
 and said: "You must not ask."

These, nearly nonsense rhymes, were written by the young Dodgson, a year before Edward Lear's Book of Nonsense (1846) appeared. Lear's book is regarded as having done more than any other to popularize the Limerick, which was in vogue since 1820, at least, but ~~was~~ rarely found in print. Dodgson is often compared with Lear, but it should be noted that they both came ~~to the same time~~ by independent ways to use the nonsense rhyme, and Lear (1812-88) had little influence on Dodgson. What Dodgson and Lear did have in common was this: they both became famous by books which they wrote for children without any thought of their work being published. The Book of Nonsense was written by Lear for the grand children of the Earl of Derby, while he was staying at the Derby estate making drawings of ~~a~~ birds and animals. He was by profession a painter of birds and animals, - (artists refuse to call him an artist; ~~they~~ ~~have~~ in the Victorian era he was known as a draughtsman: to-day, he would be ~~a~~ called a commercial artist). ~~He was not a university man, and, one of his lesser sins, that he wrote~~ ~~poetry~~ some good poetry, although not a poet.

Charles Dodgson's early ventures into the life of an amateur publisher did not keep him from his task of reading and telling stories to the young members of the family. There always seemed to be ^{some} Dodgson's young enough to care for fairy tales, and ~~the~~ in the same year as that in which Edward Lear's Book of Nonsense appeared, Charles also had a new source for fairy tales. In the year 1846, ~~the~~ Fairy Tales of Hans Andersen (1805-75), (which ~~the~~ ^{little} Danes had been enjoying for eleven years ϕ) were

translated into English (-by Mary Howitt (1799-1888) wife of Wm.Howitt (1792-1879)).

The principal of the grammar school at Richmond had high regard for Charles Dodgson's talents. And this principal, Dr Tate, was outstanding among principals of grammar schools. Charles Dodgson had been only two years at school in Richmond, when his admiring principal was elected to be headmaster of Rugby School. Dr Tate arranged to have his prize pupil at Richmond come to Rugby. Rugby was a first-rate school when Dr Tate succeeded Dr Thomas Arnold as headmaster, but the life of the pupil was still grim. The life at Rugby, when Charles Dodgson went there was pretty much as described in Tom Brown's School Days (1857) by Thomas Hughes (1822-96) who was a student there ten years before Charles Dodgson. The boys at Rugby had been playing their own brand of football ~~since~~, as well soccer, since 1823. Dr Tate gave official recognition to the game and had ~~rules~~ a code of rules drawn up, which made it possible for Charles Dodgson's contemporaries to carry ~~the game~~ Rugby football with them to the universities. We hear nothing of this from Charles Dodgson. Nor do we hear of the school ~~nor~~ of the town of Rugby. ~~the town is~~ (a town in Warwickshire on a tableland rising from the south bank of the Avon); the school celebrated its tercentenary in 1867. Charles Dodgson was not impressed by ~~the age~~ ^{of the school,} nor by the distance, ~~about 170 miles~~ of the town from his home town of Croft, about 170 miles north of Rugby. Nor does ~~he~~ comment on the inertness of the market ~~town~~ of Rugby which owes its importance to the nearby school rather than to its market. He was much more impressed by the first English translation of Aesop's fables (1848), which appeared in the middle of his four years at Rugby. Any school-boy could have done the translation; ~~what~~ ^{it was the illustrations that} made this English translation famous. The illustrations were by a young man, 28-year-old John Tenniel (1820-1924). The illustrations were so ~~much admired~~ ^{clever}, and so much ~~admired~~ enjoyed by the public, that Punch hired him as a cartoonist (in 1850) (-and

Rugby: 20 miles SW of Leicester (in Leicestershire).

he stayed with Punch for 64 years). (Incidentally, we may notice, that Punch first appeared when Charles Dodgson was nine years old. Its success reflects the humour of Carroll's days). Tenniel's drawings put Aesop's tales of talking animals within the reach of those who could not read. To explain the pictures to the very young Charles Dodgson was well prepared..

In passing through the schools at Richmond and at Rugby, Charles Dodgson lost nothing of his love for sitting in the open telling stories to children. He drifted through the schools. Some would say that he sailed through with flying colours, but he did not sail through, he drifted through. He drifted through unto the end with grace and ease and great success, impelled by the impulse which he had received in his father's house. When first he went to school, he went well prepared. The first year, at Richmond, nothing was difficult. Being the parson's son, he was attentive ~~and diligent~~ to what was easy. Having readily absorbed the first year matter, he easily and readily absorbed the second year matter, - and so it always was, ~~year by year~~. He took prizes, year by year, even to the extent of being sick of being ~~congratulated~~ ^{congratulated}. He could not understand what all the fuss was about. But, if learning came easily and naturally to him, it was not because he was extraordinarily brilliant, but because he had a solid foundation on which he built ~~solidly~~ steadily and consistently.

In May, 1850, when he had gone as far as Rugby school could carry him, he wrote the Oxford matriculation examination, and, of course, passed with distinction. There then arose the question to which college should he go? And that depended on what walk of life he intended to follow. It was not until January 1851 that it was settled that he would follow his father's footsteps, and go to Christ Church College. The decision to go to Oxford, was a decision to say good-bye to home. Oxford was 200 miles south of Croft. He would not return in the summer time. A scholar could not afford to put himself so far away from books. And when he was finished at Oxford, he would have to go whithersoever his vocation called him.

His career as an undergraduate at Oxford was not unlike his career at school: nothing was any trouble to him, and he was no trouble to anyone. But now he began to think. He began to think of the real meaning of the words of the poems which he had learned by heart, like a parrot, at home and at Richmond and at Rugby. His memory~~ies~~ was full of rhymes. So full, that he could compose a rhyme (-if not a poem-) from ear, without averting to the rules of versification or prosody or metre. It was ~~all~~ all very simple, he said:

"For first you write a sentence,
And then you chop it small;
Then mix the bits, and sort them out
Just as they chance to fall:
The order of the phrases makes
No difference at all."

His memory was also full of poems. So full that he could parody Watts (1674-1748) or Southey (1743-1843) or Wordsworth (1770-1850). Charles not only could parody the poets,- he did. In doing so, he was but following a fashion of the time, for undergraduates to parody. One of his contemporaries at Oxford (at Balliol College) was the master of parodies, Charles Calverly [^{"C.S.C."}] (1831-84),- who became famous for his parodies of Macaulay (1800-59), Tupper (1810-89) and Browning (1812-89).

In 1854, Dodgson graduated with honors, and took the prize in Mathematics. In the Fall of 1854, Charles Dodgson, B.A. was still at Christ Church,- now a student in divinity. He was there on a scholarship, on a scholarship established by a group of high church clergymen. Dodgson had accepted it, and had accepted its two conditions: that he should become a clergyman, and should never marry.

In less than a year there was a routine change at Christ Church College, which, in Dodgson's career was momentous. A new head of Christ Church College was appointed. He was automatically Dean of the Cathedral. He was none other than Dr Liddell, who had been a classmate of Charles Dodgson's father. The appointment was belated recognition, on the part of Oxford, of the ~~trick~~ outstanding scholarship of the Greek lexicon written

by Dr Liddell, 12 years before, with the collaboration of Dr Scott. Dr Liddell could not teach mathematics, as did his predecessor. He had to look for a lecturer in mathematics. He did not have to look very far. Charles Dodgson was appointed lecturer in mathematics, and master of the house. As master of the house, he was Dean Liddell's right-hand man, when it came to things menial.

Dr Liddell came to Oxford (from Westminster), with three daughters, - Ina, aged five, Alice aged three, and Edith, a little over one year old. It was not long before Charles Dodgson was a great favourite with the children. As they grew up, they grew in appreciation of him. And, as they grew up, Dr and Mrs Liddell (who came in time to have nine children) welcomed Dodgson to their ~~home~~ house. He became a more frequent ~~visitor~~ visitor to their home after he took Deacons orders, in 1861, -after seven years of desultory reading in divinity.

But the Charles Dodgson who entertained the Liddell children was a very different person from the Rev. Mr Dodgson, lecturer in mathematics, and master of the house. Mr Dodgson took his tasks very seriously. It was chiefly (-at least originally) as an aid to his office of house master that he kept a diary.

In his first years of teaching mathematics, Dodgson retained his taste for literature, - and above all, for turning out light verse. In his second year of teaching he published some verse in a literary magazine called The Train. It was ~~unusual~~ ^{not unusual} for occasional contributors to assume a pen-name; a pen-name was necessary for a teacher who did not wish to be known to his students as a poet. With his verse, Dodgson submitted to the editor three pen-names, any one of which he would be willing to assume. The editor, Edmund Yates, chose the one that had some semblance of connection with Dodgson's real name. He chose "Lewis Carroll" which Dodgson had derived ^{from} ~~by~~ an inversion of his christian names in Latin:

Carolus Ludovicus. And so was born Lewis Carroll (1856),- or Carolus Ludovicus in the Looking Glass.

As Lewis Carroll, Dodgson continued to write occasional verse, but as a teacher of mathematics, he was becoming more and more engrossed in his mathematics. And, like many another teacher, before and since, he was becoming more and more dissatisfied with the existing texts. After five years of teaching he put out a text on Plane/Algebraic Geometry (1860), and the following year, he published a book entitled Formulae of Plane ~~Geometry~~ (1861) Trigonometry (1861).

The year 1862 was the year which Charles Dodgson always remembered best, even to his dying day. It was not the whole year of 1861 that he remembered, but one day in the year. One day in July. To remember that it was July, and July the fourth, a Friday, he never had to consult his diary³/₄. That was the day when Mrs Lidell agreed to let him take three eldest daughters for an outing. Ina was close to 12, Alice 10, and Edith nearly 4. He took them for a row up the river. ~~Forxxxxxxx~~ Once they were in mid-stream, he let Ina take one oar, and Alice the other,- then Edith undertook to steer,- to be the coxswain.

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The memory of this gentle cruising went down in verse:

"All in the golden afternoon
Full leisurely we glide;
For both our cars, with little skill,
By little arms are plied,
While little hands make vain pretence
Our wanderings to guide."

Eventually, they pulled into shore at a nice grassy spot ~~on the~~
~~country~~
and had tea ~~by~~ the banks of the river. It was, of course, Mr
Dogson, ~~back~~ who had to do all the work of gathering twigs and
making a fire, and ~~preparing~~ ~~the~~ ~~meat~~ boiling the water and
serving the tea. It was he who had to tidy up afterwards. After *the four of them*
~~they~~ were ref^eshed, he was quite ready to sit on the grass, and
admire the surrounding country, and listen to the birds and hear
the moos of distant cows, and keep his eyes peeled for any rabbits
that might scamper by. But the girls were children; they wanted a
story.:

"Ah, cruel Three ! In such an hour
Beneath such dreamy weather,
To beg a tale of breath too weak
To stir the tiniest ~~flower~~ feather !
Yet what can one poor voic~~e~~~~avail~~ avail
Against three tongues to gether ?

"Imperious Prima flashes forth
 Her edict to "begin it"-
 In gentler tone Secunda hopes
 "There will be nonsense in it!"-
 While Tertiam interrupts the tale
 Not more than once a minute.

Anon, to sudden silence won,
 In fancy they pursue
 The dream child moving through a land
 Of wonders wild and new,
 In friendly chat with bird or beast-
 And half believe it true.

And ever, as the **story** drained
 The wells of fancy dry,
 And faintly strove that weary one
 To put the subject by,
 "The rest next time-" "It IS next time!"
 The happy voices cry.

Thus grew the tale of Wonderland:
 Thus slowly, one by one, Its quaint events were hammered out,

And now the tale is done,
 And home, steer, a merry crew,
 Beneath the setting sun.

On the way home, Alice asked Mr Dodgson would he write out the story
 which he had related. ~~under, with the preliminary~~ He promised that he
 would do so. And he did write it out for Alice. ~~When~~ ^{had} he told it, ^{on that afternoon in}
 he ^{had} called it "Alice's ADventures Underground", when he wrote it out,
 he entitled it "Alice's Hours in Elfland", - when, three years later
 it ^{was published,} ~~appeared,~~ he had changed the title to "Alice's Adventures in Wonderland."
 Meanwhile, ~~that~~ had sunk in upon his mind the extent to which he was
 indebted for his inspiration and perseverance in the telling of the
 story, to Alice's sense of wonder, to the sense of wonder of the real
 Alice, shown in her wondering eyes.

Before he had written the ~~plished~~ copy for Alice Liddell, he
 had also realized that never again could he find himself in the
 exact same circumstances and surroundings, with the same conditions

or with the same stimuli or sources of inspiration. The children were getting older day by day, and summer days were gone,- for another year. Besides, and worst of old, he had since the happy day in July, fallen into the bad graces of Mrs Liddell. Cryptically he noted the fact that he had fallen into her bad graces 'over the Lord Newry affair'. What the 'the Lord Newry affair' was has remained a mystery to all his biographers,-even to his contemporary, Collingwood. But, for the present, at least, there were to be no more outings with the children. When he had written out ~~the story for Alice Liddell~~, (as he had promised), he prefixed to it the dedicatory poem, ~~from which I have quoted~~ "All in the golden afternoon". [It was a poem of seven stanzas, of which I have quoted the first six.] It concluded:

"Alice ! a childish story take,
 And with a gentle hand
 Lay it where Childhood's dreams are twined
 In Mgory's mystic band,
 Like pilgrim's wither'd wreath of flowers
 Pluck'd in a far off land".

Lewis Carroll paid clear tribute to his indebtedness to ~~the~~ ^{the} sense of wonder of Alice Liddell, which led him on and on. He does not seem to have appreciated sufficiently his indebtedness to Edith who interrupted "not more than once a minute". Edith's questions served to make him clarify some ~~points~~ which would not otherwise have been clear to a child of eight. Also, ^{Ina} ~~Edith~~'s presence, contributed something: the story ~~did~~ - teller had to be careful not to make ~~it seem silly that it would seem~~ ^{his story} would not seem too silly to her.

If we read "Alice in Wonderland" keeping in mind the audience to which the story was told, we can notice, that nearly everything in parenthesis is aside remark,- for the benefit of either Ina or Edith. Consequently, we have parenthesis,- "not more than once a minute".

Alice in Wonderland did not "think it so very much out of the way to hear the Rabbit say to itself "Oh Dear ! Oh Dear ! I shall be too late".

Here, Edith would interrupt: "Why didn't she think out of the way?"

We have the answer in parenthesis "(when she thought it over afterwards, it occurred to her that she ought to have)"

Then when Alice was falling and thinking out loud: "~~Let me see~~ I must be getting near the centre of the earth. Let me see: that would be four thousand miles down" "Why 4000" interrupts Edith. {And we have the explanation "(Alice had learnt several things of this sort in her lessons in the school room)"

The story teller continues: "- yes, that's about the right distance- but then I wonder what Latitude and Longitude I've got to ?"

"What's Latitude and Longitude ?"

"(Alice had no idea what latitude and longitude were, but they were they were nice ~~long words~~ grand words to ~~use~~ say.)"

And so the story goes,- with Edith's ~~ex~~ interruptions contributing no little.

All the facts of the telling of the story as related in the dedicatory poem: "All in the golden afternoon", can be discerned in the story itself. At times, it is obvious enough that the wells of fancy of the weary one were draining dry. Then aptly he would introduce a song, - which meant for him simply reciting in some jumbled way a poem he knew well by heart. And "Alice in Wonderland" gains by the fact that as its quaint events were hammered out, the author ~~was forced to~~ had to rely solely on his wits, without recourse to reference shelves.

Nine years later, Lewis Carroll, at the request of his publisher, hammered out "Alice in the Looking Glass". He wrote it in his room. He lacked the inspiration of an audience of three, aged 8 and 10 and 12. It wrote it with mathematical precision. The story ~~proceeds with logic as rigorous~~ flows as smoothly and as rigorously as a proof from Euclid. Though it is the best endeavour to write another "Alice", "Alice in the Looking Glass" lacks the spontaneity of "Wonderland", - and it is not the better for the lack of interruptions, or the want of surety in the author as to where he would next go or how continue the tale.

Whatever success Lewis Carroll did have in writing another "Alice" book was due to the fact ~~that, as~~ as he wrote ~~up~~ "Alice in the Looking Glass", he tried to keep in mind the ~~and~~ wondering Alice Liddell of nine years before. And with it finished, he prefixed to it a dedicatory poem to her.

Child of the pure un- cloud- ed brow
 And dream- ing eyes of won- der
 Tho' time be fleet, and I and thou
 Are half a life a sun- der
 Thy lov- ing smile will sure- ly hail
 The love- gift of a fai- ry tale

I have not seen thy sun- ny face,
 Nor heard thy sil- ver laugh-ter;
 No thought of me shall find a place
 In thy young life's hereafter-
 Enough that now thou wilt not fail
 To listen to my fairy tale.

A tale begun in other days,
 When summer suns were glowing-
 A simple chime, that served to time
 The rhytm of our rowing-
 Whose echoes live in memory yet
 Though envious years would say "forget".

And though the shadow of a sigh
 May tremble through the story,
 For "happy summer days" gone by,
 And vanished summer glory-
 It shall not touch with breath of bale
 The pleasance of our fairy-tale.

(To: Alice PLEASANCE Liddell)

My solution to "the problem of Lewis Carroll" includes the theory ~~xxxMy theory, then, is~~ that the life of Charles Dodgson after, at the latest, the writing of "Alice in the Looking Glass" is not relevant to the solution of the problem. ~~However, a brief look at his immediately subsequent life, the story of how "Alice in Wonderland" came to be published~~ If all that is earlier is pertinent, we must ~~record~~ tell the story of how "Alice in Wonderland" came to be published.

The Liddell children read and re-read their copy of "Alice", and they showed to their friends. In 1864, the Liddells had a visit from the Scottish ^{Poet &} Novelist, George MacDonald. ⁽¹⁸²⁴⁻¹⁹⁰⁵⁾ The MacDonald children were charmed with the Alice story. They spoke so much about that their father had to read it. He thought so much about it, that he thought it should be published. (In his first prose work Phantastes, he had his hero wander through fairyland (1858))¹. He urged Lewis Carroll to publish his ~~work~~

1. The Visionary Novels of George MacDonald, ed. Anne Freeman (NY, 1954) (Reviewed NY Times Bk Rev. Nov 21, 1954)

"Alice". Lewis Carroll foresaw difficulties. A children's book, he said, should have pictures, and the pictures for his book would be very quaint. They would have to show the animals and people as he imagined them and as the Liddell children understood them to be. MacDonald suggested: "Why not get John Tenniel to do the illustrations?". Now there was an idea: ~~Tenniel~~ Tenniel: Tenniel who had illustrated Aesop's fables, and who, already was deemed by many to be better than his chief, ~~George~~ John Leech (1817-64). Tenniel was approached; he was given a copy of the script to read; he became enthusiastic; he would like to undertake the task. A task it was, for Lewis Carroll stood over him. But it was a task worth doing, for he found Carroll's suggestions and criticism sound. Once the book was finished to their

satisfaction¹, it was a work of art. In any criticism of Alice in Wonderland's phenomenal success, it must not be forgotten that it owed its initial success, in no small measure, to Tenniel's drawings.

Seeing "Alice" through the press did not interfere with ~~Charles~~ the chief duties of Charles Dodgson state in life. The same year that "Alice" came off the press, he also published a book on applied mathematics: The Dynamics of a Particle (1865)

"Alice in Wonderland" sold like hot-cakes. Around Oxford the story is told that Queen Victoria read it and enjoyed ~~it~~ so much, that she told her secretary that she would wish Mr Carroll to be informed ~~that~~ ~~she would like~~ privately that she would like a copy of his next book. So, by grapevine, the Rev Mr Dodgson was informed that her Majesty would be graciously pleased to accept a copy ~~f~~ of his next work. Accordingly, he sent to the Queen a copy ~~f~~ of the next book which he published. It was An elementary ^rtreatise on (the mathematical functions known as) Determinants .

Speaking generally, one might say that in the last 25 years of Lewis Carrol's life his mathematical works were superior to his literary endeavours: in mathematics, ~~he published~~ his chief publications after 1871 were:

Euclid and his Modern Rivals, 1870 1879

Euclid: Bks I and II 1882

Curios Mathematica 3 parts 1888-93

Symbolic Logic 1896.

No fossil can be crossed in love
An oyster
Then fossils

Against these he had in the literary field:

The Hunting of the Snark and Phantasmagoria both in 1876

A Tangled Tale 1885

Sylvie and Bruno Part I 1889
Part II 1893

In 1881 he retired from teaching, and he died (at Guilford in 1896)

(1867: He went to Russia with H. Liddon (1829-90): a classmate, and disciple of Pusey and Keble) (Author of Life of Pusey) (Russian Journal, 1869)

Notice: the absence of ~~influence~~ notable influence of the professors of his time at Oxford:

Pusey (Hebrew)

Keble (Poetry)

Arnold, M. (Poetry)

Among his later friends he numbered: Ruskin (who was at Chr.Ch. before him and after his father) the Rosettis,

The MSS of Alice in W. sold to Dr Rosenbach of NY in 1928 for 15,000 pounds; he sold ~~it~~ it to a Mr Johnson of NJ (in same year) for 150,000 dollars

~~Decet~~
~~Secret~~
~~Amold~~

Tennyson

The hard-grain'd mus-es of the cube and square

Amold

The line of fest-tal light in chrest-church Hall

How found-less might his soul's hor-i-zon be

[But for] this strange disease of modern life

With its sick hurry and divided aims

(Scholar Gypsy, 1553)

~~The line of fest-tal light in~~

The line of fest-tal light in chrest church Hall

The hard-grain'd schol-out of the cube and square

How found-less might his soul's hor-i-zon be

But for this strange dis-sense of mod-ern life

With its sick hur-ry and div-i-ded aims

Dedication to "a Jangled Tale" (a serial in The Monthly Packet, April 1880 ¹⁸⁸⁵ off ²⁴

Then on - ward! Let the voice of fame
From age to age re - peat thy stor - y
Till thou hast won thy - self a name
Ex - ce - ding e - ven Eu -clid's glor - ry

all | in | the | gold- | den | af- | ter | noon |
Full | lei- | sure- | by | we | glide |
For | both | our | oars | with | lit- | tle | shell
By | lit- | tle | arms | are | plied
While | lit- | tle | hands | make | vain | pre- | sence
Our | wan- | der- | ings | to | guide

A - like | a | chil- | dren | sto- | ry | take
And | with | a | gent- | le | hand
Say | it | where | child- | hood | dreams | are | turned
In | mem'- | ry - | mys- | tic - | bands
Like | pl - | ume | with - | er'd | wreath | of | flowers
Pluck'd | in | far | far | off | land

Chesterto and Carroll

" A Defence of Nonsense" in The Defendant (1901)

"Lewis Carroll" (NY Times 1932) on the anniversary of Carroll's birth

