Through Lewis Carroll's Juvenilia and What We Readers Find There*

Kris Iamharit
Faculty of Arts, Chulalongkorn University
E-mail: siamharit@yahoo.com

Abstract

Long before he adopted his well-known pseudonym, Lewis Carroll, the Reverend Charles Lutwidge Dodgson, like other child prodigies such as Jane Austen and, his contemporaries, the Brontës, first tried his hand at authorship in a family magazine produced to entertain a circle of acquaintances. Like other authors' juvenilia, Carroll's precocious writing, though it contains fragments of splendid nonsense verse and logic puzzles, short anecdotes and pictures and is characterized by his observance of the social mannerisms that the Victorian era imposed upon children and other facts of interest to him, is worth examining as evidence of his apprenticeship as a writer. Looking at fragmentary works in *Useful and Instructive Poetry*, *The Rectory Magazine*, *The Rectory Umbrella* and *Mischmasch* and at his biographies, this research paper traces not only the development of Carroll's writing style and the ideas that preoccupied his mind but also examines how Carroll made use of his uncanny talent in the composition of his famous works of children's fantasy, *Alice's Adventures in Wonderland* and its sequel, *Through the Looking-Glass and What Alice Found There*, published in 1865 and 1872 respectively. In other words, through the approach of biographical criticism, the paper aims to elaborate the fact that Carroll's juvenilia foreshadow his fame as an astute writer of children's literature forever exemplified by those two Alice books.

Keywords: juvenilia, eating and drinking, father-son conflicts, parody, imitation of learned etymology, Rectory Umbrella and Mischmasch

Juvenilia and Their Merit

Interestingly, the number of studies on the literary juvenilia of famous authors is increasing since it is regarded as a mirror reflecting the uncanny ability of precocious child writers. Even though the term "juvenilia" is still not fixed in its definition, it is used to designate artistic works produced by the young. However, this does not mean that those works are merely experimental writing not worthy of our interest. On the contrary, as Christine Alexander (2010) maintains in her essay entitled "Defining and Representing Literary Juvenilia" in *The Child Writer from Austen to Woolf*, it can be intricately composed:

> The defining feature of 'juvenilia' is extra-textual, deriving from the biographical criterion of age. As a working definition, we may propose that juvenilia are composed by young people, usually twenty years old or under. Youthful features may be present in the writing, in the style and form, but in some cases they may be entirely absent and the writing may be as sophisticated as any adult production. The definition of juvenilia is inescapably ageist, though the content of early writings may or may not reflect juvenility (p. 72).

Being written by young amateur writers, juvenilia tend to be deemed immature and are often dismissed because of their erroneous penmanship in features such as haphazard punctuation or spelling mistakes. However, these flaws cannot override the merit in the literary apprenticeship of these youthful writers. For instance, Jane Austen's misspelling in the title of her novelette, *Love and Freindship* (sic) does not devalue the concept of the clash between sense and sensibility in the story. On the contrary, we can trace Austen's view on the balance of both sense and sensibility in making wise judgements as presented in her mature novel, *Sense and Sensibility*. In *Love and Freindship* (sic), Austen satirizes the heroine in sentimental literature throughout the story. The funniest part is in the deathbed scene where Sophia warns her friend to be aware of the danger of fainting fits, "My fate will teach you this . . . One fatal swoon has cost me my Life. . . . Beware of swoons, Dear Laura . . . A frenzy fit is not one quarter so pernicious; it is an exercise to the Body& if not too violent, is I dare say conducive to Health in its consequence—Run mad as often as you chuse (sic); but do not faint—"(1997, p. 20). Another good example can be found in Charlotte Brontë's manuscript of the *Tales of the Islanders*. In chapter 4 "Lord C. Wellesley and the Marquis of Douro's Adventure," Brontë shifts the use of pronouns from "we" and "our" to "they" and "them" respectively in the narration of this episode possibly because she realized later that she and Emily Brontë, as characters in the story, do not participate in this adventure and, as Alexander claims, this in itself indicates "her initial confusion over her roles as author and participator in the storytelling process" (Alexander, 2001, p. 33).

Even though most of the early writings of talented young writers are fragmentary, they are a good record for us to trace their development of ideas that preoccupied their minds and styles of writing. As Alexander notes, "[A]n understanding of the literary juvenilia of an established author requires some comparison with the later work, especially if we are interested in the way young writers achieve their own coherent personal style." (p. 73)

Thus, it is worthwhile to take a closer look at Lewis Carroll's family magazines since they will reveal to us the process of his juvenile writings and the accumulated wisdom gained in his apprenticeship as a writer, an illustrator

and an editor which proved to be vital for his literary career as his nephew biographer, Stuart Dodgson Collingwood (2005) in *The Lewis Carroll Picture Book* maintains:

> People are accustomed to think of 'Alice in Wonderland' as Lewis Carroll's earliest attempt at writing for children, but this is a great mistake. Indeed, the polished workmanship of that famous tale could hardly have come from a novice at story-telling, and one would have been forced to believe in earlier literary efforts in the same field even if there was no other evidence of their having existed. But the truth is that the author of 'Alice' began to write for child readers when he was himself a child, and continued to do so during the whole of his school and early college days. (p. 2)

Lewis Carroll and His Early Writings

Almost twenty years before *Alice's Adventures in Wonderland* appeared in 1865, Charles Lutwidge Dogdson, alias Lewis Carroll, started writing and editing a series of family-produced magazines when he was thirteen years old. The Dodgsons' periodicals underscore the culture of family magazines that spread in the nineteenth century. Carroll, in his preface to the last of the family magazine series, called *Mischmasch,* stated that he was going to recount the origin, purpose and progress of his family periodicals, which covered a period of seven years from 1845 to 1862. His endeavour used the family motto "*Respiciendo prudens*"[1] as Collingwood describes in *The Lewis Carroll Picture Book* (p. 15) . The eight family publications were as follows: *Useful and Instructive Poetry, the Rectory Magazine*, *The Comet*, *The Rosebud*, *The Star*, *The Will-O'-The-Wisp*, *The Rectory Umbrella*, and *Mischmasch*.[2] Susina, in *The Place of Lewis Carroll in Children's Literature,* states that Carroll did not take credit for the creation of *The Rosebud, The Star* and *The Will-O'-The-Wisp*, which he referred to as yet another imitation of *The Comet*, noting the "manuscript and illustrations decidedly below par" (2010, p. 17) . Today, only four of the eight survive: *Useful and Instructive Poetry*, *The Rectory Magazine*, *The Rectory Umbrella* and *Mischmasch*.

Even though family magazines in the nineteenth century were intended to be read within a circle of acquaintances, Carroll took the magazines contributed to by his family members seriously. He aimed at a dual audience of children and adults. His principle was that the manuscripts and illustrations to be published were to be pristine as testified by "Reasonings on Rubbish," his editorial to the first issue of *The Rectory Magazine*. Susina (2010) states that Carroll expressed his appreciation for all the works contributed by his family members and then reminded them of the target readers: "these are, with small exception, decidedly of a juvenile cast, and we would observe that this Magazine is far from being exclusively

intended for Juvenile Readers. We have therefore been compelled, with considerable pain, to reject many of them" (p. 17)

Carroll played not only the role of an author but also an illustrator and editor who was very neat with the designs of his family magazines. For example, the cover of each number of *the Rosebud* was tastefully ornamented with a painted rosebud and that of *the Will-O'-The-Wisp* was cut in a triangular shape (Collingwood, 2005, p. 16-17). There is no doubt that his creativity and high standard in producing his early works would be a template for meticulousness in his later famous works, *Wonderland* and *Looking Glass*. At first, Carroll wanted to be both the author and the illustrator of the book himself but his fellow at Trinity College, Robinson Duckworth, who Carroll portrayed as the "Duck" in *Wonderland* suggested that he had better leave it to a professional illustrator like John Tenniel, whose drawings appeared regularly in *Punch*. Though he followed his friend's advice, he still controlled the artwork and design of the book himself as Susina asserts that Carroll used the artist as if he were 'a piece of machinery' to reproduce his own illustrations" (2010, p. 18).

Like other upper middle-class children in the nineteenth century, Carroll, who was a son of the curate at the parsonage of Daresbury in Cheshire, had the necessary access to become acquainted with classical works by famous writers who influenced his writing and had the chance to initiate a series of domestic magazines. Morton N. Cohen (1995), in *Lewis Carroll: A Biography* gives a long list of notable writers whose ideas and styles of writing were imitated by Carroll:

> In *The Rectory Magazine*, Charles plays with many bows; the result is a blend of instruments that produces a much more mature and engaging piece of music. The strains and devices of the earlier efforts reappear here: puns, plays on words, word coinage, and social parody. New are portmanteau words and fresh prose narrative. Once more Charles's extensive reading is on display: he quotes or alludes to or shows the influence of Coleridge, Cowper, Crabbe, Dickens, Goldsmith, Gray, Ossian, Scott, Shakespeare, Tennyson, Thomson, and Wordsworth. (p. 23)

Thus, the experience he had accumulated from extensive reading was part of the process of his literary experiment. He was good at mimicking old ballads and loved to parody both famous written works and the visual arts. A good example is "Lays of Sorrow No. 2" in *The Rectory Umbrella*. It is an extended parody of Thomas Babbington Macaulay's "Horatius" from *Lays of Ancient Rome*.

In "Horatius at the Bridge" in Macaulay's version, Publius Horatius Cocles is a courageous officer in the army of ancient Rome who stands on the bridge over the River Tiber to face the invading Etruscan army alone. When the

Etruscans try to cross the narrow bridge, Horatius stands firmly to hold them off, ordering that the bridge be destroyed. As the bridge begins to fall, Horatius turns and dives into the Tiber. The Etruscan army does not want to swim the Tiber and fight Rome, so it retreats and Horatius swims back to Rome safely. The populace streams into the streets to welcome its hero. In his "Lays of Sorrow No. 2," Carroll alludes to Horatius being welcomed by the citizens by describing in the poem a picture of the swarm of inhabitants of the Rectory of Croft, the Dodgsons' new house, witnessing his younger brother's "gallant feat of horsemanship."

> Some are waiting in the garden,
> Some are waiting at the door,
> And some are following behind,
> And some have gone before.
>
> But wherefore all this mustering?
> Wherefore this vast array?
> A gallant feat of horsemanship
> Will be performed today.
> (Carroll, 1971, p. 60)

However, the funny part is the illustration that Carroll drew for the poem. It is the picture of a gathering crowd that has come to watch his younger brother's adventure with a stubborn donkey as Cohen records:

> It [Lays of Sorrow No. 2] depicts a crowd emerging from the rectory to witness "a gallant feat of horsemanship" that turns out to be no more than a "knight" (Charles's younger brother Skeffington) mounting and riding a "steed," which Charles's drawing reveals to be a donkey. The beast proves unmanageable; another brother, Wilfred, comes to the rescue: he blocks the steed's path while the "knight" dismounts and then clears a path for the beast to gallop away. (p. 12)

Not only did Carroll love to write parodies of well-known writers, he was also famous for his skill at illustrating. The frontispiece of *The Rectory Umbrella* shows an allegorical picture of a poet being attacked by demons which are throwing rocks at him but he remains safe underneath an umbrella which, as it is inscribed with various kinds of literary works, namely "jokes," "riddles," " fun," "poetry" and "tales," is metaphorically compared to the world of literature or, to be more specific, his family magazine, *The Rectory Umbrella*. The rocks are inscribed with the negative qualities of illiteracy: "woe," "crossness," "alloverishness," "ennui," "spite" and "gloom," while under the umbrella, the

bearded poet, in a reclining position on the ground, is smiling and welcoming all positive attitudes and responses derived from literature such as, “good humour,” “taste,” “livelinesss,” “knowledge,” “ mirth,” “content” and “cheerfulness” as shown in the picture below:

Fig. 1. Lewis Carroll, The frontispiece of *The Rectory Umbrella*, *Lewis Carroll: A Biography*, Morton N. Cohen (New York: Vintage, 1995; 26; print).

In this magazine, Carroll also drew many sketches for his compositions that were written in either verse or prose. The distinguished ones are those that mimic the images in the Vernon Gallery of British Art, which was a periodical that reproduced the pictures in 1849-1850 (Clark, 1979, p. 61).

A good example to illustrate Carroll’s humour derived from poking fun at the pictures in the Vernon Gallery is that of a young Hippopotamus sitting primly and properly under a tree not big enough to shade it. It mimics the painting of a pretty young girl entitled *The Age of Innocence* by Sir Joshua Reynolds.

Fig. 2. Sir Joshua Reynolds, *The Age of Innocence*, 1788; oil on canvas; Tate Conservation, Feb. 2007; Web; 11 Aug. 2017 <http://www.tate.org.uk/conservation/frames/authentic_ fig1.htm>

Carroll not only parodies it under the same title but also writes a description to accompany the sketch: " 'The Age of Innocence,' by Sir J. Reynolds, representing a young Hippopotamus seated under a shady tree, presents to the contemplative mind a charming union of youth and innocence." (Carroll, 1971, p. 8)

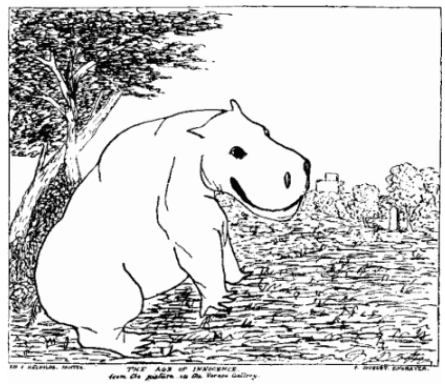


Fig. 3. Lewis Carroll, *The Age of Innocence, The Life and Letters of Lewis Carroll (Rev. C.L. Dodgson)*, ed. Stuart Dodgson Collingwood (New York: Century, 1899); *Project Gutenberg*, 2004; Web; 11 Aug. 2017 <http://www.gutenberg.org/files/11483/11483-h/Images/049.png>.

Apart from mimicking famous paintings, Carroll's juvenilia also show his interest in British antiquities and love for loosely imitating archaic poetic style. External features of invented archaic dictions are used to make his poems look "medieval" as exemplified by Y^{e}-Fatalle Cheyse," in *The Rectory Umbrella*:

Ytte wes a mirke an dreiry cave,
Weet scroggis[1] owr ytte creepe
Gurgles withyn y[e] flowan wave
Throw channel braid an deip

Never withyn that dreir recesse
Wes sene y[e] lyghte of daye,
Quhat bode azont[2] yt's mirkinesse[3]
Nane kend an nane mote saye
. . .
[1] Bushes. [2] Beyond. [3] Darkness.
(Carroll, 1971, p. 5)

Carroll's use of footnotes to explain the invented old-fashioned words in the poem is in order to satirize nineteenth-century Englishmen's earnest interest in etymology as Sutherland (1970) claims:

> The imitation of "learned" etymology attests Dodgson's interest in the subject and reveals that he had at least a superficial acquaintance with etymologists' methods. He was not attempting serious etymologies. The stanza of poetry and the gloss were written for the entertainment of his brothers and sisters; the exercise was intended to be humorous, and he may have conceived it as a satire on the etymological fervor then current in England. (p. 51)

Through the observation of the examples of Carroll's early works, it cannot be denied that the notion that juvenile writing is immature and thus should not be included in the corpus of respectable materials for literary studies is erroneous. In contrast, in the scattered pieces of early penmanship are rooted the ripened fruits of thoughts and the full-flavoured literary style of the mature works.

Traces of Carroll's Juvenilia in the Two Alice Books

Even though *Alice's Adventures in Wonderland*, formerly entitled *Alice's Adventures Under Ground*, at first aimed to entertain the three Liddlell children, especially Alice, Carroll, in one of his letters to the father of one of his child friends, wrote, "The pleasantest thought I have, connected with *Alice*, is that she has given real and innocent pleasure to children" (Cohen, 1995, p. 144). His devotion to the child could be viewed as an obsession, and some even considered it a perversion. In fact, he treated children, both in his real life and in his fantasy world, as equals. He understood the difficulties children have to encounter in the world of adults and he knew how to groom and cultivate them,

equipping them to survive the sophisticated adult society. Cohen describes the pastime Carroll shared with his siblings: "Almost all his juvenilia were designed for his brothers and sisters. Even in the company of children as he grew, he became accustomed not only to their presence but also to their childish ways. He noticed how their minds and hearts were moved naturally, spontaneously" (1995, p. 106).

The fun games, a garden railway and a garden with various kinds of animals are used in the Alice books. In *Alice's Adventures in Wonderland* and *Through the Looking-glass*, the White Rabbit, the animals in the Caucus-Race, the Caterpillar, the garden of flowers and much more owe their origin to the barnyard, the fields and the gardens of Daresbury (Cohen, 1995, p. 5) . Moreover, through the employment of parody, interpolation, riddles, word play and illustrations, some conceptions present in his juvenilia, namely, his filial obedience and rebellious spirit, his obsession with eating, his confusion with time and his satire on etymological studies are adeptly exploited in *Wonderland* and *Looking-Glass*.

Interestingly, in Carroll's juvenilia, the conflict between father and son is dominantly presented as it is scattered all over his early works. The father figure is comically presented while the son is portrayed as audacious enough to defy his old man's authority. For instance, in a series of pictures entitled "Studies from English Poets" in *Mischmasch*, the third picture which is captioned "He gave it to his father," illustrates a burly youth with a huge club in his hand about to beat his own father.

Charles's drawing in Mischmasch, *one of the Dodgson family magazines*

Fig. 4. Lewis Carroll, *"He Gave It to His Father," Lewis Carroll: A Biography*, Morton N. Cohen (New York: Vintage, 1995; 334; print).

The picture exaggerates the clash between father and son, which is, in fact, quite normal in nearly every family. They sometimes might find each other irritating; nevertheless, their love and warmth are not diluted. According to

Cohen (1995), Carroll looked up to his father but, at the same time, he couldn't help defying his father's authority in a fit of pique:

> Charles was a dutiful son who made every effort to please his family and particularly to stay in Papa's good graces. . . . Collingwood tells us that the father was the son's "ideal of what a Christian gentleman should be" and that when his father died, … he described his father's death as "the deepest sorrow I have known in life." . . . A close reading of Charles's diaries and letters, an examination of some of his independent decisions, and a look at his literary works lead us to confront two forces in Charles's life that were working at cross-purposes: filial devotion and filial rebellion. All was not sweetness and light between father and son. To begin with, those indirect appeals, apprehensive requests and entreaties suggest an undercurrent of fear of displeasing Papa. And there is more, for father and son disagreed on issues so basic as to drive a wedge between them, and their divergent views might even have led to an irreconcilable rift (p. 328-329).

Another example which best illustrates Carroll's frustration in his relationship with his father can be found in his interpolation of Shakespeare's *Henry IV Part II*, which is entitled, "A quotation from Shakespeare with slight improvements." in *Useful and Instructive Poetry*. In Shakespeare's *Henry IV Part II*, King Henry IV is now seriously ill because of his anxiety over civil insurrection and the behavior of his seemingly irresponsible heir, Prince Hal, who spends most of his time with a group of lowlife friends, especially with Falstaff, an old, fat, witty scoundrel who commits highway robbery. However, the King does not know that Prince Hal has intentionally adopted a wayward lifestyle to make people surprised and impressed later by his character transformation. In his soliloquy in Act I scene ii, he reveals his true intentions that after he dismisses those lowlife friends who are compared to "contagious clouds," he will disclose his dignified beauty as a bright sun:

> Prince: I know you all, and will awhile uphold
> The unyoked humor of your idleness.
> Yet herein will I imitate the sun,
> Who doth permit the base contagious clouds
> To smother up his beauty from the world,
> That, when please again to be himself,
> Being wanted, he may be more wondered at
> By breaking through the foul and ugly mists
> Of vapors that did seem to strangle him. (*Henry IV*, I, ii, ll.168-176)

Carroll adds humorous dialogue of his own between King Henry IV and Prince Hal in the deathbed scene. In the original version, Prince Hal, thinking that his father, Henry IV, has died, takes the crown and puts it on his head and then is accused by the waking-up father of "hiding daggers" in his "thought"—wishing him dead so he can succeed to the throne.

> Prince. Why doth the crown lie there upon his pillow
> Being so troublesome a bedfellow?
> Oh polished perturbation! golden care!
> That keepst the ports of slumber open wide
> To many a watchful night—sleep with it now!
> Yet not so sound, and half so deeply sweet,
> As he whose brow his homely biggin bound
> Snores out the watch of night. (*Henry IV*, IV, v, ll.152-159)

Carroll inserts the funny interpolation after Prince Hal's soliloquizing on the subject of "majesty." In Shakespeare's version, Prince Hal describes the burden his father has had to bear as a king. Henry IV suffers from insomnia. Now even when he is dying, as Prince Hal thinks, he cannot rest as deeply as ordinary people who wear a biggin or a nightcap. In Carroll's version, the seriousness of the subject of "majesty" is shifted to a farcical curiosity over the meaning of the word "biggin." Instead of being furious after waking up and finding that his son has taken his crown, the King in Carroll's version asks his son to explain the meaning of "biggin":

> K. Harry I know not
> The meaning of the word you just have used.
> P. What word, my liege?
> K. The word I mean is "biggin."
> P. It means a kind of woolen nightcap, sir,
> With which the peasantry are wont to bind
> Their wearied heads, ere that they take their rest. (Carroll, 1954, p. 25)

It is not farfetched to assume that Carroll intentionally chooses this scene to reflect his tumultuous relationship with his father. The conflict between the powerful King and the seeming unruly prince is similar to that between Archdeacon Dodgson and Carroll himself. Carroll may have thought that he was like Prince Hal during his youth not being able to live up to his father's expectations. Still, he is different from Prince Hal because Prince Hal feigns to behave wildly during his teenage years but Carroll conforms to his father's rules being rebellious only inside. Prince Hal can reconcile with his father before his father's death and turns his back on Falstaff but Carroll was flummoxed by the

conflict between filial devotion and rebellious spirit when death deprived him of his father in real life as Woolf (2011), in *The Mystery of Lewis Carroll* depicts:

> When his father died at the age of 68, Carroll, according to Collingwood, fell into a kind of depression from which he thought he might never recover. Some commentators have conjectured that Carroll was thrown into despair because his father's death removed his chance to rebel against all that the older man stood for. It has also been suggested that the death condemned Carroll to endless guilt because he had not become the person his father had wanted him to be (p. 33).

In addition, *Useful and Instructive Poetry*, the earliest of his family magazine written single-handed to entertain his brother, Wilfred Longley Dodgson, and his sister, Louisa Fletcher Dodgson, also contains poems which Carroll composes with an undertone of satire on the verses of moral behaviour improvement, particularly advocated by the evangelical Christians of the time, including his own father, Archdeacon Dodgson. A good example can be seen in the first poem, "My Fairy":

> I have a fairy by my side
> Which says I must not sleep,
> When once in pain I loudly cried
> It said "You must not weep."
>
> If, full of mirth, I smile and grin,
> It says "You must not laugh;"
> When once I wished to drink some gin,
> It said "You must not quaff."
>
> 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."
>
> Moral: "you mustn't" (Carroll, 1976, p. 779)

This poem was written when Carroll was only thirteen years old. It not only parodies the Dodgsons' domestic life at Croft in a bantering tone but also

shows his desire for an independent spirit. It can be seen that Carroll's bitterness, complaints and challenges are craftily expressed in a poem under the guise of a brand of humour. He can use satire as a means of indirect challenge without the risk of retribution. According to Woolf (2011), Carroll admitted that he was self-willed and came up against an authoritarian father in a light-hearted, joking-toned letter to his friend Dora Abdy: "Among the host of virtues which, as you are no doubt aware, from the background of my character . . . a readiness to adopt suggestions (when they happen to coincide with my own inclinations) is one of the most marked—so prominent, in fact, that my biographer will fail to do justice to it, unless he devotes a whole chapter to the subject" (p. 31).

Interestingly, the moral tag of "My Fairy" turns out to be one of the major themes in *Wonderland* as Susina (2010) contends:

> The guardian figure of "My Fairy" resembles the Duchess in *Wonderland*, a character who is terribly fond of finding morals in any statement. The joke of "My Fairy" is not so much the prohibitions against weeping, drinking, biting and that the fairy makes, but the excessive number of prohibitions. Morton Cohen has argued that the theme of "mustn't," which appears so early and prominently in Carroll's writing, was to become one of the major concerns in his mature life. Other poems in *Useful and Instructive Poetry*, such as "Punctuality" and "Charity," reveal Carroll's early concern for proper behavior, although a poem such as "Rules and Regulations, like "My Fairy," mocks the sheer number of restrictions placed on children. (p. 21)

In *Wonderland*, Carroll's love of parody and his satire on cautionary moralizing verses which appear in *Useful and Instructive Poetry* can be found in the episode where Alice is trying to memorize Issac Watts' poem, "Against Idleness and Mischief":

> How doth the little busy bee
> Improve each shining hour,
> And gather honey all the day
> From every opening flower!
>
> How skillfully she builds her cell!
> How neat she spreads the wax!
> And Labours hard to store it well
> With the sweet food she makes. (Carroll, 2000, p. 23)

However, it turns out wrong as Alice says, "I'm sure those are not the right words" after reciting it:

"How doth the little crocodile
Improve his shining tail,
And pour the waters of the Nile
On every golden scale!

"How cheerfully he seems to grin,
How neatly spreads his claws,
And welcomes little fishes in,
With gentle smiling jaws!" (Carroll, 2000, p. 23)

Here, Carroll intentionally makes fun of the lesson of diligence in Watts' original poem as he substitutes the lazy, slow-moving crocodile which has done nothing but waited for a victim to enter his jaws for the rapid-flying ever-busy bee.

The conflict between father and son is also evident in the verse that the Caterpillar makes Alice recite:

"You are old," said the youth, "one would hardly suppose
That your eye was as steady as ever;
Yet you balanced an eel on the end of your nose—
What made you so awfully clever?"

"I have answered three questions, and that is enough,"
Said his father. "Don't give yourself airs!
Do you think I can listen all day to such stuff?
Be off, or I'll kick you down-stairs!" (Carroll, 2000, p. 51-52)

Obviously, Carroll's nonsense verse, "You Are Old, Father William" parodies Robert Southey's didactic poem, "The Old Man's Comforts and How He Gained Them." Father William in Southey's version is a benign and pious man and the young man is politely asking him to elaborate his philosophy of life.

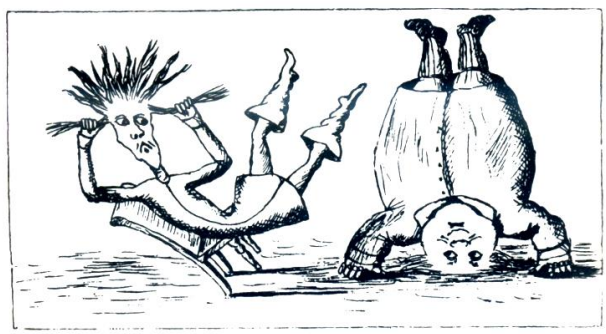
You are old, Father William, the young man cried,
And life must be hastening away;
You are cheerful, and love to converse upon death;
Now tell me the reason, I pray.

I am cheerful, young man, Father William replied;
Let the cause of thy attention engage;
In the days of my youth I remember'd my God!
And He hath not forgotten my age. (Southey, 1851, p. 135)

In contrast, Carroll's burlesque shows the aggressively antagonistic confrontation between the old father and his impertinent son. Cohen (1995) also notes the conflict between Carroll and his father:

> Although father-son conflicts are ever common, what Charles had to face again and again was that he simply was not as good, as able, as brilliant as his father. First fear, then resentment, and ultimately guilt attacked him. From childhood he bristled at the prohibitions and somewhere along the way realized that he must defend his beliefs and live a life congenial to his own makeup—not the life his father expected him to lead (p. 341).

Not only did Carroll present the clash between father and son in the poem but he also illustrated it with the picture of "You Are Old, Father William" as shown below. It is worth noting that the father who is standing on his head is wearing the clerical collar of the rector.



Charles's own illustration of "You are old, Father William"

Fig. 5. Lewis Carroll, *You Are Old, Father William*, *Lewis Carroll: A Biography*, Morton N. Cohen (New York: Vintage, 1995; 336; print).

Carroll's juvenilia have proven that the internal debate between filial duty which comes hand in hand with Christian virtues, as nurtured by his strict father and the dream of freedom can embolden Carroll to develop his satirical view of authority as hypocrisy and the only drainage of this frustration is through parody. However, his furore over it became obvious later in his mature life. Leach (2015) states that at some time before January 1855 Carroll showed his intention to live his own life. He always visited the Princess or the Lyceum Theatres in his free time when he was in London to see his favourite shows despite knowing that the theatre was viewed as the Devil's chapel, where sins and perversion were perpetuated. He dared to defy an important High Church evangelical dictum (p. 179) . Therefore, it is not surprising that in the Alice

books, the conflict between Carroll and his father is extended to become the oppression of children by adults as Cohen maintains:

> [S]tories [are] not about an uncompliant lad but about an uncompliant lass. . . . Charles's targets have increased in size and number. The fictional Alice becomes his vehicle for depicting clashes between figures of arbitrary authority and long suffering youngsters. Charles is now older, a more refined artist, better at disguising the obvious, more skilled at concealing the original models of his fictional characters and deft at transferring his own thoughts and feelings to characters seemingly different from himself. . . . Wonderland is, in fact, overpopulated with downright tyrants, heartless figures of authority. Besides the Queen of Hearts, we have the Caterpillar, the Hatter, the Duchess, the Red Queen, and even Humpty Dumpty—all vying for first prize (1995, p. 335).

Alice's tolerance to being berated by the Duchess, being chided by the Gryphon and worst of all, ordered to be decapitated by the downright tyrannical Queen of Hearts, "Off with his head," are the examples of a young child who is trying to fit into her new environment—a child trying to comply with the absurd social rules of the adult world. Hamida Bosmajian's essay, "A Search for Law and Justice in a Racist Society," in *Children's Literature: Classic Texts and Contemporary Trends,* (2009) cites Alice as an example to support her idea that young protagonists in children's literature find themselves in a surreal world when confronted the legal systems of adults.

> Most often the law, especially in fairy tales, is expressed through irrational or tyrannical rules imposed upon the hero by persons in authority. The hero's trial, then, consists often of impossible hardships and tasks to fulfill these rules. The mysteries of adult law and legal systems may also befuddle the child hero who, like Alice in Wonderland, finds herself or himself in an absurd world. We may well conclude that children's literature tends to depict law in a preconscious, even dream like sense. (p. 232)

Carroll uses nonsensical rules in *Wonderland* to downgrade didacticism and simultaneously encourage the child to stand up against the injustice as seen when Alice objects to the Queen of Hearts' asking for the sentence first and the verdict afterwards. As she says, "Who cares for you? … You're nothing but a pack of cards" (p. 124). Cohen (1995) even asserts that Carroll treated children as his equals both in his books and in real life and that his support for the child

to confront the harsh reality of the undependable adult world was really appreciated by his little friend:

> The theme of survival echoes all through Charles's work, just as it is a major concern in his life. If the *Alice* books are symbols of his own struggle to survive, they are formulae for every child's survival. . . . Ethel Rowell, a child friend, recorded her debt to him for teaching her logic and for compelling her to "that arduous business of thinking." And she added: "He gave me a sense of my own personal dignity. He was so punctilious, so courteous, so considerate, so scrupulous not to embarrass or offend, that he made me feel I counted." (p. 144)

Carroll associates the way Alice attempts to adapt herself to suit the new environment with her growing or shrinking body due to the process of consumption. Food and eating is one of the subjects that excessively preoccupies him. In *Wonderland*, Alice's physical transformation is caused by her eating and drinking. Alice would like to get out to the garden but she is too big to pass through the door, so she decides to drink a bottle of liquid on the table. Like other children in the Victorian era who were taught to be careful about their food intake, Alice makes sure that the "DRINK ME" bottle contains no poison before drinking it. The result is that her body becomes smaller. However, she forgets to take the key to the door on the table which is now beyond her reach. Then, she decides to eat the "EAT ME" cake, which makes her become larger. Desperate as she feels, she starts crying and when she comes across the fan and a pair of gloves of the rabbit, she snatches them up. She appears to become smaller again but she has to suffer swimming in a pool of her own tears. She also sees other animals almost drowning in her tears but finally they all manage to swim to the bank safe and sound. Later in the story, the theme of metamorphosis, changing shape at will, is repeated when Alice meets the Caterpillar. Again, the way to change it is from eating the magic mushroom. After that, she has to face the pungent smell of pepper in the cooking scene in The Duchess's house then she comes across the mad Hatter, the March Hare and the sleeping Dormouse sharing tea at the mad tea-party. Finally, she has to witness the injustice of the beheading of the knave who is accused of stealing the Queen's tarts.

Apart from metaphorically using eating and drinking to illustrate how hard the child has to adapt himself or herself to the undependable adult world in *Wonderland* , Carroll also creates a funny scene in relation to food and his love for maths and riddles in *Looking Glass*. When Alice learns that there is a dinner-party for her, she tells the Red and White Queens that she should invite some guests but the Red Queen interrupts that Alice has not had many lessons in manners. Alice argues that what is included in lessons is doing sums, not manners. Here, Carroll's humour is derived from the Red Queen's riddles which

blend maths calculation with food. After the Red Queen is displeased with Alice's answers on addition and subtraction, she goes on testing Alice's ability to do division, "Divide a loaf by a knife—what's the answer to that?" and without giving time for Alice to think, the Red Queen promptly gives the answer herself, "Bread-and-butter. " She then gives her a second chance to do subtraction again, asking, "Take a bone from a dog: what remains?" Alice tries her best in solving the problem, answering that the bone will not remain if she takes it and the dog will not remain either and possibly she may not remain as well because the dog will come to bite her. Still, the Red Queen says that she has given the wrong answer as usual because what is left is the dog's temper even though the dog goes away (p. 252-254).

Additionally, eating which abounds throughout the stories can be seen as a mirror reflecting a national shortage of food in England during the 1830s and 1840s. A lot of families found themselves scrounging for food as Alice did. The idea of dire hunger in the real world is presented in *Looking-Glass* too when Alice asks the Gnat what the Bread-and-Butterfly lives on:

> And what does it live on?
> "Weak tea with cream in it."
> A new difficulty came into Alice's head. "Supposing it couldn't find any?" she suggested.
> "Then it would die, of course."
> "but that must happen very often," Alice remarked thoughtfully.
> "It always happens." (Carroll, 2000, p. 175)

Judging from this dialogue, it is not farfetched to claim that the Gnat's abrupt confirmation echoes the fact that the existence of starvation which resulted in malnutrition and death in the Victorian era was ineluctable.

Actually, the presentation of starvation in the Victorian era and children's scrounging for food can be traced in Carroll's early caricature of Sir Edwin Henry Landseer's "High Life" and "Low Life" paintings in the Vernon Gallery. In the original paintings, Landseer intended to juxtapose two kinds of dogs raised by owners of different classes as signified by the different types of dogs and settings. "High life" is the picture of a well-groomed deerhound sitting in a well-decorated house full of valuable props suggesting high-born status of the owner such as a helmet, swords, a standing cup, an exquisite chair and an elaborate candlestick. On the other hand, "Low Life" is the painting of a tough terrier with cropped ears and a thick collar raised by a butcher to guard his shop as can be assumed by the butcher's block with knife. Thus, it is obvious that the refined patrician is symbolized by the deerhound whereas the plebeian workman, the tough terrier. (Vernon, 1847, www.tate.org./ uk/art/work)

Fig. 6. *High Life* 1829, exhibited 1831 Sir Edwin Henry Landseer 1802-1873 Presented by Robert Vernon 1847; Web; 11 Aug. 2017 <http://www.tate.org.uk/art/work/A00703>.

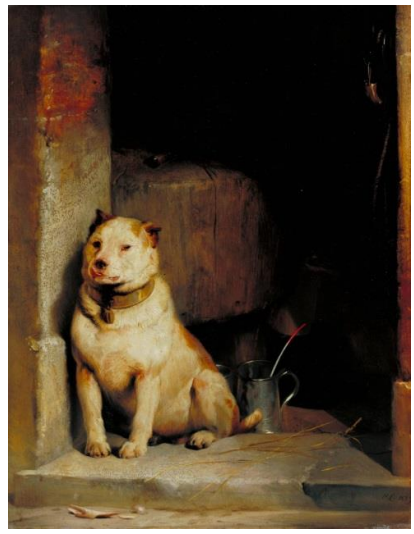


Fig. 7. Low Life 1829, exhibited 1831 Sir Edwin Henry Landseer 1802-1873 Presented by Robert Vernon 1847; Web; 11 Aug. 2017 < http:// www.tate.org.uk/art/work/A00702>.

In Carroll's *Mischmasch*, "High Life and Low Life," crudely drawn but vivid, portrays the figures of four boys who are trying to escape the gardener with a whip in his hand after they fail to steal his fruit and are caught red-handed. Carroll uses the positions of those boys in the picture to mimic different classes in the nineteenth-century British society in the same way as Sir Edwin Henry Landseer did with the types of the dogs in different settings in the original versions. One boy is hanging on the branch of the tree while the other two are trying to climb over the wall and one of them is already tumbling off the wall. Thus, they represent "High Life." On the ground under the tree is lying the most unfortunate boy who is pressed by a heavy basket full of fruit. This boy represents "Low Life." However, no matter where these boys are placed in the picture, they are poor boys with a low quality of life who have to look for food to sustain their lives. They, in fact, can be grouped together as "Low Life." Thus, it is possible that Carroll aims to illustrate that there is no difference between the dogs of the upper class and the lower class because they both are still the dogs no matter what strains they belong to.

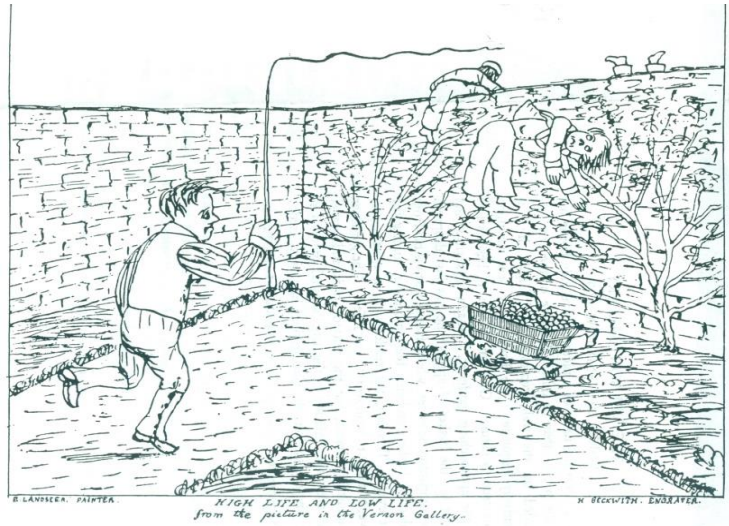


Fig. 8. Lewis Carroll, *"High Life and Low Life," The Lewis Carroll Picture Book*, Collingwood, Stuart Dodgson, ed. (London: Elibron Classics, 2005; 223; print).

Apart from his care for the lack of sustenance in his society, Carroll himself was obsessed with eating possibly due to neurosis. According to Cohen (1995), Carroll's uncommon and rather negative preoccupation with eating is obvious in his letter to his friend:

> Charles was ever conscious of his child friends' needs, but he himself survived on simple food and small portions. He abjured midday meals: "Even when I *have* time," he wrote to Mrs. Mayhew (December 19, 1878), "I always decline luncheons. I have no appetite for a meal at that time, and you will perhaps sympathise with my dislike for sitting to watch others eat and drink." (p. 291)

Carroll's niece Violet Eleanor Dodgson also mentions her Uncle Charles' abstemious behaviour, refusing to eat while family members sat down for lunch, "I remember him . . . pacing the dining-room while the rest of the party lunched, sipping his sherry and helping himself to a dry biscuit from the biscuit barrel" (Leach, 2015, p. 47).

His obsessively negative association with eating is reflected in his juvenilia. Food is commonly accentuated, most of the time with a negative connotation. In the sketch captioned "The Scanty Meal," we can see that it is the dinner table of a scrawny family. Carroll's commentary on the picture reveals his flair for mathematics, making fun of "the evils of homeopathy"—with his

own footnote explaining that it is "the science of taking medicine in infinitely small doses." Amusingly, all the characters in the picture, the diners and the valet have to wear spectacles because their food is too minute to see. Also, Carroll describes how "the old gentleman has helped her to *nothing* instead of a nonillionth." The mathematical jokes in this picture concern fractions. For instance, the word "nonillionth"—a coinage he footnotes as 1 divided by 1000000000000000000000000, is a ridiculously infinitesimal amount of food. Also, the footman seems to be pleased to give them the bad news from the cook that there is only a billionth of an ounce of bread left and the cook must keep it for next week while the lady sitting opposite to the children claims that she really needs "stronger glasses" since "this is the second nonillionth" and she cannot see her grains of food. That explains why all people in this family are diminutive.

Fig. 9. Lewis Carroll, *The Scanty Meal*, *The Life and Letters of Lewis Carroll (Rev. C.L. Dodgson)*, ed. Stuart Dodgson Collingwood (New York: Century, 1899); *Project Gutenberg*, 2004; Web; 11 Aug. 2017 <http://www.gutenberg.org/files/11483/11483-h/Images/050.png>

Another piece of his early writing which concerns eating habits is as follows:

REPRESENTATIVE MEN
LECTURE 3d.
"JACK SPRAT, OR THE EPICURE"

> We have the highest authority for stating the fact that Jack, or John Sprat could eat no fat. The conviction bursts upon us with such a blaze of evidence, that room for doubt there is none. Now, even if we grant that he had a "little" appetite, and so was not sufficiently hungry to desire to eat fat—even granting this, I say, and the admission, instead of lessening, would but strengthen my argument for the littleness of the man—still how can anyone pretend to set aside or step over the fact that he permitted his wife to refuse lean? Yes! it is so stated : "his wife would eat no lean" : not a word is said of his putting a stop to her whims : no, he submitted with true littleness of mind. All epicures are little, and he is but a common specimen of the class. (Carroll, 1971, p. 6)

In this spoof of academic writing on the epicure whose motto is "eat, drink, and be merry," Carroll parodies the nursery rhyme, "Platter Champions," in which the couple not only complement each other on their choice of food but are also satisfied with their tastes.

> Jack Sprat could eat no fat,
> His wife could eat no lean,
> And so between them both, you see,
> They licked the platter clean. (Opie & Opie, 1976, p. 133)

Carroll plays with the word "little" in this anecdote. It can mean both little in the body size and of little strength in character. He claims that he is a good example of an epicure who knows how to seek happiness since time is fleeting and life is short as is shown from his own choice of food in that he has no desire for fat and from the fact that he allows his wife to eat whatever pleases her. Thus, there is nothing wrong if he is "little" in size. Also, his claim that an epicure should be allowed to enjoy a delectable diet of his or her own choice

should not be overlooked is an excuse because he cannot control his wife due to his weakness of character.

Both "the Scanty Meal" and "Jack Sprat, Or The Epicure" not only illustrate Carroll's genius in producing comical parodies of both academic writings and old nursery rhymes with a fresh quip but they also indirectly reveal his personal concern over his eating habits. Possibly, he would like to convince his acquaintances that he, as an epicure, knows how to "eat, drink, and be merry" with little diet of his own choice.

Another preoccupied idea in Carroll's orderly mind is his fixation with time. In two essays entitled "Difficulties," Carroll's early concern with time is obviously presented. In "Difficulties No. 1," he discusses time zones, a subject that interested him all his life, positing an interesting question as to the date line and where the day begins:

> Half of the world, or nearly so, is always in the light of the sun: as the world turns round, this hemisphere of light shifts round too, and passes over each part of it in succession.
>
> Supposing on Tuesday, it is morning at London; in another hour it would be Tuesday morning at the west of England; if the whole world were land we might go on tracing Tuesday morning, Tuesday morning all the way round, till in 24 hours after Tuesday morning it is Wednesday morning. Where then, in its passage round the earth, does the day change its name? Where does it lose its identity? (Carroll, 2005, p. 4)

Cohen (1995) also recounts Carroll's obsession with incomprehensible time zones:

> [H]e dwells on time zones, a subject that interested him all his life and on which he later both lectured and wrote, posing the problem "Where Does the Day Begin?" Greenwich mean time, time zones, and the date line were not seriously discussed until the 1870s, and the confusion over the time of day and the day of the week in various localities around the world troubled Charles' orderly mind. When, in February 1857, he saw the subject written about in the *Illustrated London News*, he wrote a letter to the paper summarizing the complexity of the problem of fixing time relatively, and ending with plea for "a rational solution. . . . Three years later, still vexed by the issue, he lectured on it at the Ashmolean Society, and he evidently "cast a gloom" over parties on his social rounds by going on about this complex question (p. 25-27).

In "Difficulties No. 2," Carroll asks a question which seems like a riddle but the answer is not nonsense at all. The question is about two clocks: "one doesn't *go at all* and the other loses a minute a day: which would you prefer?"

Then, he gives us the answer with logic and mathematical calculation that the broken one is preferable because it is right twice a day while the clock that loses a minute a day will give us the right time only once in two years: Now observe: the one which loses a minute a day has to lose twelve hours, or seven hundred and twenty minutes before it is right again, consequently, it is only right once in two years, whereas the other is evidently right as often as the time it points to comes round, which happens twice a day. (Carroll, 2005, p. 6)

The confusion over the time of day and the day of the week in various localities around the world which troubled Charles's orderly mind can be found in his two Alice books as well. In *Wonderland*, Alice exclaims, "What a funny watch!" (p. 71) when she finds that the March Hare's clock tells only the day and not the time but the day of the month. Then, the March Hare asks her whether her watch tells the year. Alice finds this ridiculous, so she retorts: "Of course not, . . . but that's because it stays the same year for such a long time together" (p. 72). Then, the Hatter says, "Which is just the case with *mine*" (p. 72). Alice does not realize that tea time for them is fixed at four o'clock; therefore, what matters for them is only the date not the time.

The bizarre and surreal discussion on the nature of time is continued when Time is personified as a person with whom you should keep on good terms. As the Hatter says, "if you only kept on good terms with him, he'd do almost anything you liked with the clock. For instance, suppose it were nine o'clock in the morning, just time to begin lessons: you'd only have to whisper a hint to Time, and round goes the clock in a twinkling! Half-past one, time for dinner!" (p. 72-73)

The absurdity of being able to befriend time and then stop the clock at any time you prefer explains why all these three characters are always at their party. This also reminds us of his riddle of the two clocks in "Difficulties No 2."

In *Looking-Glass*, Carroll creates a sense of playful wordplay in reference to time. When the White Queen offers to hire Alice as her attendant on "twopence a week, and jam every other day" (p. 196), Alice turns down her offer, saying that she does not need to be hired and any "to-day" jam and the Queen says that she cannot have it today because "the rule is, jam to-morrow and jam yesterday—but never jam to-day" (p. 196). Martin Gardner (2000), in *The Annotated Alice*, notes that Carroll is playing on the Latin word *iam*, which can be spelled with either "i" or "j" in classical Latin. The word *iam* is used only in the past and future tenses, not in the present tense, which requires another word, *nunc* (p. 196). That is why the jam must be given every other day, not today. Alice does not understand it so she complains that it confuses her. It can be seen that Gardner's explanation is based on Carroll's superb mastery of Latin. This is evident in the way he created his non de plume. He translated his first and middle names into Latin, reversed their order, and then translated it back into English. Cohen (1995) states the motive behind this pen name was his love

for and the loss of his mother: "Charles created another close tie to his mother five years after her death, when he invented the pseudonym by which the world would know him, in linking his own first name, Charles, to his mother's family name, Lutwidge, to arrive at *Lewis Carroll*." (p. 323)

In this conversation between the Queen and Alice, Carroll also inserts another time motif, letting the Queen say that Alice's confusion is caused by "the effect of living backwards." This makes Alice even more amazed when she learns that people's memory here works two ways, backwards and forwards. The Queen makes it clear by giving Alice the example of a man who is now in prison because of a crime he has not yet committed, "there's the King's Messenger. He's in prison now, being punished: and the trial doesn't even begin till next Wednesday: and of course the crime comes last of all" (p. 197). His fascination with time reversal is further explained by Gardner (2000) who states that Carroll's "backward living" can be found in his letter to his childhood friend, Edith Blakemore: "Carroll said he was so busy and tired that he would go back to bed the minute after he got up, 'and sometimes I go to bed again a minute *before* I get up.'" (p. 196) It is backwards because logically, it is not possible to go to bed when you are still lying in bed.

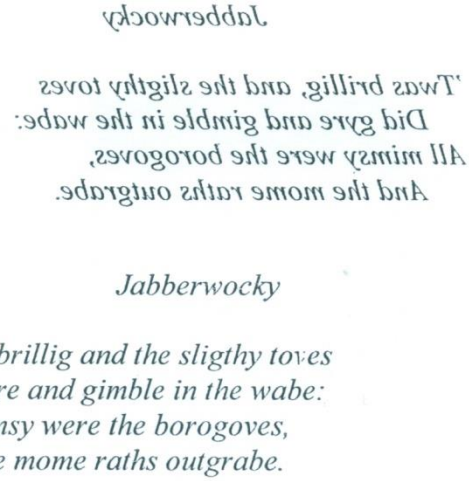
Apart from using reversed order in Latin to create his pseudonym and the enigma of time reversal, Carroll also uses a reverse spelling to entertain his audience as seen in an answer to the Mad-Hatter's unsolved riddle which he asked Alice: "Why is a raven like a writing-desk?" in *Wonderland* as Martin Gardner (2000) suggests:

> Denis Crutch (*Jabberwocky*, Winter 1976) reported an astonishing discovery. In the 1896 edition of *Alice*, Carroll wrote a new preface in which he gave what he considered the best answer to the riddle: "Because it can produce a few notes, though they are *very* flat; and it nevar [sic] put the wrong end in front!" Note the spelling of "never" as "nevar." Carroll clearly intended to spell "raven" backwards. (p. 72)

Susina (2010) further supports Carroll's enjoyment of palindromes by referring to his Diary dated 30 June 1892, "[H]e writes, 'Invented what I think is a new kind of riddle: A Russian had three sons. The first, named Rab, became a lawyer; the second Ymra became a soldier. The third became a sailor: what was his name?' the answer would be Yvan. This answer follows the pattern of reversing the letters of the son's name to reveal the location of his respective profession. The lawyer 'Rab' becomes 'bar'; the soldier 'Ymra' becomes 'army'; and the sailor 'Yvan' becomes 'navy'" (p. 53).

Undoubtedly, the fun game of spelling backwards appears in another form in his *Looking Glass* – the mirror image. Besides satirizing the etymological fervour of his time, Carroll shows his zest and wit in a quasi-

antiquarian experimentation in making fun of the explanation of nonsense archaic diction as he did with numerous footnotes in his earlier work, "Y^{e} Fatalle Chyse," when Humpty Dumpty boasts that he can explain "all the poems that ever were invented—and a good many that haven't been invented just yet" (214) . For example, "'*Brillig*'means four o'clock in the afternoon—the time when you begin *broiling* things for dinner" . . . '*slithy*' means 'lithe and slimy' and '*toves*' are something like badgers—they're something like lizard—and they're something like corkscrews" (p. 215).



Jabberwocky

'Twas brillig and the sligthy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

(Carroll, 2000, p. 148)

Actually, Carroll retrieved this opening and closing stanzas of "Jabberwocky" from a poem under the heading "Stanza of Anglo-Saxon," which he took delight in exploiting the archaic spelling and diction in *Mischmasch*, the last of a series of family periodicals but in *Looking Glass*, he adapted it to the world of the looking-glass in which right and left are reversed.

This fragmentary piece of poem can be a good example to testify that Carroll is really serious with his early works and they are likened to his buried treasure which he can make use of without hesitation if it suits his purposes.

What Carroll's Readers Find in His Juvenilia

It is noteworthy to remember that Carroll was not merely an author and artist but the editor of his family magazine. His early works are the record of the effort of a young boy who tried his hand at authorship and the aspiration to gain attention from adult readers and not merely a juvenile audience. His love for burlesque extends beyond the verbal, and his illustration accompanying the text is also ingenious as is testified by his parodies of the Vernon Gallery in *The Rectory Umbrella*. Also, his juvenilia are an outlet for him to express his personal life. Through the pictures and compositions are paraded the rift between himself and his, nonetheless, adored father, his painstaking elaboration of meals and eating habits, his obsession with time zones, and his satire on the fervour of etymological studies at his time. What Carroll wrote in his juvenilia proved to be a substantial resource for his later works, especially for the two Alice tales. In terms of the style of writing, much of the fun and the funny episodes in *Wonderland* and *Looking-Glass* stem from the flights of fancy, parody, satire, nonsense and riddles in his early writings. Moreover, the obsession with eating that is seen in the malnourishment of the skinny family in "The Scanty Meal" was broadened into a wider scope in *Looking-Glass* as a mirror reflecting the British social problems of malnutrition and the dawn of the etymological studies during the Victorian Era and the discordant relationship with his father is the germ for the theme of long-suffering youngsters defying figures of arbitrary authority. Lastly but not least, Carroll achieved his ambition to gain attention from members of the public of all ages. His *Wonderland* attracted not only young readers but also full-grown adults and even Queen Victoria herself is claimed to have expressed a desire to receive his next work and, funnily enough, in a show of loyalty, Carroll immediately presented her with his new mathematical book. Thus, it is not too farfetched to maintain that what we, the readers, find in Carroll's juvenilia is the apprenticeship of a precocious writer which helps shape his artistic maturity and secures his place in the annals of children's literature.

Notes

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1. A Latin phrase meaning “to look back prudently”

2. “hodge-podge,” a compilation, or scrapbook as the English equivalent for the German phrase

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Illustrations

Fig. 1. Lewis Carroll, The frontispiece of *The Rectory Umbrella*, *Lewis Carroll: A Biography*, Morton N. Cohen (New York: Vintage, 1995; 26; print).

Fig. 2. Sir Joshua Reynolds, *The Age of Innocence*, 1788; oil on canvas; Tate Conservation, Feb. 2007; Web; 11 Aug. 2017 <http://www.tate.org.uk/conservation/frames/authentic_ fig1.htm>

Fig. 3. Lewis Carroll, *The Age of Innocence*, *The Life and Letters of Lewis Carroll (Rev. C.L. Dodgson)*, ed. Stuart Dodgson Collingwood (New York: Century, 1899); *Project Gutenberg*, 2004; Web; 11 Aug. 2017 <http://www.gutenberg.org/files/11483/11483-h/Images/049.png>

Fig. 4. Lewis Carroll, *"He Gave It to His Father," Lewis Carroll: A Biography*, Morton N. Cohen (New York: Vintage, 1995; 334; print).

Fig. 5. Lewis Carroll, *You Are Old, Father William*, *Lewis Carroll: A Biography*, Morton N. Cohen (New York: Vintage, 1995; 336; print).

Fig. 6. *High Life* 1829, exhibited 1831 Sir Edwin Henry Landseer 1802-1873 Presented by Robert Vernon 1847; Web; 11 Aug. 2017 <http://www.tate.org.uk/art/work/A00703>

Fig. 7. *Low Life* 1829, exhibited 1831 Sir Edwin Henry Landseer 1802-1873 Presented by Robert Vernon 1847; Web; 11 Aug. 2017 < http://www.tate.org.uk/art/work/A00702>

Fig 8 Lewis Carroll, *"High Life and Low Life," The Lewis Carroll Picture Book*, Collingwood, Stuart Dodgson, ed. (London: Elibron Classics, 2005; 223; print).

Fig. 9. Lewis Carroll, *The Scanty Meal*, *The Life and Letters of Lewis Carroll (Rev. C.L. Dodgson)*, ed. Stuart Dodgson Collingwood (New York: Century, 1899); *Project Gutenberg*, 2004; Web; 11 Aug. 2017 <http://www.gutenberg.org/files/11483/11483-h/Images/050.png>