

# I'm Not Married to This, But...<sup>[1\*]</sup>

By Robert Watkins



*Janusz Stamm's Snark-hunting ship  
(Wyprawa na żmirlacza,  
Oficyna Naukowa, 2005)*

*The Hunting of the Snark: an Agony in Eight Fits* by Lewis Carroll is a tragicomic masterpiece of nonsense poetry, far more comic than tragic—or so it might seem. It tells of the adventures of an odd assortment of men (and a beaver) as they hunt an indescribably frightening creature—or so it might seem. Carroll dissembled whenever questioned about the Snark; he was adamant that it could not be depicted, and now we can never know what it looks like—or so it might seem.

On a first reading, one wonders many things: What has lured all these B-men to seek their fate in this far-off land of strange and dangerous creatures? Why do their names(?) all begin with “B”? Why is one of them a Beaver? What IS a Boojum (or a Snark for that matter)? And finally, and most provokingly, how, why, and what does it mean that, if your Snark is a Boojum you will softly and suddenly vanish away? Everything in this story is lunacy, and anything that isn't lunacy, is existential angst. And yet, all that is left unclear by the poem is dwarfed by the certainty that it all means... something.<sup>[0\*]</sup>

Something, yes! But what?

And so, we read it again. This time knowing, we are lost in a dark wood. And now (and in all subsequent readings), we will find ourselves among the crew on the hunt looking for clues. And as we hunt, we find more and more and more things to wonder about.

## *Caveat Lector:*

Carroll wrote to entertain, and to make people think. Likewise, those have been my motives. I expect some readers will find my analysis convincing, others will not. Regardless of how many adherents a theory draws, or even if it is exactly what Carroll intended, it cannot end the hunt. I have merely marked one more spot on that splendid map where so many have found treasure. We will continue to unearth hidden meanings in *The Hunting of the Snark*, because Carroll's work is neither sensical, nor non-sensical—it is hypo-sensical. As in all his “children's stories,” he has deliberately overlaid and conflated things (even using his nycograph to mine his dreams and harness the associative powers of his subconscious). Words can mean more than we intend.

Indeed, Locke, in his *An Essay Concerning Human Understanding* says,

*Σημειωτική* (semeiotike), or the doctrine of signs; the most usual whereof being words, it is aptly enough termed also *Λογική* (logike), logic: the business whereof is to consider the nature of signs, the mind makes use of for the understanding of things or conveying its knowledge to others. <sup>[1]</sup>

In this remark, Locke identifies two purposes for signs: the understanding of things (logical), and the conveying of knowledge (cultural). How much of what I have written was Carroll's intent, how much is my understanding? Carroll was the consummate puzzle maker, imbuing his stories with cryptic-subtexts, multilingual poly-entendre, surrealism, hyper-textual meanings, and tortured logic... and he has left it to the readers to figure out what's what, and what to make of it. He gave hints, but not answers! Now he is with God. As Proverbs 25:2 says, “*It is the glory of God to conceal a thing, but the honor of kings is to search out a matter.*”

**In Fit the 1<sup>st</sup> : *The Landing*,** we learn of the rule of three (i.e., “*what I tell you three times is true*”), and we are introduced to our ten<sup>[2\*]</sup> adventurers: (1) a Bellman, (2) a Boots, (3) a maker-of-Bonnets-and-Hoods, (4) a Barrister, (5) a Broker, (6) a Billiards-marker, (7) a Banker, (8) a Beaver, (9) our hero (if there be one), a man who forgot his name, hereafter referred to as the Baker (or Hi, or Ho, or Candle-ends, or Toasted-cheese, or &c), and finally (10) a Butcher (who confesses he only kills beavers).

**In Fit the 2<sup>nd</sup> : *The Bellman's Speech*,** we see the treasure map(?!?) Inspect it closely! Seekers have come this way before us, and many have made much ado of what this map signifies.<sup>[X\*]</sup> We also note other, similarly (un?)enlightening clues about the creature we are looking for. For instance, the Bellman tells us “*the five unmistakable marks by which you may know, wheresoever you go, the warranted genuine Snarks*”.

*1. its “taste which is meagre and hollow, but crisp [...] with a flavour of Will-o'-the-wisp.”*

2. “its habit of getting up late [...] breakfasts at five-o'clock tea, and dines on the following day.”
3. “its slowness in taking a jest [...] It will sigh like a thing that is deeply distressed: and it always looks grave at a pun.”
4. “its fondness for bathing-machines, which it constantly carries about, and believes that they add to the beauty of scenes—a sentiment open to doubt.”
5. “ambition.”

((I’ve just had an epiphany))

That’s a woman, no? Yes! Surely (ok, possibly). It is at very least an excellent, tongue-in-cheek, battle-of-the-sexes caricature of a 19<sup>th</sup> century woman!<sup>[3\*]</sup> Could it be that all these unaccompanied B-men (Bachelor’s ?) are looking for women? Maybe a wife (or a Bride)? Does that fit? (Yes! Did I forget to mention “*the Baker could only bake Bridecake – for which [...] no materials were to be had !?!*” And all it takes to make any cake a Bridecake? ... a Bride!)

The latter four ‘unmistakable marks’ are too cleverly sus, if the Snark is not a woman (please read them again, if you must). The first ‘unmistakable mark’ seems slightly amiss, but individual reports of taste would surely vary depending on the part of the snark being tasted (much as the descriptions of an elephant by the six, fabled, blind men). *De gustibus non est disputandum*. On the other hand, the flavour is spot on; “in literature, will-o'-the-wisp metaphorically refers to a hope or goal that leads one on, but is impossible to reach, or something one finds strange or sinister.”<sup>[4]</sup>

➤ The Bellman continues discussing snarks saying,

*“...It next will be right,  
to describe each particular batch:  
distinguishing those that have feathers, and bite,  
from those that have whiskers, and scratch.”*

Birds and cats (slang for women, no?) Yes! (And did Carroll intend that?) I think so!

The association of women with birds is attested to as far back as the 13th century.<sup>[5\*]</sup> I was tickled by a Reddit post prompted by: ‘Bird’ as Slang for Women? “Where I grew up in London ‘bird’ was just the female equivalent of ‘bloke’ or ‘geezer.’ My wife got called a ‘tasty bird’ last week and was genuinely concerned...”

The association of women with cats traces back to at least 3,000 BCE.<sup>[6] [7\*]</sup> Our language perpetuates such sexist stereotypes referring disparagingly to women as ‘catty,’ and *femme-sur-femme* violence as ‘catfights.’ In 1855, Alphonse Toussenel, describes the cat<sup>[8]</sup> as “an animal so keen on maintaining her appearance, so silky, so tiny, so eager for caresses, so ardent and responsive, so graceful and supple... an animal that makes the night her day, and who shocks decent people with the noise of her orgies, can have only one single analogy in this world, and that analogy is of the feminine kind.”

**In Fit the 3<sup>rd</sup> : *The Baker's Tale***, we hear something of the Baker's family, hear of his uncle's advice on snarks, and learn of the instantaneous and utter horror that will follow an encounter with a Boojum.

*"My father and mother were honest, though poor—"  
"Skip all that!" cried the Bellman in haste.  
"If it once becomes dark, there's no chance of a Snark—  
We have hardly a minute to waste!"*

No chance of a Snark after dark? Is that because respectable Victorian women did not go out after dark without proper escort? I suggest so, but with respect to women not going out after dark—absolutely, Yes!

No respectable woman would have ventured forth after dark at all, if she had any choice in the matter.<sup>[9\*]</sup> In 1887, several letters appeared in the *Pall Mall Gazette* debating the "question of ladies walking without an escort in the London streets." During this debate, one male writer asked: "Is it possible to prevent men from following women and staring at them? Yes, by locking them up..." And by 'them' the writer meant the women.<sup>[10]</sup>

*"I skip forty years," said the Baker, in tears,  
"And proceed without further remark  
To the day when you took me aboard of your ship  
To help you in hunting the Snark.  
A dear uncle of mine (after whom I was named)  
Remarked, when I bade him farewell—"  
"Oh, skip your dear uncle!" the Bellman exclaimed,  
As he angrily tingled his bell.*

From *The Baker's Tale* thus far, we may glean that the Baker is likely an alter ego of Charles Dodgson. Charles Dodgson (b.1832) would have been 42 years old in 1874 when he began writing *The Hunting of the Snark* (THOTS). Charles Lutwidge Dodgson was named after his maternal uncle Robert Wilfred Skeffington Lutwidge. The Baker "*had 42 boxes, all carefully packed,*" and Dodgson had— "*I forbear to proceed: 'Tis a maxim tremendous, but*" so trite I found another 42 while I was annotating this sentence.<sup>[11\*]</sup> Thus, Dodgson and the Baker are the same age, both are named after a favorite uncle, and they share a 42-thing.<sup>[12\*]</sup>

*"He remarked to me then," said that mildest of men,  
" 'If your Snark be a Snark, that is right:  
Fetch it home by all means—you may serve it with greens,  
And it's handy for striking a light."*

For those of you who have thought the Snark a beast, 'serve it with greens' probably meant, 'put greens on the plate next to your roasted Snark.' I suspect that is exactly the interpretation Carroll was hoping you would make. But if my theory is correct, 'serve it with greens' means 'feed it

salads' (and keep her figure trim). For me, 'striking a light' conjures images of Collet's *Gigi* being trained by her Aunt Alicia to choose, trim, and light a cigar.

The Baker's uncle continues, and forthwith provides the first statement of the poem's principal refrain. Which will be repeated five more times, once in each of the remaining Fits.

*"You may seek it with thimbles—and seek it with care;  
You may hunt it with forks and hope;  
You may threaten its life with a railway-share;  
You may charm it with smiles and soap—"*

The idea of hunting something with thimbles or threatening its life with a railway-share is so preposterous—it's utter nonsense. Unless it's a Victorian woman! Taking it to be a wife (bride /fiancée /mistress /girlfriend /woman), the idea of:

- charming it with smiles and soap is clearly sound advice;
- taking care (i.e., providing for its health, welfare, and protection) is of paramount importance in attracting your prey;
- showing hope (i.e., the expectation and desire for certain things <sup>wink wink</sup> to happen) should flush the game;
- forks could be a literary allusion to a romantic dinner which provides a perfect venue to showcase all the above qualities;
- And, if none of these courtly approaches work, you can threaten its life with a railway-share!! This speaks directly to your Snark's ambition! Between 1840 – 1870, England was gripped by three waves of Rail-way Mania. No investment was hotter.
- And finally, to formally bag this beast, it is customary to present it with an engagement ring! (or perhaps, a thimble?)

I see no need to argue for the appropriateness of CARE, HOPE, CHARM, SOAP or SMILES when pursuing a woman. I will, however, elaborate on forks, rail-way shares, and thimbles.

I begin on the outer-left side of the plate with my FORK, which is commonly used for feeding on greens. I suspect the fork may be an allusion to a dinner date because, when I was single that was how I went about the pursuit of Snarks. To this, I add the fact that Charles took dining with the ladies to a whole new level of fandom. According to Beatrice Hatch, "Never was there a more delightful host for a 'dinner-party,' or one who took such pains for your entertainment, fresh and interesting to the last."<sup>[13]</sup> Escorted into "the large familiar room, with its huge windows overlooking St. Adlate's...[you are] seated in a corner of the red sofa in front of the large fireplace, ... when dinner is announced you are led into another room much smaller than the first, and you may be quite sure you will never get the same menu that you had the last time; for... Mr. Dodgson keeps a list of the dishes supplied every time he has guests at his table, and is careful always to look this up when he invites you, that you may never have the same thing

twice[...] After dinner... there are games of his own invention[...] And so the evening slips away, and it is time to be escorted home again.”<sup>[14]</sup>

As for RAILWAY SHARES, recall Dodgson was heavily vested in the enterprise. In fact, he was sole owner of an independent railway. England’s first passenger line, from Darlington to Stockton was just 3½ miles from the Croft Rectory. Always industrious, young Charles “improvised a make-believe ‘railway’ in the rectory garden, with the aid of a wheelbarrow, a barrel, and two or three small trucks. There were ‘stations,’ ‘booking offices,’ ‘refreshment rooms,’ and an elaborate code of regulations, in which the pompous tone of officialdom was duly caught and mocked.”<sup>[15]</sup> Dodgson immortalized his railway as librettist of a comic opera for marionette theatre, called *La Guida di Bragia*, a spoof on the title of the real-world timetables *Bradshaw’s Railway Guide*.

Is it too hard to imagine, Dodgson buffooning an engagement proposal to some young maid, and jesting that if she would but marry him, he could promise her shares in his railway? (No! I have already imagined him saying it, and then making an effort to wink with one eye.)

And finally, a bejeweled gold ring is the clear preference of most Snarks... but an engagement THIMBLE is an option. Thimbles have long been used as a symbol of engagement. They appear in Shakespeare’s writings. “As a token of his love, a man might give to his beloved gifts or ‘trifles’ such as a thimble[...] Gift-giving in courtship had a dual purpose: it would signify the man’s honourable intentions towards his sweetheart, while her acceptance of the gift would in turn signal her participation in the courtship[...] the reason behind the thimble’s choice as a courtship gift: it was recognized by both men and women as a potent symbol of the domestic life which every woman was to assume after marriage, and in the giving of the gift it would have carried both the man’s expectations of his future wife and the woman’s agreement with these expectations. It is unlikely that a thimble as delicate and expensive as this one was given to be used: its power lay in its symbolic meaning.”<sup>[16]</sup> On the other hand, the Puritans did expect them to be used!<sup>[17\*]</sup> At the time of this writing, there are several “Antique 19th Century Gold Thimble, Engagement Sewing Presents” for purchase on Etsy.<sup>[18]</sup> And in fact, the association of thimbles with engagement has survived to modern times, as attested to by the Royal Commemorative Engagement Thimble for Harry and Meghan.



We can dismiss as intentionally arbitrary the identification in *Peter Pan* of the thimble with a kiss from Wendy to Peter—but it would be a shame to completely overlook it. In any case, we



cannot overlook the role that a thimble plays in *Alice's Adventures In Wonderland*. Among the 42 illustrations presented there, we find one, which has been amply and admirably explicated by Howard Chang, it is a 'Wedding Scene' at the end of the caucus race in Chapter III.<sup>[19\*]</sup> The merry picnickers on the banks of the Isis at Godstow, who first heard the tales of Alice's underground adventures, are themselves depicted participating in the fairy-story ceremony: Dodgson is identified with the Dodo. Alice plays Alice. The Rev. Duckworth, the Duck, officiates this ceremony. And their families look on with the Eagle and the Lory on the bride's side representing Alice's sisters, Edith and Lorina, while a wild bunch of animals on the groom's side represent the Dodgson family.

... the Dodo solemnly presented the thimble, saying, "We beg your acceptance of this elegant thimble;" and, when it had finished this short speech, they all cheered.

- As *The Baker's Tale* approaches its end, we hear a prophesy in his uncle's last words:

*"But oh, beamish nephew, beware of the day,  
If your Snark be a Boojum! For then  
You will softly and suddenly vanish away,  
And never be met with again!"*

- ...then, Dodgson has a nocturnal admission:

*"I engage with the Snark—every night after dark—  
In a dreamy delirious fight:  
I serve it with greens in those shadowy scenes,  
And I use it for striking a light:  
But if ever I meet with a Boojum, that day,  
In a moment (of this I am sure),  
I shall softly and suddenly vanish away—  
And the notion I cannot endure!"*

What could the nature of this vanishing be?

From the beginning of my snark hunting days, I thought these B-men could be out looking for a wife, because, well... “this is a man’s world, but it means nothing without a woman or a girl!” And based on my own experience it made sense that when a man finds a woman, suddenly and without saying another word to his friends, he drops out of society... That comports with the ‘vanishing.’ But it does not explain the accompanying unendurable dread.

It now occurs to me that *The Baker’s Tale* began by skipping over the details surrounding the fact that “*My father and mother were honest, though poor—*” Dodgson’s father (another Charles Dodgson) was also a truly gifted student at Christ Church. In 1821, he graduated with a double first in mathematics and classics and was elected to a Studentship. Then, in 1827, he married Fanny Lutwidge and he softly and suddenly vanished from Christ Church. Because, remaining unmarried was a condition of being a Student.<sup>[20]</sup>

In 1874, when Carroll began writing the Snark, Dodgson had been living at Oxford on a studentship for more than half his life. His ‘house’ in Tom Quad consisted of ten rooms on two floors (and a studio above on the roof). It was extravagant, “perhaps the largest College set in Oxford”<sup>[21]</sup> and it included two magical towers with turret rooms, and more.<sup>[22]</sup> His colleagues were important religious leaders, philosophers, scientists, writers, and artists; they and their families constituted most of his friends and acquaintances, and they all lived nestled between the Isis and the Cherwell, adjacent the Christ Church Meadow, at one of the two foci of English Academia. Perhaps, softly and suddenly vanishing from Christ Church, Oxford—House, Castle, and Environs—from his successful and rewarding life as an Oxford don, which he had worked very hard to create for himself—was the notion he could not endure!

**In Fit the 4<sup>th</sup> : *The Hunting*,** the Bellman scolds the Baker for concealing his dread of the Boojum, the Baker defends his forthrightness, and the expedition readies for the hunt.

(Bellman:) *"It's excessively awkward to mention it now—"*  
(Baker:) *"I informed you the day we embarked.*  
*[...] "I said it in Hebrew—I said it in Dutch—*  
*I said it in German and Greek:*  
*But I wholly forgot (and it vexes me much)*  
*That English is what you speak!"*

And it vexes me much that English is all I speak. That notwithstanding, I am aware of a chain of links in Hebrew, Dutch, German, and Greek relating to SNARK. I rather doubt they are the same links Carroll had in mind. But I am virtually certain of one- fairly sure of two- maybe three- and possibly all four-out-of-four:

**German**, *snarken* is the source of the English word Snark. From the Online Etymology Dictionary: “snarky (adj.) "irritable, short-tempered," 1906, from snark (v.) "to find fault with, nag" (1882), literally "to snort" (1866), from an imitative source akin to Low German *snarken*,... Also compare narky "bad-tempered, sarcastic" (1895), British slang from earlier nark "annoying, quarrelsome, or unpleasant person" (1846)..."



(Again, *das klingt nach einer Frau, oder?* Not necessarily, but YES! – *eine sexistische, ironische karikatur einer Frau!*)

Kate Lyon argues persuasively in *The Incorruptible Crown*,<sup>[23]</sup> that SNARK reversed is KRANS, which means crown in **Dutch** (Afrikaans, a form of Dutch), and she thinks that was Carroll's intention.

Her argument relies heavily on 1 Corinthians 9:24-25 (originally written in **Greek**). She notes Carroll's diary shows he had a life-long connection to 1 Cor 9:26. She highlights what these passages could have meant to him at the time he was writing the Snark.<sup>[24\*]</sup>

1 Cor 9:24-25 “*Know ye not that those who run in a race indeed all run, but one receives the prize? So run, that ye may obtain it. And every man that strives for the mastery is temperate in all things. Now they do it to obtain a corruptible crown, but we, an incorruptible one.*”

While Lyon's article did not focus on marriage, it triggered me to recall a proverb that resonated with my thoughts: “a good wife is like a crown.” There is more than one such allusion in the Bible. I found mine in Proverbs 12:4 (originally written in **Hebrew**) which to me provides a marvelously fitting saying, *A worthy woman is the crown of her husband, but a disgraceful wife is as rottenness in his bones* (more about this later).

- The Bellman coaches the hunters as they prepare to sally forth.

“... *the Snark is at hand, let me tell you again!*

*'Tis your glorious duty to seek it!*

*(refrain: thimbles, care, forks, hope....)*

*For the Snark's a peculiar creature, that won't*

*Be caught in a commonplace way.*

*Do all that you know, and try all that you don't:*

*Not a chance must be wasted to-day!”*

“Damme, sir, it is your duty to marry,”<sup>[25\*] [26\*]</sup> and it seems some things haven't changed; modern Snarks don't want to be caught in a commonplace way, either. (Too bad the crew didn't have internet access—theknot.com has 85 Proposal Ideas to Spark Romance.)

- The Banker arms himself with money, the Baker grooms himself, the Boots and Broker sharpen a spade (?!?)...

*But the Beaver went on making lace, and displayed*

*No interest in the concern:*

(The Beaver not interested in finding a wife ?)

*Though the Barrister tried to appeal to its pride,*

*And vainly proceeded to cite*

*A number of cases, in which making laces  
Had been proved an infringement of right.*

(The Barrister citing an infringement of rights is a case to be heard later in Fit the 6<sup>th</sup>.)

- So, with the exception of the Beaver, who is not interested, the Snark hunters are all preparing for the hunt, and then...

*...the Butcher turned nervous, and dressed himself fine,  
With yellow kid gloves and a ruff—  
Said he felt it exactly like going to dine,  
Which the Bellman declared was all "stuff."  
"Introduce me, now there's a good fellow," he said,  
"If we happen to meet it together!"  
And the Bellman, sagaciously nodding his head,  
Said "That must depend on the weather."*

OK, it's not just me—the Butcher just decked himself out as a Queen, and the Bellman took note—nodding sagaciously (i.e., skilled at discovering truths, especially as regards human natures.<sup>[27]</sup>) Likewise, the Beaver and Baker have also taken note...

*The Beaver went simply galumphing about,  
At seeing the Butcher so shy:  
And even the Baker, though stupid and stout,  
Made an effort to wink with one eye.*

Galumphing means galloping triumphantly! Recall from Fit the 1<sup>st</sup>, that the Butcher was a Beaver-killer (to the Bellman's chagrin), not a Snark-killer (i.e., not a Lady-killer). The *Oxford English Dictionary (OED)*, provides examples of "lady-killer" used in its modern sense dating back to 1811, including (fittingly) 1884 *Graphic* 4 Oct. 362/1 'He had been a lady-killer in his day, and was by no means out of the hunt yet.' "

Technically, as others have mused, the Beaver's pronouns might have been It/Her/His, or She/Him/Its ... very confusing because conventions in Carroll's days were a bit different than today, and the Beaver never mentioned its preferred pronouns.<sup>[28\*]</sup> Additionally, the origins of expletives and off-color slang, especially during the Victorian Era, are difficult to pin-down; such terms are generally in use long before they reach print. Two such terms of interest are Butch and Beaver.



Butch (etymologically derived from Butcher) is a Polari term<sup>[29\*]</sup> <sup>[30\*]</sup> <sup>[31\*]</sup> for a ‘show’ of masculinity and Beaver was slang for a bearded man, which came to refer to a pudendum, likely by way of a merkin.<sup>[32\*]</sup>

*"Be a man!" said the Bellman in wrath, as he heard  
The Butcher beginning to sob.  
"Should we meet with a Jubjub, that desperate bird,  
We shall need all our strength for the job!"*

Note the Bellman’s wrathful exhortation to “Be a man!”

**In Fit the 5<sup>th</sup> : *The Beaver’s Lesson*,** (we hear the refrain) and then we learn ...

*(refrain: thimbles, care, forks, hope....)  
... the Butcher contrived an ingenious plan  
For making a separate sally;  
And had fixed on a spot unfrequented by man,  
A dismal and desolate valley.*

‘Sally’ comes from the French *saillir* ‘to jut out’ and can mean ‘thrust.’ If this dismal and desolate valley that the Butcher intends to thrust into is unfrequented by man, we can be sure it does not lead to the lush and fertile  $\Delta$ elta of Venus.

*But the very same plan to the Beaver occurred:  
It had chosen the very same place:  
Yet neither betrayed, by a sign or a word,  
The disgust that appeared in his face.*

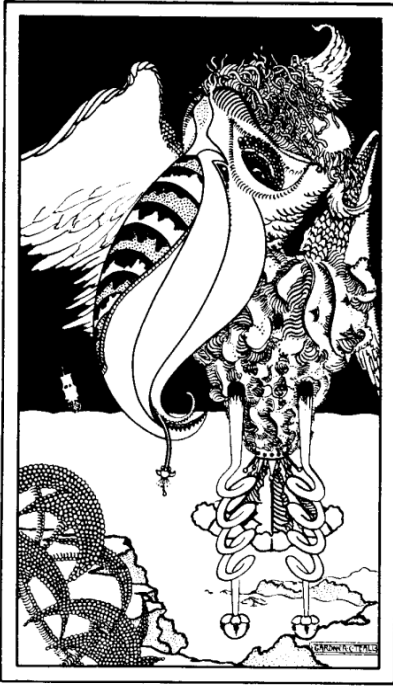
*Each thought he was thinking of nothing but "Snark"  
And the glorious work of the day;  
And each tried to pretend that he did not remark  
That the other was going that way.*

The Beaver and the Butcher have the same plan! It seems to me, both are feigning hunting a Snark, perhaps hoping for a gay encounter but afraid to speak about it openly. IF so, neither betrays, by sign or word, the (fake) disgust that appears (merely appears) on his face. The mask of heterosexuality they wear would be needed protection from potentially harsh punishment. The death penalty for buggery was abolished in 1861, but in 1875 men could still get life in prison for consensual sex with another man.<sup>[33]</sup>

*...a scream, shrill and high, rent the shuddering sky,  
And they knew that some danger was near:  
The Beaver turned pale to the tip of its tail,  
And even the Butcher felt queer.*

In what sense did the Butcher feel queer?<sup>[34\*]</sup>

*" 'Tis the voice of the Jubjub!" he suddenly cried.  
(This man, that they used to call "Dunce.")  
"As the Bellman would tell you," he added with pride,  
"I have uttered that sentiment once."*



*Gardner Teal's Jubjub (Van Vechten & Ellis, 1897)*

Could Jubjub be Thai? In 1855, King Mongkut of Siam concluded the Bowring Treaty, opening Siam (Thailand) to international trade, and sailor cant gained access to the Thai language.<sup>[35\*]</sup> Phonetically, จีบจیب is Jubjub, and it means kiss kiss (i.e., kisses on the mouth, as opposed to หอม, hom, which is a kiss on the cheek.) *Rak na jub jub* is a common Thai greeting/parting reserved for dear ones (i.e., I love you kiss kiss). If that is a referent, it makes jubjubs some manner of exotic lovebirds. (Of course, that's mere suspicion.)<sup>[36\*]</sup>

*" 'Tis the note of the Jubjub! Keep count, I entreat;  
You will find I have told it you twice  
'Tis the song of the Jubjub! The proof is complete,  
If only I've stated it thrice."  
The Beaver had counted with scrupulous care,  
Attending to every ...*

This is, of course, going to be a rule-of-three-thing and what follows is a math lesson by the Butcher. I'm going to skip it. I think it's funny, but (like Dodgson) I'm a math professor. My experience tells me that, if I start math-splaining the next 7.3125 stanzas, then I could lose approximately 85% of the readers.

*"...Exactly and perfectly true.  
The method employed I would gladly explain,  
While I have it so clear in my head,  
If I had but the time and you had but the brain—  
But much yet remains to be said. "*

➤ The Butcher proceeds with a Lesson in Natural History

*"As to temper the Jubjub's a desperate bird,  
Since it lives in perpetual passion:  
Its taste in costume is entirely absurd—  
It is ages ahead of the fashion:"*

Is the Jubjub a symbol of gay love? Is it desperate and living in perpetual passion because of the difficulties it has finding mates? Does ‘its absurd costume’ refer to cross-dressing?

*"But it knows any friend it has met once before:  
It never will look at a bribe:  
And in charity-meetings it stands at the door,  
And collects—though it does not subscribe."*

As sequestered as the Jubjub’s love-life must be, it is clear why it would know “*any friend it has met once before.*” As for never looking at a bribe: jubjubs must be trusted not to ever reveal each other’s secret. The word charity, from Latin: *caritas*, means love—I would suggest that standing at the door and collecting at charity-meetings, but never subscribing, means it flirts with women who come on to it, but it never makes them a bride.

- The Butcher describes the Jubjub’s flavour, storage, and handling, and the Beaver’s Lesson concludes ...

*The Butcher would gladly have talked till next day,  
But he felt that the Lesson must end,  
And he wept with delight in attempting to say  
He considered the Beaver his friend.  
While the Beaver confessed, with affectionate looks  
More eloquent even than tears,  
It had learned in ten minutes far more than all books  
Would have taught it in seventy years.  
They returned hand-in-hand, and the Bellman, unmanned  
(For a moment) with noble emotion,  
Said "This amply repays all the wearisome days  
We have spent on the billowy ocean!"*

What is this ‘noble emotion’ by which the Bellman was momentarily ‘unmanned’? Love! The Greeks identified various forms of love.<sup>[37\*]</sup> Aristotle identifies *philia* as the highest form of love, and says it is “both necessary to happiness and noble in itself.”<sup>[38]</sup>

*Such friends, as the Beaver and Butcher became,  
Have seldom if ever been known;  
In winter or summer, 'twas always the same—  
You could never meet either alone  
And when quarrels arose—as one frequently finds  
Quarrels will, spite of every endeavour—  
The song of the Jubjub recurred to their minds,  
And cemented their friendship for ever!*

Man, that’s beautiful! I don’t think one word of it needs to be construed.

**In Fit the 6<sup>th</sup> : *The Barrister's Dream***, we get a glimpse of a Snark (a dreamland apparition, cloaked, costumed, and viewed from behind)...

*(refrain: thimbles, care, forks, hope....)*  
*But the Barrister, weary of proving in vain*  
*That the Beaver's lace-making was wrong,*  
*Fell asleep, and in dreams saw the creature quite plain*  
*That his fancy had dwelt on so long.*  
*He dreamed that he stood in a shadowy Court,*  
*Where the Snark, with a glass in its eye,*  
*Dressed in gown, bands, and wig, was defending a pig*  
*On the charge of deserting its sty.*

The Barrister citing an infringement of rights links the Beaver, its microscope, and lace needles (with veritable certainty, thanks to Götz Kluge<sup>[39]</sup>) to the well-documented concerns that Dodgson (and Darwin<sup>[40\*] [41\*] [42\*]</sup>) had about vivisection. Charges were brought by The Royal Society for the Prevention of Cruelty to Animals (RSPCA) against the French trained physiologist, Dr. Magnan, and four British physicians jointly accused of aiding and abetting actions that did unlawfully illtreat, abuse, and torture certain animals.<sup>[43]</sup> The court ruled that the case brought by the RSPCA was proper and the defendants were required to pay all legal costs. However, Dr. Magnan had fled to Paris before the trial began (the pig had fled the sty), and because it could not be proved that the others had participated, charges were dismissed.

That loss, however, was overturned in the court of public opinion. “The year 1875 was a milestone for British animal rights activism. Building off the popular outrage over Magnan, the author, feminist, and animal rights campaigner Frances Power Cobbe formed the Society for the Protection of Animals Liable to Vivisection (and, later, the British Union for the Abolition of Vivisection, which continues to this day). With the assistance of sympathetic members of Parliament, Cobbe drafted a bill regulating vivisection.”<sup>[44\*]</sup>

Carroll was in the middle of writing *The Hunting of the Snark*, when the Magnan case burst into the headlines and gained huge notoriety. Dodgson was vehemently opposed to vivisection and wrote two articles on the issue: “Vivisection as a sign of the Times,” *Pall Mall Gazette*, February 12th, 1875; and “Some Popular Fallacies About Vivisection,” *Fortnightly Review*, June 1st, 1875. Despite his usual practice, Dodgson signed these editorials on vivisection using his penname, Lewis Carroll (no doubt to bring notoriety to the cause). “Charles was bucked up by ‘several communications,’ including a flattering letter from Frances Power Cobbe... who later quoted Charles’ letter in an article she published in the *New Quarterly Magazine*.” <sup>[45] [46\*]</sup>

Though little known today, Cobbe was a great 19<sup>th</sup> century thinker and writer. According to some distinguished critical authorities of her day, she ranked among the greatest living English women.<sup>[47]</sup> She was the author of dozens of books on morals, science, Darwinism, society, women’s rights, animal’s rights, and more. She published scores of essays in nearly all the

leading heavy-weight periodicals of the day and wrote an even greater number of short pieces for the weekly magazines and daily papers.<sup>[48]</sup>

By the fruits of her journalism, she supported herself and her “dear friend” Mary Lloyd. Frances and Mary met in 1860 and the two lived together for over 32 years until Lloyd's death in 1896. They maintained a friendship like seldom if ever was known; in winter or summer, 'twas always the same— you could never meet either alone. In her letters, Frances identified Mary variously as either her "husband," or her "wife."



An etching and three photographs of Cobbe, in all it appears she is wearing a monocle chain, ref. "the Snark, with a glass in its eye,..."

I think it is likely that Frances Cobbe is the Snark who took over the Barrister's dreamland court, commandeered the judge and jury, and continued to argue even after they all left the court.

➤ And that is how the Barrister's Dream ends...

*...The Judge left the Court, looking deeply disgusted:  
But the Snark, though a little aghast,  
As the lawyer to whom the defence was intrusted,  
Went bellowing on to the last.*

**In Fit the 7<sup>th</sup> : *The Banker's Fate***, what do we learn? The Banker's plan was to use money to catch a Snark. This seems not to work well for the Banker.

*...A Bandersnatch swiftly drew nigh  
And grabbed at the Banker, who shrieked in despair  
...He offered large discount- he offered a cheque  
(Drawn "to bearer") for seven-pounds-ten:  
But the Bandersnatch merely extended its neck  
And grabbed at the Banker again.*

Did Carroll intend a double-double-entendre by: “to bearer” for seven-pounds-ten?

On its face, a cheque drawn to bearer for seven-pounds ten-schillings is like cash. It can be exchanged at the bank by whoever is carrying it. Such a cheque adjusted for inflation and at rates of current exchange would be worth ~ £1,100 (or ~ \$1,370).<sup>[49]</sup> However, it might also be noted that 7 lbs. 10 oz. was a typical weight for a newborn in England c. 1875,<sup>[50]</sup> and a “bearer” of such a newborn might have need of a cheque, such as just described. And depending on the circumstances surrounding the conception of the newborn, and its relationship to the drafter of the cheque, drawing cheques “to bearer” might also serve to mask the reason for the payment(s).

That *could* be it. I don’t know!<sup>[51\*]</sup> But everything's got a moral, if only you can find it! (In this case, perhaps: “you mustn’t buy women!”)

**In Fit the 8<sup>th</sup> : *The Vanishing*,** Candle-ends finds a Snark and plunges into a chasm (*Finis coronat opus*):

*(refrain: thimbles, care, forks, hope....)*  
[...] *the daylight was nearly past.*  
*"There is Thingumbob shouting!" the Bellman said,*  
*"He is shouting like mad, only hark!*  
*He is waving his hands, he is wagging his head,*  
*He has certainly found a Snark!"*  
[...] *They beheld him—their Baker—their hero unnamed—*  
*On the top of a neighbouring crag, ...*

Gentle Reader, I am about to show you a trick which Carroll invented—some manner of trance-insubstantiation—for crossing literary space and time! It works, in his words, “*by actual transference of [our] immaterial essence, such as we meet with in ‘Esoteric Buddhism’.*”<sup>[52]</sup> Using this trick, we will enter an eerie state and be transported 19 years into the future to *Sylvie and Bruno, concluded*. Why? Because this is the precise space-time coordinates for when and where Charles Dodgson, as an old man, buried his last clues about the Boojum!

If Carroll had left *The Hunting of the Snark* in *Sylvie and Bruno* (as originally planned<sup>[53\*]</sup>) this would be a good time for the narrator’s head to nod, his eyes to swirl, and the neighboring mountain’s crag to invert and drain away like so much sand from an hour glass (19 years worth)... and as this happened, the narrator would hear Bruno’s voice, and realize he had been in another eerie state watching the 8<sup>th</sup> Fit.

*“But when oo put it together again—” Bruno began.*  
*“When you’re older,” said the Professor, “you’ll know that you ca’n’t put Mountains together again so easily! One lives and one learns, you know!”*  
*“But it needn’t be the same one, need it?” said Bruno. “Wo’n’t it do, if I live, and if Sylvie learns?” . . .*



“What I meant, was—” the Professor began, looking much puzzled, “—was—that you don’t know everything, you know?”

“But I do know everything I know!” persisted the little fellow. “I know ever so many things! Everything, ’cept the things I don’t know. And Sylvie knows all the rest.”

The Professor sighed, and gave it up. “Do you know what a Boojum is?”

For context, treating *Sylvie and Bruno* (SB), and *Sylvie and Bruno, concluded* (SBc) as a single saga, we are now 7 pages from the end of a 406-page work<sup>[54]</sup> ...and, this is the first mention of a Boojum! ...and, it only gets mentioned one other time! These pages are precious literary real-estate. Carroll is wrapping things up, and these pages are crammed with 3 illustrations (one full page; two half page), two story lines getting finalized, and a peek through a never before noticed window that provides for a deeper reading of the whole saga (...we’ll save that for another day). But outside of these 7 pages, there is never any mention of THOTS. So, it is no mere coincidence that the Boojum gets mentioned here at the end of *Sylvie and Bruno, concl*; it was a choice.

SB/SBc weaves together two plots, one a fairytale in Elfland, the other a Victorian romance novel in England. Among the *dramatis personae* are four instantiations of Dodgson, phase-shifted in space and time: 1) **Bruno**, an impish fairy prince *ala* 4-year-old Charlie Dodgson, wise beyond any age, logic-chopper extraordinaire, best of friends with toads and snails; 2) **Arthur** (Author?), ~ 42 years old, devoutly Christian, an honourable man in love with Lady Muriel; 3) **the narrator**, who for all intents and purposes IS Charles in his late 50’s; and 4) an Elfland **Professor**, (who we just met asking Bruno, “Do you know what a Boojum is?”) The female leads are: the fairy princess **Sylvie** and the Lady **Muriel** (for neither of whom, do adjectives adequately describe her goodness or beauty—these two are also, in some enchanted way, one and the same—when the narrator looks at Muriel’s face, he often sees Sylvie’s eyes, or listening to Sylvie’s voice, he thinks how much like Muriel she speaks).

The courtship and marriage of Muriel (and her monadic oneness with Sylvie) is the subject of *Sylvie and Bruno*, and it was likewise the object of Dodgson’s hunt: a girl of pure spirit, playful, curious, gentle, and kind, who grows-up to become a lady of pure spirit, intelligent, self-assured, good-humoured, and loving. But there is a problem. Back when the Baker was 42 and *The Hunting of the Snark* was being written, Charles was Arthur’s age. Now that *Sylvie and Bruno, concluded* has been published, the narrator is more than 61, and closer in spirit to the ill Professor. His hopes of an enchanted marriage have passed away. For Dodgson, it’s a hazy shade of Winter.

- In a fog of introspection, the narrator hears a wandering sigh that sounded like “-jum!  
” And the mere whisper transports him back to *The Hunt*, where we see standing on the crag, the Baker...

*Erect and sublime, for one moment of time,  
In the next, that wild figure they saw  
(As if stung by a spasm) plunge into a chasm,*

*While they waited and listened in awe.  
 "It's a Snark!" was the sound that first came to their ears,  
 And seemed almost too good to be true.  
 Then followed a torrent of laughter and cheers:  
 Then the ominous words "It's a Boo—"  
 Then, silence...  
 [...] In the midst of the word he was trying to say,  
 In the midst of his laughter and glee,  
 He had softly and suddenly vanished away—  
 For the Snark was a Boojum, you see.*

((Annotator's gloss: they married, vacated House, Castle, and Environs, and lived happily ever after.))

- We instantly return (61 – 42 = 19 years later) to the ill Professor, at the end of *Sylvie & Bruno, concluded...* as the daylight was nearly past...

*"Once upon a time there was a Boojum—" the Professor began, but stopped suddenly. "I forget the rest of the Fable," he said. "And there was a lesson to be learned from it. I'm afraid I forget that, too." . . .*

*"Good night, Professor, good night!" And Bruno solemnly shook hands with the old man, who gazed at him with a loving smile, while Sylvie bent down to press her sweet lips upon his forehead.*

*"Good night, little ones!" said the Professor. "You may leave me now—to ruminate. I'm as jolly as the day is long, except when it's necessary to ruminate on some very difficult subject. All of me," he murmured sleepily as we left the room, "all of me, that isn't Bonhommie, is Ruminatation!"*

*"What did he say, Bruno?" Sylvie enquired, as soon as we were safely out of hearing.*

*"I think he said 'All of me that isn't Bone-disease is Rheumatism.' Whatever are that knocking, Sylvie?"*

*Sylvie stopped and listened anxiously. It sounded like some one kicking at a door . .*

Chapter 24, ends.

What did the Professor have to ruminate on? He said, "all of me that is not Bonhommie is Ruminatation!" But Bruno, who is prone to malaproposisms, transilliterated the Professor as referring to Bone-disease and Rheumatism! Recall my earlier mention of Proverbs 12:4 *A worthy woman is the crown of her husband, but a disgraceful wife is as rottenness in his bones.*

BTW, I forgot to mention Bruno's ridiculous answer to the question: *"Do you know what a Boojum is?"*

*"I know!" cried Bruno. "It's the thing what wrenches people out of their boots!"*

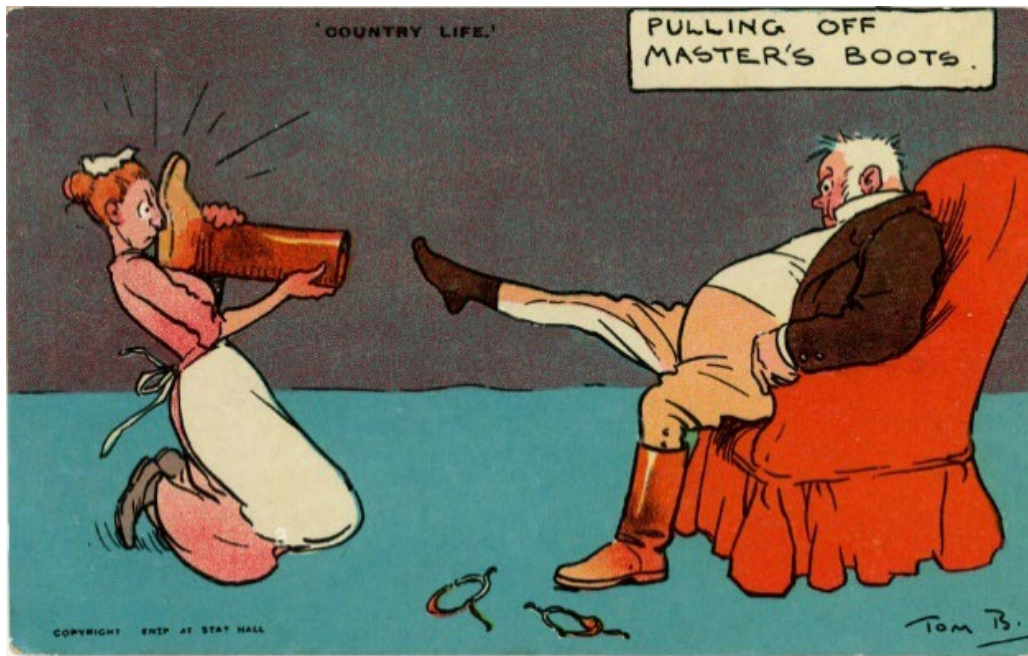
*"He means 'bootjack,' "* Sylvie explained in a whisper.

*"You ca'n't wrench people out of boots," the Professor mildly observed.*

*Bruno laughed saucily. "Oo can, though! Unless they're **welly** tight in."*

Actually, Bruno's 'ridiculous' answer may be among the best clues we have as to the nature of the Snark/Boojum. As I mentioned, Bruno's use of language is often crazy-seeming but cryptological (consider Bruno's Lessons: "Sylvie was arranging some letters on a board—E-V-I-L. "Now, Bruno," she said, "what does that spell?" / Bruno looked at it, in solemn silence, for a minute. "I know what it doesn't spell!" he said at last. / "That's no good," said Sylvie. "What does it spell?" / Bruno took another look at the mysterious letters. "Why, it's 'LIVE' backwards!" he exclaimed." And then, just in case the reader missed it, the narrator comments: "(I thought it was, indeed.)" To wit, living backwards is 'living the wrong way,' and that's a pretty good definition of what evil is. <sup>[55]</sup>)

I think that the 'thing' Bruno refers to in saying "*the thing what wrenches people out of their boots*" is a helpmate/woman/wife, (illustration below).



*The thing what wrenches him out of his boots - (Alamy photo stock)*

I suspect Sylvie's analysis, while logical, is not quite on point. To be sure, boojum and bootjack are audible garbles, but isn't this Carrollian cover for the clue being offered (consider Bruno's Revenge: "...[the narrator] cried. "Don't you know that's revenge? And revenge is a wicked, cruel, dangerous thing!" / "River-edge?" said Bruno. "What a funny word! I suppose oo call it cruel and dangerous 'cause, if oo wanted too far and tumbleded in, oo'd get drowneded." /

“No, not river-edge,” I explained: “revenge” (saying the word very slowly). But I couldn’t help thinking that Bruno’s explanation did very well for either word.”<sup>[56]</sup> And ditto, I ca’n’t help but think that Bruno’s explanation “the thing what wrenches people out of their boots” does very well for either Boojum or Bootjack.).

I hasten to note that there were 19th century bootjacks designed to look like a woman—playing on the idea that an obliging woman is prototypically “the thing what wrenches people out of their boots” (see naughty Nellie, pictured, right).



*19<sup>th</sup> century bootjack*



Finally, Bruno’s saucy retort about being “welly tight in” is also likely a pun in furtherance of the clue, as Wellies (pictured, left) were boots designed to be especially tight fitting, even waterproof. On its face, this dialogue recounts a silly child saying something meaningless. But it’s not—it’s a witty, whimsical case of ‘out of the mouths of babes’; another clever Carrollian puzzle. (And I think I solved it!)

***Wellies, named after the Duke of Wellington.***

Chapter 25, the final chapter, begins with a rapid transition from Elfland back to England...

*The sound of kicking, or knocking, grew louder every moment: and at last a door opened somewhere near us. “Did you say ‘come in!’ Sir?” my landlady asked timidly.*

*“Oh yes, come in!” I replied. “What’s the matter?”*

*“A note has just been left for you, Sir, by the baker’s boy. He said he was passing the Hall, and they asked him to come round and leave it here.”*

*The note contained five words only. “Please come at once. Muriel.”*

Imagine that; the Baker’s boy left a note... again, not a coincidence, a choice! I suggest the Baker got married 19 years ago, and now he has a boy. It could have been the carpenter’s son, or the chandler’s child, or the chimney sweep’s boy. But Carroll’s pen chose the baker’s boy to send this message to the narrator!

Upon arriving at the Hall, the narrator immediately sees things that cause him to believe Muriel has acted disgracefully towards her husband. In his mind, he coldly reprimands her, quoting *Hamlet* Act 1, Scene 2, lines [187 -188] over and over to himself. Though he says nothing to her, he feels certain his face cannot conceal his contempt. Again, recall Proverbs 12:4 *A worthy woman is the crown of her husband, but a disgraceful wife is as rotteness in his bones.*

Muriel quickly assures the narrator that all is well, and she has great news to share. The narrator just as quickly realizes her truthfulness, saying to himself, *How cruelly I was misjudging her!* In a few short, informative paragraphs, his most rewarding and joyous visit at the Hall comes to a soul warming close.

*...So, in the gathering twilight, I paced slowly homewards, in a tumultuous whirl of happy thoughts: my heart seemed full, and running over, with joy and thankfulness: all that I had so fervently longed for, and prayed for, seemed now to have come to pass. And though I reproached myself, bitterly, for the unworthy suspicion I had for one moment harboured against the true-hearted Lady Muriel, I took comfort in knowing it had only been a passing thought.*

To paraphrase: all of him was Bonhommie, and what wasn't Bonhommie, was Ruminatiion. Is this mere coincidence that on the last pages of this saga, the Boojum and the Baker's boy, Bone-disease and a Disgraceful Wife are all topics newly introduced into the text? We know the old Professor was mulling over the Boojum and a lesson to be learned from it. Meanwhile, the old, bachelor narrator was bitterly reproaching himself for doubting that Muriel was a worthy wife. It makes one wonder if, and on what, *Ludovicus Carolus Senectus* might have been ruminating?

In the final scene, the narrator bounds up the steps to his home as buoyantly as Bruno. He sees a new kind of light streaming in from a window he had never noticed before. The light gives him a strange, new, dreamy sensation and he sees Sylvie, Bruno, and their Father, the King, who asks,

*"Have you the Jewel still, my child?" the old man was saying.*

*"Oh, yes!" Sylvie exclaimed with unusual eagerness. . . .*

*"Why, this is the other Jewel!" cried Bruno. "Don't you remember, Sylvie? The one you didn't choose!"*

*Sylvie took it from him, with a puzzled look, and held it, now up to the light, now down. "It's blue, one way, she said softly to herself, and it's red, the other way! Why, I thought there were two of them—Father!" she suddenly exclaimed, laying the Jewel once more in his hand, "I do believe it was the same Jewel all the time!" . . .*

*"SYLVIE WILL LOVE ALL—ALL WILL LOVE SYLVIE," Bruno murmured, raising himself on tiptoe to kiss the 'little red star.' "And when you look at it, it's red and fierce like the sun—and, when you look through it, it's gentle and blue like the sky!"*

*"God's own sky," Sylvie said, dreamily.*

*"God's own sky," the little fellow repeated, as they stood, lovingly clinging together, and looking out into the night. "But oh, Sylvie, what makes the sky such a darling blue?"*

*Sylvie's sweet lips shaped themselves to reply, but her voice sounded faint and very far away. The vision was fast slipping from my eager gaze: but it seemed to me, in that last bewildering moment, that not Sylvie but an angel was looking out through those trustful brown eyes, and that not Sylvie's but an angel's voice was whispering,*

*"It is Love."*

*FINIS CORONAT OPUS.* Throughout SB/SBc, the characters are out-of-phase in space and time but inexorably intertwined in a dream within a dream, akin to Alexander Pope’s verse: “*So Man, who here seems principle alone, / Perhaps acts second to some sphere unknown, / Touches some wheel, or verges to some goal; / ‘Tis but a part we see, and not a whole*”<sup>[57]</sup> (And thus, Dodgson hangs onto to his hopes my friend.)

My exegesis makes clear why Carroll originally intended *The Hunting of the Snark* to be part of *Sylvie and Bruno*. Both have marriage as the A-plot line. And both have many more B-plot lines that show them to be more generally about love. We know Dodgson was a champion of animal rights, children’s rights, and women’s rights. They are all deserving of love. The love of the Butcher and the Beaver is not the product of my eisegesis. The reason the sky is blue? – that noble emotion Love! 1 John 4:8 says: *Whoever does not love does not know God, because God is love.* For Douglas Adams, the meaning of life, the universe, and everything is 42. For Charles Dodgson, it is love, it is love, it is love.

### Three questions (suggested in my opening paragraph):

#### 1) What does a Boojum look like?

Henry Holiday wrote: “One of the first three [illustrations] I had to do was the disappearance of the Baker, and I not unnaturally invented a Boojum. Mr. Dodgson wrote that it was a delightful monster, but that it was inadmissible. All his descriptions of the Boojum were quite unimaginable, and he wanted the creature to remain so. I assented, of course, though reluctant to dismiss what I am still confident is an accurate representation. I hope that some future Darwin in a new Beagle will find the beast, or its remains; if he does, I know he will confirm my drawing.”<sup>[58]</sup>

I think not. Because I think I found the beast, and I think I know why Dodgson dissembled whenever questioned about the Snark; why he was adamant that it could not be depicted, and what one looks like. We know that among “the pictures that hung in Dodgson’s rooms [at Christ Church] were[...] one or two stock engravings, such as “Samuel”<sup>[59]</sup> [Reynold’s “the Infant Samuel”]. Considering Dodgson’s tastes and recalling that some Snarks have *feathers, and bite*, while others *have whiskers, and scratch*, I present here a couple works by Sir Joshua Reynold’s that are my candidates for what a Snark looks like (page, below):



Holiday’s suppressed Boojum



“Robinetta”

and



“Felina”

In 1788, Joseph Collyer made an engraving of Reynold’s “Felina” and printed it with a verse inscription titled:

### Felina

*"Fond maid this thy furry care,  
An emblem of thyself survey; –  
Pleasing and pleas'd, congenial pair,  
Both young, and innocently gay!*

*The hand of time shall change you quite: –  
Some trembling MOUSE, some sighing SWAIN  
Shall spring a source of new delight;  
The pleasure yours, but theirs the pain."*

Actually, I believe Henry Holiday *did* make an exceptional likeness of what a Boojum (and a Snark) looks like (page, below):



Aspasia on the Pnyx - Henry Holiday 1888

Aspasia is a particularly apt choice for a Boojum, a jewel of a woman, admired for her beauty and even more for her intellect and character. The kind of a woman that could make one vanish, *if ever [one] met [her], that day, in a moment (of this I am sure).* <sup>[60\*]</sup> <sup>[61\*]</sup> <sup>[62\*]</sup> <sup>[63\*]</sup>

## 2) Is the Snark/Boojum an indescribably frightening creature?

Seriously? I have two answers: 1) NO! & 2) NO WAY!!!

First, in the theory I have just espoused, the Snark is a woman, perhaps your run-of-the-mill, sometimes quarrelsome, nag of a wife (not exactly a monster), and the Boojum is a kind and beautiful bud of a girl who has bloomed into a jewel of a woman who makes an earthly paradise of wedded bliss— or as that little girl (or Bruno) might say, BOOJUM'd into a woman.

So, that's a NO!

Second, ignore my theory completely. Regardless of any theory, we have all been foolish as to the nature of the Vanishing!!!

Flannery O'Connor wrote, "Belief is the engine that makes perception operate."<sup>[64]</sup> Research shows, "Our expectations and assumptions—whether generous or hopeful, pitiless or woebegone—constantly bend and even warp the world we see.' [...] We're endlessly reducing ambiguity to certainty and in general, the system works well."<sup>[65]</sup> Of course, 'in general' implies that sometimes the system doesn't work. Clearly expectations and assumptions were



something Carroll knew how to manipulate. How else could he have managed to convince people the Boojum was a monster for all these years?

It was a setup. FOCUS ON THE VANISHING!!!!!! This is EXACTLY how I want to go:

*“In the midst of my laughter and glee—softly and suddenly, vanishing away.”*

No pain, no anticipation of my demise, no corpse for my loved ones to mourn!!! I ca’n’t see the Boojum as a monster. On the contrary, it seems to be the cure for existential angst!<sup>[66\*]</sup>

So, that’s a NO WAY!!!

**3) Is *The Hunting of the Snark*, far more comic than tragic?** Yes, for us. But not for Carroll.

Take his word for it, Dodgson’s final answer as to what the Snark was conforms with my theory, and suggests it was his life’s great personal ~~tragedy~~ agony!

“In 1897, the year before his death, he wrote: “In answer to your question, ‘What did you mean the Snark was?’ will you tell your friend that I meant that the Snark was a Boojum. I trust that she and you will now feel quite satisfied and happy.

To the best of my recollection, I had no other meaning in my mind, when I wrote it: but people have since tried to find the meanings in it. The one I like best (which I think is partly my own) is that it may be taken as an allegory for the pursuit of happiness. The characteristic ‘ambition’ works well into this theory—and also its fondness for bathing-machines, as indicating that the pursuer of happiness, when he has exhausted all other devices, betakes himself, as a last and desperate resource, to some such wretched watering-place as Eastbourne, and hopes to find, in the tedious and depressing society of the daughters of mistresses of boarding-schools, the happiness he has failed to find elsewhere.”<sup>[67]</sup>

I think Dodgson spent much of his life hunting for his Sylvie-cum-Muriel, because...

“This is a man's world. But it wouldn't be nothing, nothing, not one little thing, without a woman or a girl.”

**....So, Do You Accept My Proposal?**



**Announcing the engagement of:**

***The Hunting of the Snark* – to – a search for a Bride**

**And, marrying:**

***The Vanishing* – to – the loss of Student status at Christ Church,**

**A hilarious, née-unthinkable, reveal to a 147-year-old April Fool's joke.**



**April Fools ! [\[68\\*\]](#) [\[69\\*\]](#)**

## Notes:

△[-1] ...**I have courted it for years.** Over the past 147 years, many people have suggested countless things Carroll’s Snark Hunt might represent. I think my theory is entirely novel. But why trust me, believe the experts. I first proposed my naïve conception (*sans* evidence) to the Lewis Carroll Society of North America (LCSNA) at their Fall 2018 Meeting, during the Q&A after Adam Gopnik’s talk on Carroll’s monsters. To a chorus of snickering, I was told—appropriately—that’s a new one, but everyone is entitled to their opinion 😊. At the LCSNA Spring 2022 Meeting, Dr. Selwyn Goodacre gave a talk, and in his bio I read that he “...intends to publish a third volume on *The Hunting of the Snark*, provisionally titled ‘Engaging the Snark.’” A technical glitch with his presentation got filled by an open mike, which presented a second opportunity to air my Snark theory; this time I provided a thimbleful of evidence, and again asked if anyone at the meeting had ever heard of anything similar. Dr. Goodacre and others assured me my theory did not duplicate anything that they were aware of. Fortunately, Clare Imholtz, who has contributed greatly to Carrollian research, was among those present for the second airing of my theory. As she has done for many others in the past, she encouraged me to write this paper for you, Gentle Reader. This will be my third time laying-out my theory...applying the rule of three... Q.E.D.

△[0] – I lifted the structure for the sentence this note refers to, from one by Adam Gopnik in the preface to *The Annotated Hunting of the Snark*; it expressed the same sentiment.

△[1] Locke, John (1689) *Essay Concerning Human Understanding*, Book IV, ch XXI, section 4.

△[2] – This is hotly disputed! There are snarkologists who believe that there are only 9 Snark Hunters onboard since the Boots is not depicted in any illustration. (I think most of them are illustrators.) They make out that Boots is a portmanteau of “**Bonnets**” and “**Hoods**” (akin to frumious). Yet they pronounce the oo’s in Boots like ōo in boots, rather than pronouncing the oo’s in Boots like õo in hoods! As Lewis Carroll indicates (in his Preface to *The Hunting of the Snark*), “Such is Human Perversity.” The 9-ers could be right, and we could all be pronouncing “Boots” wrong. But then one wonders, why it fell to the maker of Bonnets-and-Hoods to polish the Baker’s three pairs of boots? I say, there’s your riddle!

△[X] – The map!

*[The Bellman]- He had bought a large map representing the sea, / Without the least vestige of land:  
/ And the crew were much pleased when they found it to be / A map they could all understand.  
/ “What’s the good of Mercator’s North Poles and Equators / Tropics, Zones, and Meridian Lines?”  
/ So the Bellman would cry: and the crew would reply / “They are merely conventional signs!”  
/ “Other maps are such shapes, with their islands and capes! / But we’ve got our brave Captain to thank  
/ (So the crew would protest) that he’s bought us the best— / A perfect and absolute blank!”*

A few comments about nothing:

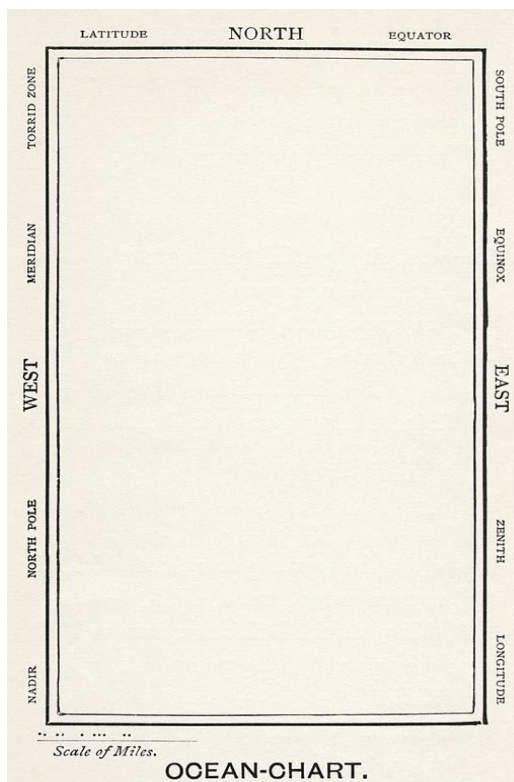
*Nothing is knowable*—and not in a negative, post-modernist sense. The crew is right, *nothing* is easily understandable; clean, simple, and eminently knowable. By comparison, *anything else* is complicated... and to speak of *everything* is provably unintelligible. It is for this reason that the foundations of modern mathematics rest heavily on nothing—more specifically, on the empty set.

In set theory, if sets X and Y have the same number of elements, then the sets are equivalent, which means differences between X and Y, *if any*, are due to “merely conventional signs.” If  $X = \{1, 2, 3\}$  and  $Y = \{A, B, C\}$ , then they are different, but the same—it is mere convention that has you thinking that “1” is a number and “A” is a letter.

Considered historically, before the letter “A” was a letter, it was the number “1” (written  $\nabla$ ). And before it was used abstractly as a number, it was a highly stylized ox’s head,  $\nabla$ , pronounced *alpha*, and used to keep records of cattle. The word *alpha* (ox) eventually became the 1<sup>st</sup> letter of the alphabet, because it suggested the aah-sound—as a picture of an “Apple” might today in English. This is how we *should* teach children to read... “**BIG A, little a, what begins with A? Aunt Annie’s alligator. A...a...A.**”

Moreover, as the crew correctly observes, all the markings on the map are “*merely conventional signs*”... with one exception: the blank map. Its emblematic emptiness is nothing itself. In set theory, nothing is represented by the empty set,  $\{\}$ . No other set is equivalent to it—it alone is unconventionally, unambiguously determined. And so, as it turns out, *nothing is knowable* in a logical-positivist sense!

This is how Bertrand Russell, Ernst Zermelo, and John von Nuemann could apply logic to the set containing nothing (and to sets containing sets containing the set containing nothing), and demonstrate the extreme degree to which (known) mathematics can be reduced to logic. Under this primitive decomposition, it took Russell 362 pages of mind-numbing logic to prove that  $1 + 1 = 2$



362 PROLEGOMENA TO CARDINAL ARITHMETIC [PART II]

\*5442.  $\vdash :: a \in 2. \supset :: \beta \subset a. \supset \beta \neq a. \equiv. \beta \in t^{\prime} a$   
*Dem.*  
 $\vdash. *544. \supset \vdash :: a = t^{\prime} x \cup t^{\prime} y. \supset ::$   
 $\beta \subset a. \supset \beta \neq a. \equiv. \beta = \Lambda. \vee. \beta = t^{\prime} x. \vee. \beta = t^{\prime} y. \vee. \beta = a. \supset \beta \neq a$   
 $[*24:53:56.*51:161] \equiv. \beta = t^{\prime} x. \vee. \beta = t^{\prime} y. \vee. \beta = a \quad (1)$   
 $\vdash. *5425. \text{Transp. } *5222. \supset \vdash : x \neq y. \supset. t^{\prime} x \cup t^{\prime} y \neq t^{\prime} x. \vee. t^{\prime} x \cup t^{\prime} y \neq t^{\prime} y$   
 $[*13:12] \supset \vdash : a = t^{\prime} x \cup t^{\prime} y. x \neq y. \supset. a \neq t^{\prime} x. \vee. a \neq t^{\prime} y \quad (2)$   
 $\vdash. (1). (2). \supset \vdash :: a = t^{\prime} x \cup t^{\prime} y. x \neq y. \supset ::$   
 $\beta \subset a. \supset \beta \neq a. \equiv. \beta = t^{\prime} x. \vee. \beta = t^{\prime} y$   
 $[*51:235] \equiv. (\exists z). z \in a. \beta = t^{\prime} z$   
 $[*37:6] \equiv. \beta \in t^{\prime} a \quad (3)$   
 $\vdash. (3). *11:11:35. *54:101. \supset \vdash. \text{Prop}$

\*5443.  $\vdash :: a, \beta \in 1. \supset : a \cap \beta = \Lambda. \equiv. a \cup \beta \in 2$   
*Dem.*  
 $\vdash. *54:26. \supset \vdash :: a = t^{\prime} x. \beta = t^{\prime} y. \supset : a \cup \beta \in 2. \equiv. x \neq y.$   
 $[*51:231] \equiv. t^{\prime} x \cap t^{\prime} y = \Lambda.$   
 $[*13:12] \equiv. a \cap \beta = \Lambda \quad (1)$   
 $\vdash. (1). *11:11:35. \supset$   
 $\vdash :: (\exists x, y). a = t^{\prime} x. \beta = t^{\prime} y. \supset : a \cup \beta \in 2. \equiv. a \cap \beta = \Lambda \quad (2)$   
 $\vdash. (2). *11:54. *52:1. \supset \vdash. \text{Prop}$   
 From this proposition it will follow, when arithmetical addition has been defined, that  $1 + 1 = 2$ .

To the map's significance:

When the *Snark* was first published, the *Athenaeum* described it as "the most bewildering of modern poetry", wondering "if [Carroll] has merely been inspired to reduce to idiotcy as many readers and more especially reviewers, as possible." To this day, a certain breed of secular ignostics, who claim the *Hunt* is pure nonsense, take this blank map at face value and are smugly affirmed by it (somewhat understandably). While those in the existential angst camp see the map as confronting us with the possibility that our lives are empty, finite, and meaningless, yet we are nonetheless compelled by free choice to fill them with actions (albeit, absurdly). Considered together, these two nihilistic camps of theorists comprise the largest, and heretofore by far the most sensible and coherent group of interpreters of the *Snark*.

But not everyone takes the blankness of the map to refer to nothing. Many have contrived to fit the map to their own theories. It could be akin to: the incense and incantations of high church charlatans playing on the gullibility of their flock, or, reflective of an allegory of Man's attempt to understand "the Absolute," (or rather a parody of the same), or, *Terra Incognita* in a poetic reimagining of the discovery of America, or, the same (but, three centuries later) on the voyage of the HMS Beagle, or, a sardonic framework for 19<sup>th</sup> century controversies between religion and science, or, the same but in a treatise on "society," or, related to the dangers inherent in the pursuit of human ambitions (in an allegory on sin and punishment), or, part of a cruel joke about tuberculosis as evidenced by the TB of The Baker, The Butcher, etc. (this theory was based on the death of Charlie Wilcox, Dodgson's cousin and godson), or, it's about madness and despair (this theory was based on the death of Dodgson's beloved Uncle Skeffington, who was stabbed by an inmate in an insane asylum), or, it's part of a personal attack on Dante Gabriel Rossetti, (this last theory was posited by the paranoid Rossetti, himself) ... to name but a few.

A mere quarter of a century after the *Snark* was published, the Colney Hatch Pauper Lunatic Asylum in Middlesex (the largest mental institution serving London at the time) published its *1899 Contributions to Sociology*, saying (p.983), "the *Mystery of the Snark*...has been calculated to [be] responsible for 49.5% of the cases of insanity and nervous breakdown which have occurred during the last ten years."

So, is *The Snark* about Nothing? or Everything? or Anything? YES, AND several other specific themes besides (e.g., Thomas Cranmer's 42 articles, Darwinism, and the Colenso affair... to name but a few) all swarming together in a surrealist dream. It appears the *Athenaeum* was correct with its initial review: Carroll is obfuscating things to reduce to idiotcy as many readers as possible—to make fools of us! *The Hunt* is a prank. No surprise—he scheduled *The Hunting of the Snark* to be released on April Fools' Day!!! There is something *funny* about it. During editing, Holiday noted, "*L.C. forgot that "the Snark" is a tragedy and [should] on no account be made jovial. h.h.*" But later in *The Snark's Significance*, Holiday acknowledges that he too was kept in the dark. Keep THAT in mind. Carroll is *hiding* the snark... *WE* are hunting it!!!

And the map?

A delightful obfuscation; a joke about nothing!      'Would you like a little more tea?'      [^ return](#)

△[3] – I certainly mean no offense or disrespect to modern women, who have no resemblance to the dated and horrendously sexist stereotypes in this article. (Nor is the preceding disclaimer meant to disrespect or offend any woman who *does* bear a semblance to those stereotypes.)

△[4] The American Heritage Dictionary of the English Language. Houghton Mifflin. 2007

△[5] – bird (n.2) maiden, young girl; woman of noble birth, damsel, lady, ... c. 1200. Online Etymology Dictionary <https://www.etymonline.com/word/bird>

△[6] Delia, R.D., Diana, Isis, or the Moon, in *Egyptian Religion: The Last Thousand Years: Studies dedicated to the Memory of J. Quægebeur* (Clarysse, W., ed.) 1998, p 539-50

△[7] – Stories told of the Egyptian cat-goddess, Bastet, were syncretized, attaching to the Greek goddess, Artemis, who was associated with cats; and later to the Roman goddess, Diana, who transformed into a cat in several myths. Under Christian influence the association of women and cats was generally not positive.

Engels, D. W., *Classical Cats: The Rise and Fall of the Sacred Cat*. 2001, pp. 48–87

△[8] Toussenet, Alphonse, *Zoologies Passionelle* (1885), English translation by Kathleen Kete, quote in *The Beast in the Boudoir: Petkeeping in Nineteenth-Century Paris*, 1995, p. 120

△[9] – Ladies rules of conduct: “1. If unmarried and under thirty, she is never to be in the company of a man without a chaperone. Except for a walk to church or the park in the early morning, she may not walk alone, but should always be accompanied by another lady, a man, or a servant. An even more restrictive view is that “if she cannot walk with her younger sisters and their governess, or the maid cannot be spared to walk with her, she had better stay at home or confine herself to the square garden” Poole, Daniel (1993), *What Jane Austin Ate and Charles Dickens Knew*, p.55

△[10] History Extra, official website of BBC History, <https://www.historyextra.com/period/21st-century/women-safety-streets-victorians-present-day-history/>

△[11] – He had **seven** coats on when he came, With **three** pair of boots— but the worst of it was, He had wholly forgotten his name. (**Two** names, no? Yes!)  $7*3*2$  is the prime factorization of **42**. Is that it, or is there more? Are the two “Lewis” & “Carroll,” two names which like his boots and coats can cover Charles Dodgson and protect him? OR, is it all coincidence?

△[12] – These facts associating the Baker and Dodgson are pointed out in footnote #[34] of *The Annotated Snark*, by Martin Gardner. Three of the five paragraphs of that footnote are devoted to the number 42, and Gardner mentions nine other literary allusion in THOTS suggesting the Baker is a “whimsical, funny-sad, self-deprecating portrait” of Dodgson. He concludes saying, the Baker speaking of “*A dear uncle of mine (after whom I was named)* is “a clear indication... that Carroll intended the Baker to be a caricature of himself.” Lewis Carroll, *The Annotated Hunting of the Snark*, edited and annotated by Martin Gardner (2006) pp. 37-38.

△[13] Cohen, Morton (1996) *Lewis Carroll: A Biography* p. 235, quoting Beatrice Hatch, “Lewis Carroll” *Strand Magazine* April, 1898

△[14] *Ibid* p. 234, quoting Beatrice Hatch, “In Memoriam Charles Lutwidge Dodgson (Lewis Carroll)” *Guardian* January 19th, 1898

△[15] Lewis Carroll, *La Guida Di Bragia : A Ballad Opera for the Marionette Theatre*, (2007) ©LCSNA quoting from the Introduction by Peter L. Heath, p. vii

△[16] Appleton, Stephanie (10 Oct 2011); *Shakespeare in 100 Objects: Thimble; Object 21 - The associations and symbolism of an apparently simple, silver thimble.*  
<https://www.shakespeare.org.uk/explore-shakespeare/blogs/shakespeare-100-objects-thimble/>

△[17] – the Puritans avoided jewelry as frivolous and ostentatious, but “would exchange a thimble - a practical item a young woman could use as she sewed linens and clothing for her dowry. After the wedding, the thimble's cup was often cut off (symbolizing that her dowry was complete), and the rim could be worn as a ring.”

Gemological Institute of America (GIA), <https://4cs.gia.edu/en-us/blog/origin-of-wedding-rings/>

△[18] availability of 19th century engagement thimbles

<https://www.etsy.com/listing/777826670/antique-19th-century-gold-thimble?>

Downloaded: 10/7/2022

△[19] – Aside from the obvious allusion made by the title, this article never once mentions *The Hunting of the Snark*; it is focused entirely on the possibility of Dodgson’s romantic intentions towards Alice Liddell (the ‘cooling’ in his relations with the Liddells, and a possible connection to the infamous ‘missing diary pages’), Chang, Howard “Seek It with a Thimble” *Knight Letter* No.92. Spring, 2014. LCSNA

△[20] Clark, Anne (1979). *Lewis Carroll: A Biography*, p.10

△[21] Letter to Frances Hardman, May 14th, 1882

△[22] Hudson, Derek (1977) “Rooms at Christ Church” in *Lewis Carroll: an Illustrated Biography*, pp. 145-147

△[23] Lyon, Kate “The Incorruptible Crown” *Knight Letter* No.71. Spring, 2003. LCSNA

△[24] – To say the least, I am no fan of the theoretical construct known as “Death of the Author.” However, Charles Dodgson himself (speaking specifically on the meaning of the Snark) said, “words mean more than we mean to express when we use them: so a whole book ought to mean a great deal more than the writer meant. So, whatever good meanings are in the book, I’m glad to accept as the meaning of the book.” Kate Lyon has found many “good meanings” in the Snark, intended or not; they are creative and deeply moving and add greatly to the value of the work.

△[25] – Advice from a father to his son. Oscar Wilde (1912), *An Ideal Husband*, Act III, line 50

△[26] – Dodgson’s father had set a great example: he married an angelic woman, who bore him a son, *Charles Dodgson*, the son of Charles Dodgson— *the fourth such in a line*.

△[27] Online Etymology Dictionary, <https://www.etymonline.com/word/sagacious>

△[28] – What are the Beaver’s pronouns? In footnote #[56] of *The Annotated Hunting of the Snark*, Gardner discusses the gender ambiguities engendered by the Beaver. Gardner professes he always assumed the Butcher and Beaver were just ship buddies, until he read Andrew Lang’s 1876 review of the Snark, commenting on the “Beaver at her bobbins.” Gardner notes that Carroll always uses neutral pronouns when describing the Beaver alone, and in using ‘he’ when referring to the Butcher and Beaver together, would merely be following the custom of his time, regardless of whether or not the Beaver was a she, so as to avoid the awkward constructions ‘his or her’ and ‘he or she.’ (As I mentioned... very confusing.) To the degree that our fictional Beaver is anything like a real beaver, being an ‘it’ would not preclude it from being either a ‘he’ or a ‘she.’ And in either case, when Gardner mentions in the same footnote (which is 11 paragraphs long) that W.H. Auden notes “an undercurrent of sexual attraction,” do we really need to know the Beaver’s pronouns to know that this is not considered straight in 1875? (It’s more than a toe over the line!)

△[29] – According to Paul Baker, Polari is (was) “a form of slang used by some groups of people in Britain, especially by gay people and especially in the past: a secret language, which has now largely fallen out of use, but was historically spoken by gay men and female impersonators.... it grew out of the world of entertainment, stretching back from West End theatres, through to 19th-century music halls and beyond that to travelling entertainers and market-stall holders.”

Baker, Paul “A brief history of Polari: the curious after-life of the dead language for gay men” *The Conversation*, Published: February 8, 2017, <https://theconversation.com/a-brief-history-of-polari-the-curious-after-life-of-the-dead-language-for-gay-men-72599>

△[30] – The oldest sources of Polari date to the emigration of Punch and Judy from Italy; and included Romani, Yiddish, and beggars’ cant before it even started to pick-up influences, like Victorian Cockney backslang (e.g., ‘eek’ in Polari is short for ‘eCAF’ which is ‘face’ in backslang; cf., ‘SNARK’ and ‘KRANS’). According to Ben Jureidini, “For a long while, studies of Polari were usually just attempting to decode the vocabulary, to devise a so-called ‘Lavender Lexicon’, and the origins and implications of the language were ignored. Ranging from the 19th-century cants of thieves and travellers to the Lingua Franca of sailors, via the codes of drug dealers and drag queens, Polari is a veritable witches’ brew of etymology.”

Ben Jureidini, “Bona to vada your eek! The secret world of Polari” *The Oxford Student*, 13th May 2020

△[31] – Polari was already several hundred years old when it “came out” in the West-End Theatre District of London around the turn of the 20th Century. A feature of this secret form of communication was the use of signs, nods, and glances. Dodgson’s connection to the London theatres is well-known, and *The Hunting of the Snark* has a lot of nodding, winking, and head waging going on. Two examples: the Bellman ‘sagaciously nodding’ to the Butcher, and the



Baker ‘making an effort to wink with one eye’ at the Beaver. It is impossible to know Carroll’s intentions, but I suspect there is an LGBTQ link to the Butcher and Beaver. I also think it worth mentioning (but I have less confidence that it was Carroll’s intention) that ‘haenas’ and ‘bear’ could also have been used in the same way when we hear the *[Baker] would joke with haenas, returning their stare, With an impudent wag of the head: And he once went a walk, paw-in-paw, with a bear, "Just to keep up its spirits."* ‘Hyena boys’ and ‘bears’ are words in the modern-day Lavender Lexicon, and the behaviors of the Baker, the haenas, and the bear are perfectly suited to such an interpretation. Recalling that the Baker is likely Carroll’s alter ego; these references, IF intended, could mean Carroll was aware of, even comfortable around, and sympathetic towards members of the community. [^return](#)

△[32] – A merkin is a pubic wig. The use of pubic wigs is traced back to 1450 by the Oxford Guide to the Body; merkin (n.) is attested to by the OED in 1816. In the present day, they are worn by a number of film celebrities (including Kate Winslet, Heidi Klum, and Evan Rachel Wood) who have been candid in discussing their use.

△[33] Norton, Rictor (Ed.), *Homosexuality in Nineteenth-Century England: A Sourcebook*. Updated 22 August 2022, <http://rictornorton.co.uk/eighteen/nineteen.htm>

△[34] – The Oxford English Dictionary attributes the first use of the word ‘queer’ in the sense of ‘homosexual’ to the Marquess of Queensbury (Bosie’s father) in 1894. Should that be backdated to 1876 based on this footnote’s referent?

△[35] – Contributions by sailors to the vulgar slang have added greatly to the international flavor of the English language. The word ‘Jungle’ for instance, briefly regarded as slang, was a phonetic adoption from the Hindustani, *junkul*. “Trade in China, and the English settlement of Hong Kong, introduced ... Canton jargon, that exceedingly curious Anglo-Chinese dialect spoken in the seaports of the Celestial Empire.”  
Hotten, John Camden 1860 *The Slang Dictionary Etymological, Historical and Anecdotal*. p. 44

△[36] – “Dreaming of apples on a wall...” Götz Kluge has a well-founded gloss on Jubjub which I applaud and subscribe to (i.e., a chronometer on the HMS Beagle). Jubjub is not ‘the’ sound the chronometer makes—it is ‘like’ the sound. Carroll could have chosen Jubjub because it translates as kiss-kiss and has onomatopoeia. In footnote #[50] of Martin Gardner’s *Annotated Snark, Definitive Edition*, the first of the eight paragraphs in that footnote points out that the Butcher does not say the same thing three times. In turn, they hear the voice, the note, and the song of the Jubjub. I suspect that Carroll is signaling (cleverly, IF intended), that **the voice** is the sound (onomatopoeia), whereas we may *note* enharmonically that **the note**, like B#, could be a “key” to unlocking multiple meanings, (maybe a song in the key of C?), and perhaps, **the song** (Latin, *cantio*) was sailor’s cant. With Carroll, two meanings are better than one, and three is a fugue! How many times does Carroll dream like this? He says “Often!” And I reiterate, it’s mere suspicion... but fun, no?

△[37] – The English word ‘love’ subsumes a half-dozen Greek concepts: *Eros*, *Storge*, *Philia*, *Philautia*, *Xenia*, and *Agape*. “Depending upon the nature of the persons involved and the basis of their relationship, **Philia** is distinguished by Aristotle into many different kinds. [...] ‘Arete-*philia*’ draws together equals [...] ‘erotic *philia*’ attracts the sensual lover [...] ‘companion-*philia*’ holds together fellow workers, shipmates, soldiers in a company....”

Tracy, Theodore. “Perfect Friendship in Aristotle’s ‘Nicomachean Ethics.’” *Illinois Classical Studies*, vol. 4, 1979, p. 65.

△[38] Aristotle, *Nicomachean Ethics*, translated and edited by H. Rackham, bekker 8.1.155a5–6

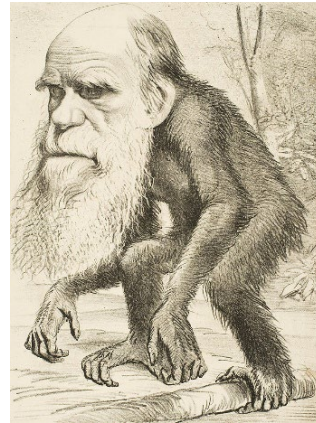
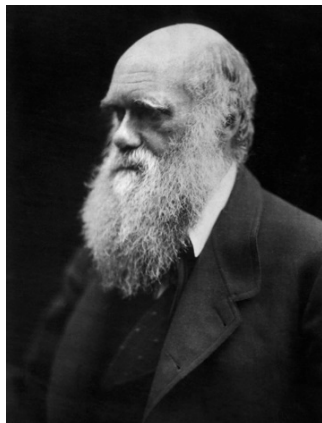
△[39] Kluge, Götz (2016-01-11). *Lace Making An Infringement of Right*  
[https://www.academia.edu/9962213/Lace\\_Making\\_An\\_Infringement\\_of\\_Right](https://www.academia.edu/9962213/Lace_Making_An_Infringement_of_Right)

△[40] – The Beaver as described in *Fit the 1st*, “*paced on the deck / Or would sit making lace in the bow*” and as Holiday depicts in his illustration, ‘The Hunting,’ it carried a microscope. Darwin, describing using a microscope on board ship, advises “...fixing objects to be dissected by direct instead of transmitted light. For this end short fine pins and **lace-needles** should be procured.”

Darwin, C. R. 1849. “On the use of the **microscope on board ship**”. In R. Owen, *Zoology*. In J. F. W. Herschel ed., *A manual of scientific enquiry; prepared for the use of Her Majesty's Navy: and adapted for travellers in general*. p. 391.

△[41] – The word beaver, slang for a beard, admits of further entanglements with Darwin. Darwin’s beard was famous! He first grew one while on the *Beagle*. In *Descent* (p 383, Vol. II, 1st ed.) Darwin writes, “it appears that our male ape-like progenitors acquired their beards as an ornament to charm or excite the opposite sex.” As his biographer, Janet Browne tells us, “Darwin’s beard- an eye-catching feature of the commercially reproduced portraits of him— was... a bonus to cartoonists. His general hairiness begged to be turned into animal fur. Add a tail, and there was an image that shrieked of apish or monkey ancestors... the [magazine] *Hornet* turned out an image of Darwin as a “Venerable Orang-Outang”...in March 1871, one month after *Descent* was published.”

Browne, Janet (2003), *Charles Darwin: the Power of Place*, p 377



Portrait – Julia Margaret Cameron 1868; Cartoon – unknown artist: *Hornet* – 1871

△[42] – The full title of Charles Darwin’s second work on evolution is: *The Descent of Man and Selection in Relation to Sex* (1871). In it, he posits that sexual selection (i.e., **courtship and the choosing of a mate**) was the second great driver of evolution. Discussions of sex, human and non-human, take up about two-thirds of the work. Although not a focus of the work, Darwin records observations of sexual variations, including what sexologists today would refer to as intersexualities, transformations of sex, and non-heteronormative sexual behaviors. Darwin’s writings did not condone sexual behaviors that were considered crimes in Victorian times (somewhat understandably). Unfortunately, his casual use of terms common in his time, now leaves him open to modern criticisms (somewhat understandably).

△[43] “Prosecution at Norwich: Experiment on Animals,” *The British Medical Journal*, Dec. 12th, 1874, pp. 751-754

△[44] – In addition to detailing Cobbe’s role in the vivisection debate, the article being cited here argues that the portrayal of Darwin as not supporting animal rights was a misunderstanding of his nuanced, and politically astute, position in the debate on vivisection.

Johnson, Eric Michael, October 6, 2011, “Charles Darwin and the Vivisection Outrage,” *Scientific American*, <https://blogs.scientificamerican.com/primate-diaries/vivisection-outrage/>

△[45] Cohen, Morton (1996) *Lewis Carroll: A Biography* p. 381

△[46] – Also worth noting: Dodgson and Darwin exchanged three brief but congenial letters in 1872 (with Dodgson offering some photographs to Darwin to aid in documenting his observations on facial expressions). Completing the triangle: Cobbe and Darwin met in 1868 and had been good friends. Post-Magnan, Cobbe expressed public enmity towards Darwin over his objections to the legislation she helped draft, and over his continued, qualified support for vivisection. <https://www.darwinproject.ac.uk/>

△[47] Mitchell, Sally (2004) *Frances Power Cobbe: Victorian Feminist Journalist Reformer*, p. 3

△[48] [https://en.wikipedia.org/wiki/Frances\\_Power\\_Cobbe](https://en.wikipedia.org/wiki/Frances_Power_Cobbe)

△[49] derives from the CPI Inflation Calculator at <https://www.officialdata.org/uk/inflation/1875?amount=7.50>

and from the Forbes Advisor, currency converter at <https://www.forbes.com/advisor/money-transfer/currency-converter/gbp-usd/?amount=1107.21>

△[50] derived from Figure 1a., *Edinburgh, 1847-1920: Mean Birth Weight*, in the *European Journal of CLINICAL NUTRITION* Volume 52, Supplement 1, January 1998

<https://archive.unu.edu/unupress/food2/UID03E/UID03E09.HTM#results>

△[51] – My three favorite answers to give students are: (#3) “I don’t know!” (#2) “no one knows!!” and (#1) “that’s unknowable!!!”

△[52] Carroll, Lewis, (compiled, 1982), In *The Complete Illustrated Works of Lewis Carroll*; Chancellor Press. From the Preface to *Sylvie and Bruno, concluded*, p. 441.

△[53] – "It was in 1873 that [Carroll] composed the first draft of the final paragraph of *Sylvie and Bruno Concluded*, thereby establishing his whimsical tendency to begin his work at the end. In his nonsense poem, *The Hunting of the Snark*, he began with the last line, 'For the Snark was a boojum, you see', and built the whole poem around it. Begun in 1874, this poem was originally intended for inclusion in *Sylvie and Bruno*, but as the realization dawned on him that the book would take much longer to finish than he had at first envisaged, he decided to go ahead and publish it separately." Clark, Anne (2008), quoted from the introduction to: *An Annotated International Bibliography of Lewis Carroll's Sylvie and Bruno Books*; compiled and annotated by Byron Sewell and Clare Imholtz, Oak Knoll Press and the British Library.

△[54] Carroll, Lewis, (compiled, 1982), *The Complete Illustrated Works of Lewis Carroll*; Chancellor Press. SB, pgs. 235-433 & SBc, pgs. 435-641.

△[55] *Ibid.*, p. 454

△[56] *Ibid.*, p. 342

△[57] Pope, Alexander (1734) *Essay on Man: Epistle 1*, lines [57 – 60], The Twickenham Edition, Vol III i, Maynard Mack, ed. (1950).

△[58] Holiday, Henry 29 January 1898, 'The Snark's Significance' *Academy*; quoted from *The Annotated Hunting of the Snark*, 2006, ed. Martin Gardner p. 110

△[59] Hudson, Derek (1977). *Lewis Carroll: An Illustrated Biography*, p. 146

△[60] – In the year Charles Lutwidge Dodgson was born, Walter Savage Landor published his book, *Pericles and Aspasia*, which portrayed Aspasia as the romantic heroine of the Golden Age of Athens. Landor's description of her relationship with Pericles made them a 19<sup>th</sup> century archetype for the romantic couple.

△[61] – Aspasia's charm and beauty were reported to be irresistible; her intellect was likewise the object of legend. She rose to the top of Athenian society and became the consort of Pericles, the city's leader at the height of its power and prestige. Pericles was unable to marry her according to Athenian law because she was ξένος (xenos, not a member of the community; she was from Miletus). But Pericles took her into his house, had a son by her, and presented her as his spouse.

△[62] – According to *The Oxford Classical Dictionary*, Aspasia was a "contributor to learning in Athens, [who] boldly surpassed the limited expectations for women by establishing a renowned girl's school and a popular salon. She lived free of female seclusion and conducted herself like a male intellectual while expounding on current events, philosophy, and rhetoric. Her fans included Socrates and his followers, Plato, Cicero, Xenophon, and Athenaeus."

△[63] – As Holiday explains in his *Reminiscences* (Heinemann, 1914), “I began an Athenian picture . . . representing Aspasia reclining on a stone seat on the Pnyx, contemplating the recently completed buildings on the Acropolis with a young girl companion seated at her feet.” The Pnyx is the hill southwest of the Acropolis that was the official meeting place of the Athenian democratic assembly. The scroll in Aspasia’s hand (in Holiday’s painting) is possibly Pericles’ Funeral Oration—a speech some Greeks (e.g., Plato) have suggested she wrote.



Pericles’ Funeral Oration - Phillip Foltz – 1852

△[64] O’Conor, Flannery (1969) ‘On Her Own Work’ in *Mystery and Manners*, p.107

△[65] Holmes, Jamie (2015) *Nonsense: The Power of Not Knowing*, p. 27

△[66] – Maybe you have 16min 52sec to watch the TED talk by Anil Kumar Seth, [https://www.ted.com/talks/anil\\_seth\\_your\\_brain\\_hallucinates\\_your\\_conscious\\_reality?language=en](https://www.ted.com/talks/anil_seth_your_brain_hallucinates_your_conscious_reality?language=en)

△[67] Dodgson, Charles (1897) letter quoted in Martin Gardner’s Preface to the Centennial Edition; appearing in *The Annotated Hunting of the Snark*, 2006, ed. Martin Gardner p. xxxiii

△[68] – In 19th century England, April Fool’s Day was centuries old, well-established, and its pranks pervasively participated in. Johnson, Ben, “April Fools Day 1st April” On: Historic UK, the History and Heritage Accommodations Guide <https://www.historic-uk.com/CultureUK/April-Fools-Day-1st-April/>

△[69] – “In a letter to his publisher, Macmillan and Company, dated 17 January 1876, Carroll wrote that the *Snark* should be advertised: “**to be published on the 1st of April,**” and adding that **surely this is the fittest day for it to appear.**” Quoted from the Introductory Notes to G10, *The Hunting of the Snark* - Printed Proofs of the Illustrations. Digitized image notes and captions by Edward Wakeling; in the Christ Church Library, Carroll Collection.