

Epilogue

Even before the success of the *Alice* books, Carroll began to move in the Pre-Raphaelite social circle. He met and became friendly with both Alfred Tennyson and John Ruskin in 1857.

Alice



Portrait of Alfred Tennyson. Lewis Carroll (1857).

In 1857, even before the success of the *Alice* books, Lewis Carroll met many of the Pre-Raphaelite social circle through his acquaintance with Thomas Combe, owner of the Oxford University Press, becoming friendly with both

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Princess Alice, having been a royal consort in the Plantagenet courts for most of her youth, was finally married in 1195 to the Count of Ponthieu at the age of 35.

Eleanor



Coat of arms of the Counts of Ponthieu (c. 1290).

As a summary of her life story, it could be said that Princess Alice was batted around as a royal consort among the Plantagenet family (Henry, Richard, John and Eleanor) as they dealt with a series of political gambits by her half-

Alfred Tennyson, the 19th century narrative poet, and John Ruskin, the century's best-known art critic, both of whom shared his enthusiasm for the charm of youth. In fact, Tennyson showed him the proofs of *Idylls of the King*, the cycle of twelve narrative poems about the adventures of King Arthur, so they shared an interest in mediaevalism. Lewis Carroll developed a close relationship with Dante Gabriel Rossetti and his family, and also got to know other Pre-Raphaelite figures such as George Frederick Watts, William Holman Hunt, John Everett Millais, Algernon Swinburne, Arthur Hughes and, presumably, J.W. Waterhouse during his visits to London, even presenting a copy of *Alice* to their muse, Christina Rossetti. He was an accomplished amateur photographer in the early days of this novel technology and made portraits of such notable sitters as Millais, Rossetti, Tennyson, Ellen Terry, Julia Margaret Cameron, and Michael Faraday, as well as numerous of his friends' children. He set up his own studio in his rooms at Christ Church, and was a devotee of the time-consuming wet collodion process of early photography.

Alice Liddell married Reginald Hargreaves, a cricketer, at the age of 28 in Westminster Abbey, adorned with a brooch sent to her by Prince Leopold. The wedding was followed by an extended honeymoon with Reginald in the wilds of Spain, in which Alice demonstrated her skill at watercolors. Interestingly enough, by her twenties she had adopted the persona of her fictional counterpart, on the evidence of her photograph as Shakespeare's long-haired Cordelia by Julia Margaret Cameron (Gordon, 1982). They had three sons: Alan Knyveton Hargreaves, Leopold Reginald 'Rex' Hargreaves (both later killed in action in World War I) and Caryl Liddell Hargreaves; Alice always denied that the name 'Caryl Liddell' was in any way associated with the Lewis Carroll pseudonym or that 'Leopold Rex' was recognition of her alleged engagement to Prince Leopold.

Alice became a noted society hostess and was the first president of the Emery Down Women's Institute. She made sure that her three sons were fully acquainted with the intricacies of the original *Alice* books. Nevertheless, after her husband's death in 1926, her household expenses made it necessary to auction her copy of the *Alice* manuscript at Sotheby's. It ended up at Columbia University, New York, from whence it was later presented to the British Library in a ceremony attended by Alice when she was 80, together with her son Caryl Hargreaves who wrote an article about the event for the *Cornhill Magazine* (Hargreaves, 1932). For most of her life, Alice lived near Lyndhurst in the New Forest, that "shrine and bower of kingship" (Low and Pulling, 1884) where Henry II and Eleanor of Aquitaine would have gone hunting together during their initial tenure as the young king and queen of England.

brother, King Philip Augustus, to extend his control of northern France, primarily the Vexin region of which she was the nominal countess. She spent her time at the mercy of the eventualities of court life in the various power bases of the Plantagenet courts of England and Northern France. On August 20, 1195, King Philip arranged the marriage of Princess Alice to William IV Talvas, Count of Ponthieu (near Calais), who represented the senior line of the lords of Montgomery, trusted vassals and allies of William the Conqueror. Ponthieu was again in the buffer zone between the French and English territories in Northern France in the coming centuries. As Countess, Alice was cosignatory on a number of statutory documents with William of Ponthieu.

Alice had three daughters: Jean (stillborn), Marie, Countess of Ponthieu, and Isabelle, who became Abbess of the Cistercian Abbey of Epagne, near Amiens. Through her daughter Joan, Marie became the grandmother of Eleanor of Castile (also Countess of Ponthieu), who became the queen of Edward I of England, and so ultimately Alice, successively Princess of France, Countess of the Vexin and Countess of Ponthieu, became an ancestor of the English royal family. This great granddaughter Eleanor was so loved by her husband, King Edward I, that he erected 12 'Eleanor Crosses' marking the overnight stops of her funeral procession from Lincoln back to London (the last of the 12 being Charing Cross).



Mediaeval effigy on the tomb of Eleanor of Castile (1241-1290).