

Lewis Carroll

THROUGH THE LOOKING-GLASS AND WHAT ALICE FOUND THERE

Read by **David Horovitch, Jo Wyatt** and full cast



1	Child of the pure unclouded brow	1:49
2	Chapter 1 Looking-Glass House	4:17
3	Now, for number three...	6:04
4	And suddenly the glass...	5:07
5	The king immediately fell...	5:11
6	Chapter 2 The Garden of Live Flowers	4:29
7	There was silence in a moment	4:57
8	It's time for you to answer now...	4:26
9	Alice looked around her...	4:20
10	Chapter 3 Looking-Glass Insects	4:25
11	There was a beetle...	3:59
12	Still she couldn't feel nervous...	5:02
13	She very soon came to an open field...	5:42
14	Chapter 4 Tweedledum and Tweedledee	4:26
15	Would you tell me...	6:31
16	Alice couldn't say...	5:13
17	Alice said afterwards	3:58
18	Chapter 5 Wool and Water	4:57
19	Alice was just beginning...	4:51
20	Alice rubbed her eyes	5:08
21	So the boat was left...	4:53
22	Chapter 6 Humpty Dumpty	4:39

23	She watched him...	5:19
24	Humpty Dumpty smiled	6:14
25	In spring when woods are getting green...	4:52
26	Chapter 7 The Lion and the Unicorn	5:51
27	However, now you've got your breath...	5:18
28	At this moment the unicorn sauntered by...	6:12
29	Chapter 8 It's my Own Invention	4:30
30	He was dressed in tin armour	5:18
31	They went on a little way...	5:08
32	The knight looked surprised	4:37
33	She stood and listened	4:50
34	As the knight sang...	2:38
35	Chapter 9 Queen Alice	4:42
36	Try another subtraction sum	4:49
37	Alice sighed	4:24
38	She was standing before an arched doorway...	4:10
39	Alice glanced nervously along the table...	3:45
40	The white queen laughed...	4:54
41	Chapter 10 Shaking	0:31
42	Chapter 11 Waking	0:15
43	Chapter 12 Which Dreamed It?	4:09
44	A boat beneath a sunny sky...	1:48

Total time: 3:19:06

Lewis Carroll

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The respected author C S Lewis once stated that, 'A children's story which is enjoyed only by children is a bad children's story. The good ones last.' He continued that one should be written '...because a children's story is the best art-form for something you have to say.' Judging by these criteria, the Alice stories, having appealed to both adults and children alike for well over a century, must surely rate very highly indeed.

Lewis Carroll was the pen-name adopted by Charles Lutwidge Dodgson – a clever use of the Latin equivalents of his first names in reverse order. Born in Daresbury in Cheshire in 1832, the third child of eleven, he enjoyed entertaining his siblings with puzzles, games and puppet shows. He also enjoyed writing jokes and parodies in the family magazine. This was not an unusual activity within large families at that time and many other famous authors began their writing this way. Certainly it set the tone for later when, as an adult, he would excel at

inventing fantasy worlds for an audience of children.

Lewis Carroll's early education at home by his father, Reverend Charles Dodgson, was followed by two years at Richmond School in Yorkshire, and four years as a boarder at Rugby School. He did not much enjoy Rugby, not excelling at the sports which the school encouraged. However, he did shine academically and consequently completed his education at Christ Church, Oxford. A first class degree in mathematics won him a post as a mathematics lecturer there and he retained this position for the rest of his life.

Alice's Adventures in Wonderland brought Lewis Carroll considerable fame when it was published in 1865. The sometimes demanding vocabulary of both *Wonderland* and its sequel, *Through the Looking-Glass and What Alice Found There*, would not have prevented younger children from enjoying the story as it was likely to have been read aloud to them in the

customary Victorian way. In spite of the fame, however, Carroll valued his privacy, and at his college, where he was still known as Dodgson, he refused to accept any letters addressed to Lewis Carroll.

Behind the Looking-Glass and What Alice Found There, on which Lewis Carroll began work in 1869, was the original title of the sequel to *Wonderland*, the word *Through* being substituted in March, 1870. As in *Wonderland*, events are seen through the eyes of Alice, but this story has a dual structure of both a chess game and a mirror world. A grown-up Alice Liddell herself claimed that the chess-board idea was born at the time when she and her siblings were learning to play chess. She told how Carroll, himself a keen player and inventor of many games and puzzles, enlivened his chess games with the children by inventing imaginary conversations between the chess pieces. However, another Alice, Carroll's cousin Alice Raikes, claimed that she was present when Carroll had the inspiration for the looking-glass theme, her cousin placing her before a mirror and pointing out how images in the mirror appear to be reversed.

Before *Through the Looking-Glass* itself begins Carroll includes a poem which he wrote about Alice Liddell at the time of his

parting from her. In it he sadly recalls happier times when he first told her the stories included in *Wonderland* and *Looking-Glass*. The story itself charts Alice's journey as a pawn across the chess-board to become a Queen, with the thirty-two chess pieces representing the characters in the story. Carroll lists them for readers in the *Dramatis Personae* before the story begins. The moves of Alice's journey across the chess-board are also listed before the start of the story, chess experts having disagreed over the years as to whether or not such a game could in reality be played. Alice replaces the White Queen's daughter Lily who is '...too young to play,' and although chess men are usually described as being black or white, *Looking-Glass* pieces were called red and white, these being the colours of an ivory chess set. Because the story takes place in a looking-glass where things are reversed, the characters in the story also experience distortions of time and space. Thus the White Queen describes how time runs backwards and the Red Queen has to run in order to stay still.

Lewis Carroll, a man who liked order and control in his life, brought both his Alice stories full circle, with Alice ending up where she started. In *Through the Looking-Glass*

this sees Alice talking to Dinah the cat and her kittens. She is wondering just who has been dreaming, and Lewis Carroll leaves his readers with this puzzle, asking: 'Which do you think it was?' His enjoyment of puzzles is then further in evidence in the final poem which is an acoustic: the initial letters of lines spelling out ALICE PLEASANCE LIDDELL.

Like *Alice's Adventures in Wonderland*, *Through the Looking-Glass* contained the illustrations by John Tenniel with which we are still familiar today. It was published at Christmas 1871, although dated 1872, and the success of the Alice stories transformed Lewis Carroll's life. It is said that he received an invitation to meet Queen Victoria and that she requested a copy of his next published work. It was quite probably a maths text book!

Of the two Alice novels, the author Virginia Woolf once said that they '...are not books for children; they are the only books in which we become children.' Her meaning was that adults reading them are given a child's view of events. Nevertheless countless children have enjoyed the stories, and with them Lewis Carroll changed children's literature for ever: the strictly instructive themes of children's books had been superseded, and they have become the most quoted of English novels.

Sadly Lewis Carroll was never to repeat the enormous success of the Alice stories and he lived the rest of his life in their shadow. He died in 1898 and is buried in Guildford Cemetery.

Notes by Helen Davies

The Cast

Alice	Jo Wyatt
The White Queen	Rosalind Adams
The Red Queen	Judy Bennett
The Lion	Sean Barrett
The Guard	Andrew Branch
Hatta & Unicorn	Charles Collingwood
Rose / Fawn	Teresa Gallagher
Haigha	Steve Hodson
Narrator	David Horovitch
Tweedledee / Red Knight	Nigel Lambert
The Gnat	Richard Pearce
Tiger Lily	Liza Ross
Tweedledum / White Knight	David Shaw Parker
White King	Christopher Scott
Old Frog	Stephen Thorne
Humpty Dumpty	Richard Wilson



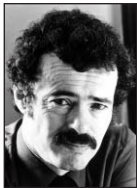
Jo Wyatt has worked as an actor and singer since she was nine years old. She has also worked extensively as a voice over-actor for projects such as *Angelina Ballerina*, *Oswald*, *Franny's Feet* and Ch 4's *Bromwell High*. Theatrical and TV highlights include *Love Soup* and *Extras* both for the BBC and the original London production of Ben Elton's *Popcorn*. She has also read the part of Alice in *Alice in Wonderland* for Naxos AudioBooks.



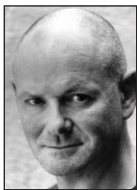
Rosalind Adams is best known as Clarrie Grundy in *The Archers*, and has worked extensively in radio, TV and theatre. She's a graduate of the Royal College of Music and has recently played Mrs Frazer, the grumpy pianist, in *Stepping Out*. She has recorded *The Ghost of Thomas Kempe* by Penelope Lively on audiobook.



Judy Bennett trained at the Guildhall School of Music & Drama. After a period in theatre with H M Tennent she began a successful career in sound. She has provided voices for numerous puppet TV series, among them *Adventures of Rupert Bear*, *The Perishers*, *Denis the Menace* and has recorded many audio books. For nine years she presented her own pre-school radio series *Playtime* but is perhaps most well known for her portrayal of Shula in Radio 4's long running daily drama serial *The Archers*.



Sean Barrett started acting as a boy on BBC children's television. He grew up through *Z Cars*, *Armchair Theatre*, *Minder* and *Father Ted*. His theatre credits include *Peter Pan* at the old Scala Theatre and Noël Coward's *Suite in 3 Keys* in the West End. Films include *War & Peace*, *Dunkirk* and *A Cry from the Streets*. He was a member of the BBC Radio Drama Company. He also reads *Molloy*, *Malone Dies*, *The Unnamable*, *The Voice of the Buddha* and *The Canterbury Tales III* and the part of the King of Hearts in *Alice in Wonderland* for Naxos AudioBooks.



Andrew Branch has worked extensively in London and regional theatre, appearing in *40 Years On*, *St. Joan*, *Henry IV*, *The Tempest*, *Antony & Cleopatra*, *Julius Caesar*, *Peer Gynt*, *Candida*, *Cabaret*, *The Homecoming*, *Othello*. His film and TV appearances include *A Bridge Too Far*, *People Like us*, *Making Faces*, *Cold Feet*, and *London's Burning*. His radio work includes over 1000 broadcasts and plays. He has also read the part of the White Rabbit in *Alice in Wonderland* for Naxos AudioBooks.



Charles Collingwood's early years were spent in repertory. His numerous TV credits include *Can't Buy Me Love*, *White Teeth*, *Midsomer Murders*, *Roger Roger*, *Bob Martin*, *London's Burning*, *Inspector Morse*, *Nelson's Column*, *The Bretts*, *Inspector Wexford*, *Outside Edge*, *The 10%ers*, *Tonight at 8.30*, *Trouble In Mind* and *My Name Is David Lander*. He has been honoured to be the subject of *This Is Your Life* for the BBC. He has also read the part of the Mad Hatter in *Alice in Wonderland* for Naxos AudioBooks.



Teresa Gallagher has performed many leading roles in both plays and musicals across the country, London's West End and Broadway. In addition, she is a well-known voice to listeners of BBC Radio Drama. Her film work includes *The Misadventures of Margaret* and *Topsy Turvy*. For Naxos AudioBooks she has recorded the *Biography of Jane Austen* and selections from *The Decameron* by Boccaccio. She has also read *Classic Women's Short Stories*, *Heidi*, *The Treasure Seekers*, *The Wouldbegoods* and has also read the part of the Pigeon in *Alice in Wonderland* for Naxos AudioBooks.



Steve Hodson joined Michael Elliot at the Exchange in Manchester for *A Midsummer Night's Dream*, *Peer Gynt* and *Catch my Soul*. TV credits include *Follyfoot*, *Angels*, *The Legend of King Arthur* and *All Creatures Great and Small*. On stage he has appeared in *Death and the Maiden*, *The Railway Children* and as George in *Who's Afraid of Virginia Woolf?* He read the part of Curan in *King Lear* and the March Hare in *Alice in Wonderland* for Naxos AudioBooks.



David Horovitch trained at the Central School of Speech and Drama. He is well known to television and theatre audiences, having appeared in over thirty productions for both the BBC and regional television in programmes such as *Goodbye Mr Chips* and *Poirot* and over thirty-five stage productions including *Cymbeline* for the Royal Shakespeare Company and *Charley's Aunt* at the Apollo Theatre. His latest film credit was *102 Dalmatians*. He has also read *Judaism, A Very Short Introduction* and is the narrator in *Alice in Wonderland* for Naxos AudioBooks.



Nigel Lambert graduated from The Royal Academy Of Dramatic Art. He has spent time with the Northampton Repertory Theatre and The National Theatre at the Old Vic understudying Sir Derek Jacobi as Touchstone in Shakespeare's *As You Like It*. His film credits include *Where Eagles Dare*, *The Boys In Blue*, *Scream And Scream Again* and in *The Princess And The Pea* feature length animated movie he was the voice of Sebastian, the old raven. His TV credits include *Dr Who*, *Blake's 7* and *U.F.O. The Computer Affair*. He has also read the parts of the Frog and the Footman in *Alice in Wonderland* for Naxos AudioBooks.



Richard Pearce is best known for his animation work. He is the voice of *Dennis the Menace*, *Budgie the Helicopter* and *Oswald*. He also appears in *The Faraway Tree*, *The Magic Key*, *Numbertime*, and *Agrippine*, *The Animated Shakespeare* and *The Animated Bible* series. Richard has performed in over 500 radio dramas. He can be heard on many audio CD's including *Hamlet* and has read the parts of the Cheshire Cat and Bill in *Alice in Wonderland* for Naxos AudioBooks.



Liza Ross has appeared on stage in the West End and in repertory across the country, including *Wings* and *The Front Stage* at the Royal National Theatre. Her many TV appearances include *After the War*, *Poor Little Rich Girl*, *Two's Company* and *The Month of the Doctors*. Her film work has included *Batman* and the *Shadowchasers*. She works extensively as a voice artist. Among her Naxos AudioBooks recordings are: *The Awakening*, *Anne of Green Gables*, *The Wonderful Wizard of Oz* and *Uncle Tom's Cabin*. She has also read the parts of the Lory and the Cook in *Alice in Wonderland* for Naxos AudioBooks.



David Shaw-Parker trained at RADA and began his career with the Royal Shakespeare Company at Stratford-upon-Avon having toured with them to Europe, Japan, Los Angeles, Washington and Broadway NY. He combines a busy career in theatre and television with a wide variety of radio work, from drama to narrating documentaries. In 1992 he was invited to join the cast of *The Muppets' Christmas Carol* as the voice of Joe The Spider. David has also appeared at the Royal National Theatre in *The False Servant* and *My Fair Lady* and in the West End in Victoria Wood's musical of *Acorn Antiques*. He has also read the part of Socrates in *Symposium* for Naxos AudioBooks.



Stephen Thorne has made over 2,000 broadcasts for BBC Radio as well as theatre and television appearances. He has recorded over 100 audiobooks, mostly unabridged, including *The Sheep Pig*, all the *Brother Cadfael* novels, and works by Dickens and Hardy. He received the Talkies Award 1996 for best unabridged novel – *Enigma* by Robert Harris. He has also performed in *Henry V*, *Othello* and *King Richard III*. He read the parts of the Caterpillar and Pat in *Alice in Wonderland* for Naxos AudioBooks.



Richard Wilson's portrayal of Victor Meldrew in *One Foot in the Grave* has won him numerous awards including the British Comedy Awards Top Television Comedy Actor Award and two Light Entertainment BAFTA Awards. In 1994 he was awarded the OBE for services to drama as a director and actor. He is the visiting professor for Drama at Glasgow University, and has honorary degrees from both Glasgow University and the University of Caledonia. He is an associate director of the Royal Court Theatre.

Cover picture: The White Knight, John Tenniel
courtesy Mary Evans Picture Library

**The music on this recording is taken from
the NAXOS and MARCO POLO catalogues**

RIMSKY-KORSAKOV CHRISTMAS EVE Moscow SO / Igor Golovschin	8.553789
ARENSKY EGYPTIAN NIGHTS Op. 50 Mosco SO / Dmitry Yablonsky	8.225028
ARENSKY ORCHESTRAL SUITES No 2 Moscow SO / Dmitry Yablonsky	8.553768
DANZI WIND SEXTET IN E FLAT MAJOR Michael Thompson, Richard Berry, horns; Robert Hill, John Bradbury, clarinets; John Price, Philip Tarlton, Bassoons	8.553076
CUI SUITE MINIATURE Op. 20 Takako Nishizaki / Hong Kong Philharmonic / Kenneth Schermerhorn	8.220308
DELIUS BRIGG FAIR New Zealand SO / Myer Fredman	8.553001
JANACEK MLADI FOR WOODWIND SEXTET Oslo Philharmonic Wind Soloists	8.554173
DVORAK SYMPHONIC POEMS Polish NRSO / Stephen Gunsenhausner	8.550598
SMETANA SHORT ORCHESTRAL PIECES Slovak RSO / Robert Stankovsky	8.223705

Lewis Carroll

THROUGH THE LOOKING-GLASS AND WHAT ALICE FOUND THERE

Read by **David Horovitch, Jo Wyatt** and full cast

Alice is back in her room, stroking her cats – but not for long. Slipping through the Looking-Glass she meets another wild collection of fantasy characters, including the Red King and Queen, the White King and Queen, and Tweedledum and Tweedledee. They are performed by many voices in this lively multi-voice production. And it is in this second part of the Alice story that we encounter the universally-loved poems, **Jabberwocky** and **The Walrus and the Carpenter**.

The Cast

Alice	Jo Wyatt	Tweedledee /	
The White Queen	Rosalind Adams	Red Knight	Nigel Lambert
The Red Queen	Judy Bennett	The Gnat	Richard Pearce
The Lion	Sean Barrett	Tiger Lily	Liza Ross
The Guard	Andrew Branch	Tweedledum /	
Hatta & Unicorn	Charles Collingwood	White Knight	David Shaw Parker
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CD ISBN:

978-962-634-420-0

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Total time
3:19:06

Produced by The Story Circle
Recorded at RMB Talking Book Studios, London
Edited by Wolfgang Dienst

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