

grown-up.” Such “re-storying” can be thought of as actually “restoring” the child’s view of the world in the adult. That is, a child perceives every new experience newly, on its own terms. But then the child files way that experience and his or her reaction to it in the filing cabinet of the mind. As children grow toward and enter upon adulthood, they gradually stop reacting spontaneously and newly to new experiences. Instead, when a new experience occurs, the adult (or soon to be adult) goes into the mental filing cabinet and finds there an old experience that is similar in some way to the new one; the (incipient) adult takes the old response to that old experience, and projects it onto the new one. Thus, effectively, the adult stops responding altogether to the new and lives instead, not in the present (as the child did), but instead in the past. To be psychologically and spiritually healthy, we all need to remain childlike (not “childish”). And we do that most easily through fantasy stories.

Perhaps the best known of fantasy stories written ostensibly for children but appealing also to adults and promoting a childlike grasp of the present moment are the *Alice* books of Lewis Carroll: *Alice's Adventures in Wonderland* and *Through the Looking Glass, and What Alice Found There*. “Lewis Carroll” was the pen name used for his children’s books by Charles Lutwidge Dodgson. His nom de plume is a sort of “looking glass” name, converting his first given name, Charles, into the Anglicized version Carroll (used as a surname), and his second given name, Lutwidge (which was his mother’s maiden surname), into an Anglicized version, Lewis (used as a given name). Thus he flip-flopped or mirror-imaged his proper name into his pen name. Dodgson/Carroll was an ordained clergyman and an Oxford don of mathematics who was conservative in almost everything except his writing for children. In his academic specialty of mathematics, for example, he opposed the rising interest in non-Euclidian geometry, notably in his book *Euclid and his Modern Rivals*. A friend of mine wrote his doctoral dissertation on Dodgson/Carroll, arguing that in his children’s fantasy books, the conservative Dodgson gave free rein to the imaginative Carroll, adopting a literary parallel to non-Euclidian geometry as their basis. It is a persuasive argument, but not one that would ever occur to or interest a child reader of the *Alice* books.

Other similar examples of adult interest in ostensibly children’s books include J. R. R. Tolkien’s *Hobbit and Lord of the Rings* trilogy. *The Hobbit* was