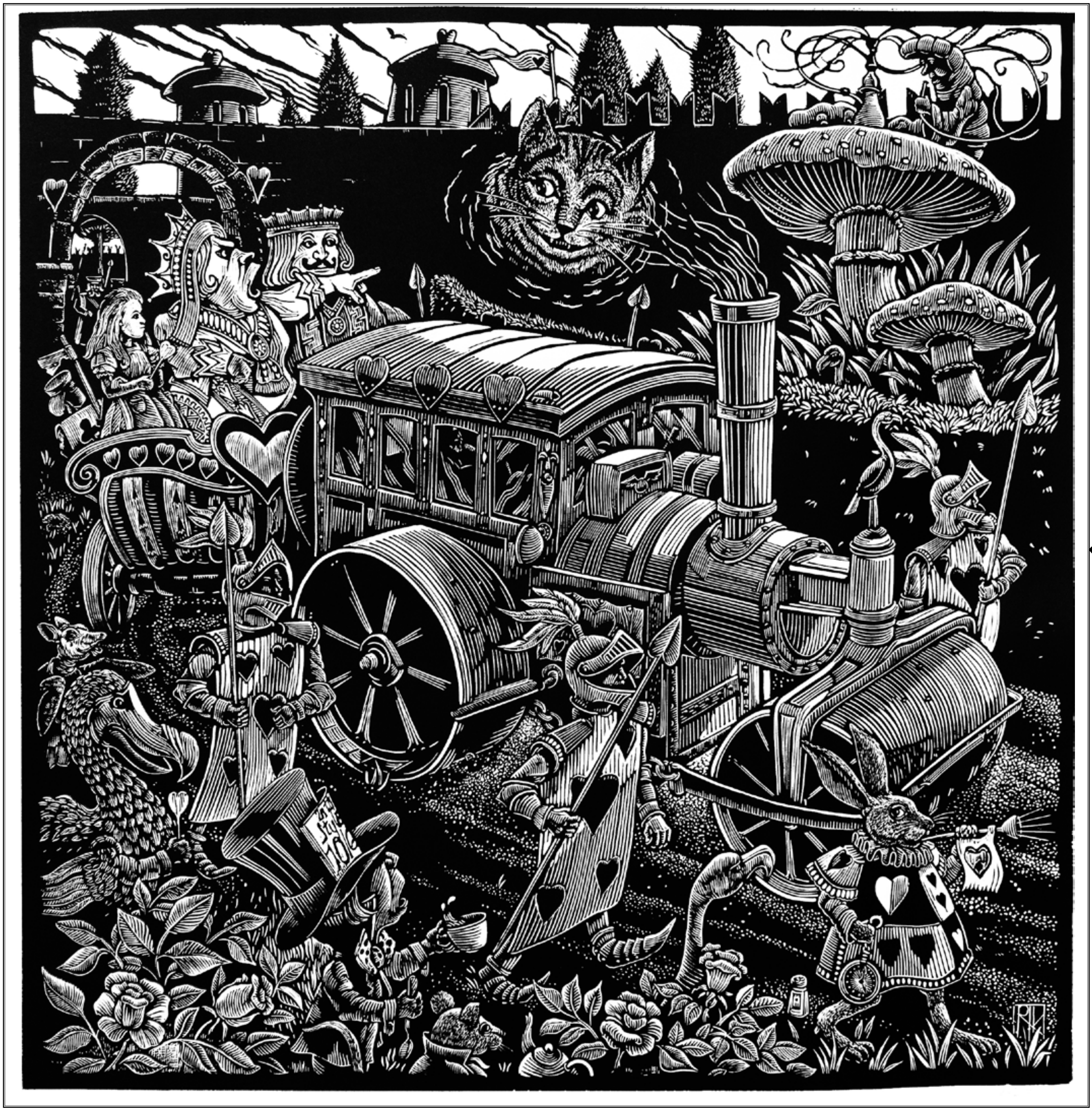
KNIGHT LETTER

The Lewis Carroll Society of North America



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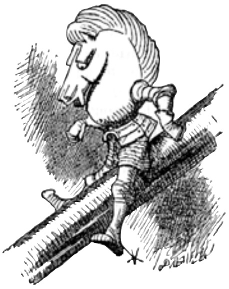

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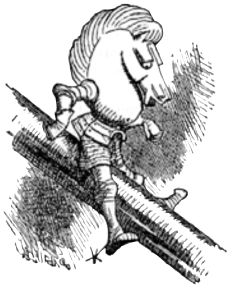

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On the cover: Rik Olson's Down the Rabbit Hole*, a 42-by-42-inch print made by a 7-ton 1924 steamroller (pictured), containing 42 hearts (*KL *103:60)*

Digital collage in the Editorial by Adriana Peliano

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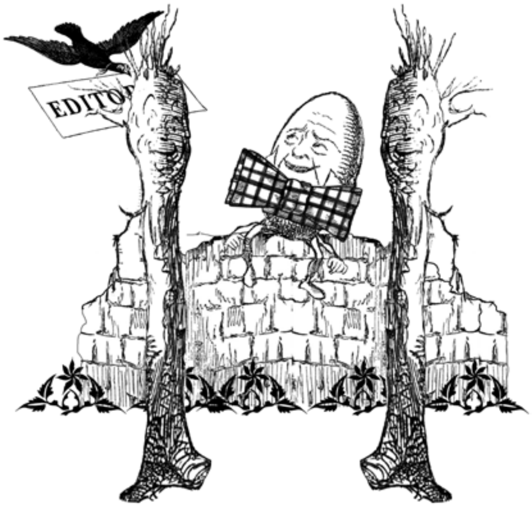


Welcome to our second issue since the Boojum infestation began earlier this year. Alice's image here symbolizes how much our lives have changed over the past year. Like her, we're trying to find some logic in a strange land that seems to lack any. But her look of quiet determination tells us she will prevail. And we will too, by working together. To that end, we entered VirtuAlice space on October 10 by holding our first-ever virtual LCSNA meeting. To our delight, over 140 members attended. There were many excellent presentations, and our audience was clearly pleased to be back together again. We saw true Carrollian cyberspace camaraderie, good feelings, and a sharing of favorite collectables. Many lingered at the end, eager to keep the Carroll connection alive.

We also held our first LCSNA Virtual Book Club on September 12. The occasion was a question-and-answer session featuring Edward Guiliano and questioner Cindy Watter, discussing his new book, *Lewis Carroll: The Worlds of His Alices* (copies of which were recently given as gifts to all LCSNA members).

We mark the closing of the Sir John Tenniel bicentennial year with Part Two of Matt Demakos's "Sketch-Trace-Draw," begun in *KL* 104. It continues the story of Tenniel's working process.

Two articles in this issue have a coordinated theme. In "Alice in Advertising-Land," Dayna Nuhn discusses the Festival of Britain, held in 1951, whose Pleasure Gardens included a giant Guinness Festival Clock featuring the Mad Hatter and other Alice characters. And in "All Must Have Prizes," Andy Malcolm describes his collection of vintage Alice Guinness ads and limited-edition softcover booklets sent to doctors each Christmas from 1933 to 1939, five of which have Alice themes.

In the translation department, we tell the story of the first Soviet translation of *Wonderland*, published just before Nabokov's much more famous translation. "Heat from the Furniss" takes a revealing look at the personality of Harry Furniss, illustrator of *Sylvie and Bruno*, and his complicated—to say the least—relationship with Carroll. Had he been a fictional character, he would have been an "unreliable narrator." Also in this issue is a philatelic parody of *Alice*, "Alice in Hunderland," in which Alice gets involved with some philatelic inflation at a German post office.

We have quite a bit of material in this issue about engraving, and our cover is an engraving. We wanted to print the entire issue using woodblocks, but couldn't find our scorpers and spitstickers!

CHRIS MORGAN

THE RECTORY UMBRELLA

VirtuAlice
A Phantasmagorial Caucus

CHRIS MORGAN

The LCSNA's first-ever virtual meeting took place this past October 10 in VirtuAlice space. It was hosted by Arnold Hirshon, vice provost and university librarian at Case Western Reserve University in Ohio, and we were delighted that over 140 people attended! Though we were sadly unable to begin with our traditional Maxine and David Shaeffer Memorial Reading, we will certainly continue that great tradition at future meetings.

Before the meeting proper, our members took part in a Zoom "Meet and Greet" session to get acquainted or reacquainted with friends and colleagues, and there was much good feeling to go around. President Linda Cassady then welcomed everyone and began the meeting with updates on recent and future LCSNA events (see p. 42), followed by Arnold Hirshon, who introduced our first speaker, Michael Hancher.

Michael began by saying that "seconds" were the order of the day. This was the LCSNA's second meeting in Cleveland, the second time he has spoken to the LCSNA, his second talk this year about Tenniel, and, since he had followed Linda Cassady's opening remarks, he actually was our second speaker of the day! But most importantly, he was going to speak about the second edition of his book, *The Tenniel Illustrations to the "Alice" Books*, which appeared last year, 34 years after the first edition. A lot had happened in those years, including the discovery of the original woodblocks for *Alice* in a London bank vault, so Michael updated his original twelve chapters—and added six new ones.

First came a bit of bibliographic history. In 1982, Michael published an essay (later to be the twelfth chapter of his book) praising the precise placement of the illustrations in the original *Alice* books, such that they were perfectly coordinated with the text they portrayed. Michael contacted Macmillan in the U.K. and Alfred A. Knopf in the U.S. and persuaded them to publish facsimile editions in 1984, boxed in a cardboard slipcase, with an booklet by him inserted, so that *Alice* books with proper illustration placement would again be available. Five thousand copies were published, and they sold out quickly. There are not many of these sets in library collections, but they remain available in the secondary market. Recent editions that have honored the original layout include the Books of Wonder edition (of which the LCSNA

Arnold Hirshon

has given thousands of copies to children at its semiannual Maxine and David Schaefer Memorial Readings), and some offerings from Macmillan U.K. such as *The Complete Alice.* [*Hancher's facsimile edition's ISBN is 978-0333370094. A deluxe boxed set of the illustrations (sans text) struck directly from the original plates was published by Macmillan in 1988, introduced by Leo De Freitas. – Ed.*]

In updating the chapters of the first edition, Michael gave particular attention to expanding information on predecessors and influences, including Tenniel's own political work for *Punch*, and Carroll's illustrations for *Under Ground* (which Tenniel obviously had seen). Michael said that the frontispiece to *Looking-Glass*, which shows the White Knight on his horse, is the most important and most impressive Tenniel drawing, noting that Tenniel certainly was influenced here by Dürer and Millais, among others.

Michael's six new chapters focus on the materiality of the *Alice* books, that is, how the books were made. Leo De Freitas's dissertation, written some forty years ago, is still the best discussion of engraving. Michael emphasized the close attention required of engravers, and he showed several contemporary illustrations of engravers at work. One image pictured an engraver who may have been one of the Dalziel brothers; another showed that women could work at home as engravers. In fact, the Brothers Dalziel employed two of their sisters, though it is not known if they worked on the *Alice* books.

After engraving, the proofs were marked up by Tenniel; some evidence of this remains, especially from *Looking-Glass.* Michael showed how part of a block had been re-engraved at Tenniel's request. He examined the original blocks in the Manuscript Reading Room at the British Library (which required not only a special request but continuous scrutiny by a library employee), but modestly stated that he did not learn a lot to add to De Freitas's account. Once when he was there, the fire alarm went off, forcing everyone to vacate immediately, and he was forced to leave these invaluable treasures at his desk.

Next, he described the complicated and dangerous process of making electrotype replicas of the woodblocks so the latter would not be damaged. Electrotypes were first used with James Thomson's *The Seasons* in 1842; Tenniel's illustrations for *Alice* were printed from electrotypes right from the beginning. Hancher was fortunate to find two detailed accounts of the process, and at St. Bride Foundation and Library in London, which specializes in printing, he found a set of wood engravings by E. Braderou showing the tight quarters of the workshops where electrotypes were made. Breathing in aerosols of the acids used in the process could not have been salubrious. In a bit of black humor, *Printers Journal and Typographical Magazine* of June 18, 1866, announced that "sulphuric acid is a sovereign remedy for the cholera." The Brothers Dalziel were very tacit about what their process entailed, perhaps for this reason.

Printing was challenging work. Woodblocks were difficult enough to deal with; electros were drier and less responsive. Obviously, the Oxford University Press printers of the 1865 *Alice* were not as skilled as Richard Clay's London printers, who were responsible for the 1866. Michael examined several copies of the Appleton *Alice* (the rejected 1865) and showed some of the pages with problems; on page 188, for example, clearly excessive pressure had been used, causing the type from the reverse page to show through badly. [*See p. 5 for more on this topic. – Ed.*] Clay justly took pride in their work, as can be seen in their device, which includes an illustrated book as a light source.

Michael then examined coloring and re-engraving of the Tenniel illustrations. Edmund Evans, the color printer for *The Nursery "Alice,"* was renowned for his color accuracy and somber tones. Harvard's Houghton library has a frontispiece, possibly hand-colored by Tenniel; the shades match up well with those in the book. Amazingly, the St. Bride Foundation has lots of blocks from Evans wrapped in paper, not yet opened or catalogued, a trove that may include *Nursery Alice* blocks!

When Michael was six years old, his parents gave him the two-volume Random House set colored by Fritz Kredel. Kredel's colors are brighter than Evans's—to good advantage, in Michael's opinion. He briefly noted that while *Alice* coloring books are very popular today, coloring *Alice* is not a new craze—many surviving Appletons were colored by previous owners!

Working for George Macy's Limited Editions Club in the early 1930s, the great book designer Frederic Warde commissioned Bruno Rollitz, a superb engraver, to re-engrave the Tenniel illustrations for *Wonderland*; he himself engraved the ones in *Looking-Glass.* (These are the ones Mrs. Hargreaves signed copies of.) Rollitz signed some of the blocks he re-engraved, letting us see that many far less expensive later books—for example, some published by Modern Library and World Publishing—have reprinted the Rollitz version.

Finally, Michael discussed what he termed "Looking with Alice," seeing through her eyes. At Harvard there is a Tenniel sketch for the *Looking-Glass* illustration of the "chess-board" fields that includes the figure of Alice peering down at the various squares. (Barry Moser, of course, rarely showed Alice, instead illustrating what she sees.) Michael drew our attention to what he called her startlement posture. Again and again, when Alice sees something strange or unusual, she involuntarily bends her upper body forward and extends her forearms out in front of her. We, like Alice, are startled, caught in wonderment, when we look at these images of Wonderland and Looking-Glass Land.

Michael Hancher

Next, Arnold Hirshon spoke on "Beyond Tenniel: Trailblazing Illustrators of *Alice's Adventures in Wonderland*." He discussed his ambitious ongoing research project: "the illustrator's dilemma," namely, choosing from "so many possibilities of what to illustrate. . . . To document this, I undertook a systematic and comprehensive exploration of each new English-language edition to uncover the first appearance or significant change in a setting or scene, the portrayal of a character, or of a sentence or word or phrase."

As the most widely illustrated works of fiction in history, with 1,463 unique, published illustrators since Tenniel (globally, in all languages), the *Alice* books make a perfect (if intimidating) case study to trace changes in visual representation over 155 years. To give you an idea of the enormity of the project, if every one of those illustrators had 42 illustrations per edition, that would equal 61,446 to view and catalogue!

For this talk, Hirshon looked only at the Tea-Party chapter, asking what each illustrator brought to the table. He began in a truly Carrollian fashion by listing the early editions that did not have *any* illustrations for this scene, mainly because they didn't include the Tea-Party chapter. Examples included *Alice and Other Fairy Plays for Children* (1880) and *Alice's Wonderland Birthday Book* (1884), though the Hatter (as a spider) and an unidentified rodent do appear on the title page.

Hirshon then went through several early editions, plus a few modern ones, showing many subtleties in what was changed, added, or even not shown. What sort of "camera angle" (close-up, wide angle, etc.), orientation, and perspective are employed? Do we get a sense of how long the table is? How many extra place settings, if any, are there? If portrayed, where is Alice sitting or standing? How is she dressed? Is the March Hare's house shown? Is it faithful to the description? Is the Hatter wearing no hat, one hat, or many hats? What kind(s)? It might be a top hat, high bowler, homburg, or cappello romano—even a honeycomb once, in Rountree (1908). Does the hat have a price tag? What is the price shown on it? Is the Hatter shown in profile, à la Tenniel? Does an image show the three sisters in a treacle well? To accompany "Twinkle, Twinkle," is there a bat? Is it carrying a teapot, as in Rountree (1908)? Is the Hatter singing, as in Maybank (1907), where he is giving a recital accompanied by a pianist? Is the Dormouse shown in the pot? With tea being poured on his head? Was anything unusual added, for example Steadman's (1967) coffeepot, sunglasses, and headphones? Is there food on the table? Is the raven riddle pictured, as in Browne (1988)? Are there thematic undertones, such as Lipchenko's (2009) many clocks and watches or O'Keefe's (2011) Hatter-as-watch-face?

We are indeed fortunate that Hirshon's musings on the subject will be published in full in *Alice in a World of Wonderlands: The English Language Editions of the Four* Alice *Books*, due out in 2021. He concluded his talk by saying, "Once drawn and published, illustrations become immutably fixed on the page and in our minds. This immutability was both the pleasure and the curse of the everlasting effect of John Tenniel's *Alice* illustrations. Yet, others were able to break through over the past 155 years as new illustrators, some with changes that were evolutionary, some revolutionary, and many that were pedestrian. Yet the best of them added brilliant new scenes, which not only changed our understanding of the book, but also the time periods in which the illustrations appeared. Long may illustrators of creative genius continue to bring us delightful new visions of Alice and of her Wonderland!" Amen.

Next, three panelists from the Freedman Center for Digital Scholarship at the Kelvin Smith Library (Case Western Reserve) highlighted how digital technologies can be used to enhance our understanding of *Alice* and her world. Amanda Koziura, a digital scholarship librarian, demonstrated a free open-source authoring and publishing platform that can consolidate different media from films, television, photographs,

Amanda Koziura

games, text, and music. R. Ben Gorham, a research data specialist, provided an interactive display of the way geospatial information systems (GIS) can graphically reveal geographical and chronological relationships among worldwide publishers of the *Alice* books. Finally, Jared Bendis, Creative New Media officer, detailed the art of creating new woodblocks from original *Alice* images using photo-editing and laser technology.

In her presentation, Amanda used the free program Scalar, Web-based publishing software from the University of Southern California that lets users create networked, multimedia online publications. Scalar is based on a nonlinear format that allows for flexible interactivity in the author's construction of each page. Amanda demonstrated its usefulness via an exhibit of adaptations of *Alice*, calling up a table of contents showing various film, TV, musical, and game adaptations and text describing them; it's easy to add your own text or annotations without knowing how to program. The contents were all available on the Internet, which let her assemble media from a wide variety of sources beyond what she had locally. If it's available on the Web, you can add it to your project. You can also create multiple entry points into the material, to reorganize it for different audiences without having to recreate the whole presentation, and you can create different paths through the material as well. She next demonstrated how to change the layout and showed a linear timeline of all individual imported items that had a date associated with them in their metadata. Options include viewing, editing, or adding descriptive metadata detail about each item or, alternatively, viewing the actual content of any item.

There are two different versions of Scalar. One is public, hosted at USC. It can be used for free by signing up for an account, though with some limitations. There are file size limitations for uploading your own images, videos, sound clips, and documents, though you can link to media hosted somewhere on the Web such as a YouTube video. A commercial version is also available without these restrictions. Of course, if a YouTube video is removed from YouTube, it will no longer be available for your presentation. The solution is to either find another Internet source for that same video, or have a copy on your own Web server. Scalar can also be used collaboratively by users who are registered for an account and added as authors to a project, though you'd probably have to host the material on a separate Web server to avoid the size limitation on uploaded material.

Ben Gorham presented "Mapping Wonderland." For data, he used what he called "an incredibly huge data set" (12,000 records) of English and foreign language translations of *Wonderland* and *Looking-Glass*, with data fields for publishing house, publisher location, date of publication, language, name of translator, name of illustrator, and so forth. GIS is more usually associated with the sciences and engineering, especially earth sciences, but it also has uses in the humanities. In short, GIS is mapping with computers. This demonstration used GIS to visually map the spread of the two *Alice* books around the world and across time.

Ben Gorham

With GIS, it's easy to discover moments of territorial expansion when new editions became available in different countries with different languages and different illustrators. Ben showed where the biggest geographic clusters of translations appeared though time, which publication houses were present in which countries, and which illustrators were employed. He then added the date of publication, and showed a time-lapse graphic that changed every time a new translation appeared in a country. Another display showed English editions as they became available year-by-year, and where and when different translations appeared. Translations of the *Alice* books first appeared in Western Europe, then in North and South America. Initially the U.K. and the Americas had many publications, but eventually English versions began appearing all over Asia as well.

Ben then "zoomed" in to show all translations appearing in a particular time period, to see, for example, that between 1885 and 1908 four different

Wonderland editions were published in Germany. By changing the end date, he showed a 1957 publication popping up in India. He then discussed the analysis of data that is not necessarily geographical, showing, for example, the relationships between illustrators and translators, or between editions of the book and the publishing houses that produced them using a certain set of illustrations. He showed how many times an illustrator's work was used in a particular country, and could even identify an illustrator who was published both in an edition in Israel and an edition in Japan.

He concluded by noting that these tools provide new lenses for examining data and helping us not only to answer questions, but to discover new questions we didn't know we could ask. These tools help spread information and increase open access to knowledge and scholarship.

Jared Bendis, up next, explained that his involvement with Carroll started not with *Alice* but with *The Hunting of the Snark*. A first edition was given to him to digitize. Upon doing so he discovered illustrations that had faded or had extraneous spots on the page. He began with digital preservation, then continued into digital restoration, to make it look better than it was. Books get old—they are subject to foxing, fading, cracks, and more. Deeper restoration can make an illustration look better than new—the way it might look in an idealized world where print would be perfect. Cleaning up illustrations with Photoshop can be tedious, so he decided instead to extract some of the illustrations in *Wonderland* as new engravings or new woodcuts he could print himself. In a story he called "From Print to Block to Print Again," he showed us how he isolated and printed just the Red Queen from the complete illustration, showing a time-compressed video that shrank the complex six-hour process (including two hours and fifteen minutes for the laser to create the block) down to just a few minutes. After cleaning the plate, he hand-inked it with red block-printing ink and made a print.

Jared Bendis

Jared also discussed an interactive game he invented after working with a group using limited vocabularies for children's books. The game used only the core vocabulary of the *Alice* books. He noted that children's books such as *Green Eggs and Ham* or *The Cat in the Hat* each use a vocabulary of under 250 words. The two *Alice* books have 56,000 words in total in both books, with a vocabulary of 3,846 unique words. Through editing and using root words (by stripping suffixes, for example) he ended up with 2,790 unique words and calculated their frequency of use. He created an app that used only these words, suffixes the player might may add, plus available punctuation, and created "Alice Writer," in which you can create short stories or poems using only a changing array of random words scrolling on the screen. He demonstrated the app, but said he might make a Web version available for LCSNA members on www.jaredjared.com. An iPad version will also eventually be available.

August Imholtz's entertaining and well-illustrated presentation, "Alice's Stepsister: The History of the Appleton Edition of *Alice*," began with "breadcrumbs" and ended with the gift of a thimble! Given the twists and turns of events in the way the 1865 London edition of *Alice's Adventures in Wonderland* morphed into the 1866 Daniel Appleton and Company of New York edition, we certainly needed a trail of clues to make sense of a truly tangled tale!

A detailed chronology of events was a must. As we all know, Carroll's career as a children's author began with a bit of disappointment. John Tenniel was very dissatisfied with the printing of the first edition (2,000 copies) of *Alice's Adventures in Wonderland* by Clarendon Press of Oxford in June 1865.The print quality of his elegant engraved illustrations was unsatisfactory, because ink from text bleeding through the pages gave the images a spotted appearance, particularly in the negative spaces of his designs. Carroll duly complained to his publisher, Macmillan, and the work with Clarendon was halted, later being transferred to Richard Clay, Son and Taylor, a London printing firm.

Before hearing of Tenniel's dismay, in July of 1865 Carroll made a trip to Macmillan to inscribe, for friends and family, around 20 of some 48 copies he had ordered bound. He gave away these specially bound copies, and later (learning of their blemishes) attempted to have them returned to him. Some 34 of the 48 were returned, and he distributed these to hospitals and schools. Of the original 2,000 sets of sheets for the book what remained were 1,952 sets of faulty sheets. In deciding what to do with these unfortunate sets, Carroll considered several courses of action, including selling them "in the provinces, or abroad," selling them as finished copies but at a reduced price, while alerting prospective customers to their "seconds" quality, or selling the worst sheets or the entirety of sheets as wastepaper.

By August 1, 1865, Macmillan recommended disposal as wastepaper, or the option of attempting to sell them in America at a reduced price. The next day, Carroll decided to take on the expensive proposition of reprinting *Wonderland* with R. Clay, aiming for the Christmas market, while selling the defective sheets as wastepaper. However, eight months later, on April 9, 1866, Carroll was informed by Macmillan that a query had come in from America from the Daniel Appleton publishing house of New York, which was interested in purchasing the faulty copies. (Appleton was the largest American publisher in the early 1860s.) Tenniel agreed to this strategy that same day. On May 26, Clarendon Press printed 1,000 copies (two-up and side by side) of the title sheets for this new Appleton edition.

August Imholtz Jr.

For some unknown reason, there are two variants of this canceled title page, having to do with the vertical alignment of the "B" in BY and the "T" in Tenniel on the line beneath. One variant has them aligned one beneath the other, and the other has the "B" placed slightly farther right. The typesetter who set the type for the "two up" run somehow managed to achieve this slight variation.

August informed us that this new Appleton edition, despite being considered an American publication, was, in fact bound in England, with the new "American" title pages tipped in. As proof of this, an image of August's own copy of the Appleton edition was provided on our computer screens, with pink-hued London newspaper sheets used as backing for the spine! Selwyn Goodacre had also detected a London address on the spine of David Schaefer's Appleton copy, 38 years ago.

As to the marketing "breadcrumbs" in our tale, the first announcement in the American media of the Appleton *Alice* was on July 28, 1866, in the New York periodical *The Round Table, A Saturday Review of Politics, Finance, Literature, Society and Art*, claiming that the book was "in press" (though the sheets had already been printed over a year earlier!). This claim was repeated several times in other papers, such as the *New York Herald*, in the following months. *The American Literary Gazette and Publishers' Circular* of August 15 at least noted that the book was recently published in the United States but manufactured abroad.

The first American review was in *The World* (New York) on November 21, 1866, and it was glowing: "This is one of the best of the many new books for children. Its contents are of the most entertaining and delightful character. . . . It will certainly be a great favorite with Santa Claus in his next visits." The *Boston Evening Transcript* a week later pronounced, "The incidents in this marvelous narrative will be pronounced novel by the most experienced juvenile reader of fairy tales, while there is something to tickle the 'risibilities' as well as to give a new sensation to the feeling of the wonderful in the adventures it recounts." *The New York Observer* referred to *Wonderland* as a "curious book, too much like Kingsley's *Water Babies*, incomprehensible excepting to children." *The Nation* found it "wonderfully clever," saying it "quite bristles with points and runs over with fun" in the book's first long review on December 13, 1866.

Statistical "breadcrumbs" on sales indicate that according to Appleton's 1894 to 2016 auction records (reported in the annual publication *American Book Prices*), there were 173 sales. Located copies of the Appleton *Alices* compiled by Lila Harper, August, and Jon Lindseth reveal that 20 copies are held in private collections, 10 copies are featured in dealer catalogues, and 72 WorldCat copies exist today, though of course there may be more yet unknown.

The final twist of our tale has to do with how the Appleton *Alice* almost failed to materialize. As described earlier, the London Macmillan edition of *Alice* was published on November 18, 1865 (though the title page sports a date of 1866). While the fate of the sheets of the faulty original print run were still in limbo, a couple of weeks later, on December 2, a fine London Macmillan edition copy "found its way" to Harper and Brothers in New York, sent to the attention of "Miss Titcomb." (Harper was famous for pirating books, i.e., reprinting without permission other publishers' books with their own imprint and address. This kind of trespassing was not uncommon before the establishment on international copyright protection.) A week later, on December 9, the publication *The Round Table* proclaimed, "Harper and Brothers announce the publication of *Alice's Adventures in Wonderland*." But, on December 15, Harper's ledger shows Miss Titcomb reporting that publication of *Wonderland* was declined. So, *Alice's Adventures in Wonderland* managed to slip through Harper's grasp!

Shortly thereafter, Daniel Sidney Appleton and his and his nephew William Worthen Appleton sprang into the breach, and *Alice*'s stepsister, the Appleton edition, was born!

At the conclusion of his talk, as a reward for persevering through this caucus race of a tale, we Zoomers all were offered a lovely and decidedly useful (virtual) thimble by a most stalwart August!

Our next speaker was Edward Guiliano, founding member of the LCSNA, frequent host of its New York meetings, and erstwhile president of the New York Institute of Technology. His topic was "A Poet First," reflecting his contention that most appreciators of *Alice* have overlooked Lewis Carroll's considerable poetic talent. He said, "Carroll is a poet first and there is pure genius in his poetry," and proved his point with his discussion of four poems.

Edward said that his choices of "Jabberwocky" and "The Hunting of the Snark" should not surprise anyone, but the excellence of "The Gardener's Song" is overlooked because so many people dislike *Sylvie and Bruno*. The last poem—very different but "prime Carrollian parody"—is the White Knight's song from *Looking-Glass*.

He pointed out that Lewis Carroll's first and last books were collections of poetry. Poetry was his "lifelong anchor and his friend." Carroll's poetic career began with the eight magazines he wrote and edited for his family. He worked hard to produce amusing entertainments, with his own illustrations. Some of his poems found their way into later books, with "Jabberwocky" being the most famous example. Edward commented on the high quality and the original (and consistent) voice of Carroll's youthful poetry:

> What is remarkable about his juvenilia is how skilled he is at crafting poems and how consistently Carrollian his work remained throughout his life. His thumbprint was on everything he wrote for over fifty years, including the many poems he included in his letters. What he wrote at age thirteen has it all.

Edward pointed out that Carroll's book *Useful and Instructive Poetry* (written when he was thirteen) was, of course, neither. In it we have a spoof of a scene from *Henry IV* (with a sleeping king, like one who appears years later in *Looking-Glass*). The hilarious poem "Brother and Sister," ending with the ridiculous moral "Never stew your sister," of course foreshadows later works that are ripostes to the typical Victorian children's books encouraging saintly behavior in the infant reader. Carroll's humor was precocious and outrageous.

His talent to amuse came from a sharp wit and frequent exposure to the popular entertainments of the Victorian age—humorous writing, theater, games, parody, and so forth. Edward pointed out that even in his serious poetry, some of which is dated and overly sentimental, we see a "highly skilled poetic technician attuned to prosody and the magic of words." Aside from having natural talent, Carroll was extremely well read, and he enjoyed reading poetry.

Photo by Chris Morgan

Edward Guiliano

Edward discussed "Jabberwocky" first. Alice's reaction to it was: "Somehow it seems to fill my head with ideas—only I don't know exactly what they *are*! However, *somebody* killed *something*; that's clear at any rate. . . ." This is brilliant literary criticism. Poetry's purpose is to fill one's head with ideas, and the poem does have a logical progression. Edward said it is a great work of poetry for its language and its ability to engage the reader, as well as its playfulness. He then screened the Muppet version of "Jabberwocky," which was new to many of us. The violence of the "snicker-snack" was allayed when the Jabberwock's head, floating free from its earthly bonds, obligingly recited the last chorus.

While having similarities to both *Alices*, *The Hunting of the Snark*, published in 1876, is much darker:

> Dreams, death, probings into the nature of being, reminders of the inescapability of time, and a quest motif figure in all three works. Carroll's recurrent drive to create order from chaos as a psychological means of coping with fears and uncertainties evidenced in the *Alice* books appears in *Snark*. . . . Moreover, just as one senses terror lurking below the surface of the *Alice* books, one senses terror and despair throughout the overtly humorous *Snark*. This tension between the comic tone and the underlying anxieties is one of the poem's most distinguishing and fascinating characteristics.

Edward added that the poem's ballad form, in anapestic verse with ABAB end-rhymes, illustrated Carroll's talent for versification, but its strict structure also illustrates his desire to control his world.

Carroll once recounted a story of a little girl who said she thought *Looking-Glass* was more stupid than

Wonderland. Edward told us he thought that "The Gardener's Song" was more stupid than "Jabberwocky" and *The Hunting of the Snark* combined. Clearly this poem has suffered from its inclusion in *Sylvie and Bruno*, a book that some of the most loyal Carrollians have never been able to finish. And yet, in the words of Gillian Beer, "The everyday and the exotic, postage stamp and albatross, oscillate in these purest forms of nonsense."

In this poem, according to Edward, "we surely can find Carroll's characteristic melancholy." Within the poem, the mysterious "he" sees something, looks again, and finds that whatever he thought he saw is now entirely different, and probably disappointing. The elephant playing a fife turns out to be a letter from his wife, with an accompanying "bitterness of life." Even so, Edward said that "The Gardener's Song" is "pure entertainment and comic relief."

Lastly, Edward discussed "The White Knight's Song," from *Through the Looking-Glass*. No less a personage than Harold Bloom thought it was Carroll's "best poem ever . . . a superb and loving parody of Wordsworth's great crisis-poem 'Resolution and Independence.'" Wordsworth's poem involves an annoying young fellow who is rather like the inquisitive youth who plagues Father William. This seeker of truth repeatedly questions an old leech-gatherer about the meaning of life. Carroll saw an opportunity for humor in this grand, serious poem, and wrote a parody that originally appeared in *The Train* in 1856. Edward pointed out that we again have the young poet providing "the kernel of a masterpiece of the mature artist."

Carroll wrote to his uncle Hassard Dodgson that he had written a parody of Wordsworth, and noted that, unlike Wordsworth's poem, his does not have a moral. This sounds familiar. And yet, the poem, for all its silliness, does have a serious side. Carroll is the "aged, aged man" who must say farewell to the real Alice because she is growing up. When the Knight recites the poem to Alice, he isn't sure if she likes the poem, because she "didn't cry so much." In fact, Alice is very excited to cross the brook that separates her from becoming Queen, and she is far from being sad. The melancholy tone comes from the realization that "the old man cannot follow or aid Alice forever, cannot cross the brook but must leave her to her own future maturity, as Carroll does Alice Liddell."

Edward closed with a quotation from a letter of Carroll's to Mrs. F. W. Richards, the mother of one of his child friends: "There are few things in the world so evanescent as a child's love. Nine-tenths of the children, whose love once seemed as warm as hers, are now merely on the terms of everyday acquaintance." Guiliano left us with a new appreciation of Carroll as one of the great English poets, whose technical skill was enormous and who did not confine himself to humor, but expressed a wide range of human emotion.

Matt Demakos rounded out our meeting with his talk, "The Blip: The Engraver's Role in Tenniel's Process." He discussed the engraver's responsibility when cutting Tenniel's finished drawings on the wood, the different types of engraving, how blocks were cut, the accuracy of the cutting, and who was ultimately responsible for the final image.

In the 1800s, there were two types of wood engraving: white line and facsimile. Tenniel practiced the latter. In the white line process, the engraver began with a wash drawing on the wood, which he interpreted. In facsimile, he began with a line drawing on the wood and dutifully copied it to make a facsimile, often using crosshatching.

There were critics of facsimile wood engraving at the time, notably John Ruskin, who called it a bad art form, saying "The engraver's work is not really difficult—only tedious." He became obsessed with the amount of crosshatching in facsimile engravings, saying that "Many men, night and day, are cutting 1050 square holes to the square inch as the occupation of their manly life. And Mrs. Beecher Stowe and the North Americans fancy they have abolished slavery!"

Photo by Chris Morgan

Matt Demakos

Henry Holiday, illustrator of *The Hunting of the Snark*, also disliked facsimile engraving, and what he called the "scratchy" cross-hatchings that made it look "as though everything in nature consisted of fishing nets and cobwebs." William James Linton added: "These poor engravers were cutting (as rats might gnaw) portions of something not understood by them . . . their business only to stick exactly to the lines." Linton called engravers "two-legged cheap machines," even though he himself was an engraver.

Images of engravers at the time often show them with a visor, eyeglass, and water globe (used for focusing light onto the wood block). The cutter had a full set of tools, including *gravers* (for creating incisions on the surface of the woodblock), *scorpers* (for scooping out broad lines and areas), *tint tools* (for creating recessed incisions that show up as white in the final print), and *spitstickers* (for cutting curved lines), as well as a stand and leather bag. When cutting, the engraver held his tool in the palm of his hand and pushed forward, with his thumb on the wood for support.

The process of facsimile engraving began with a drawing on a woodblock. The engraver would stick a piece of paper onto the block, using beeswax, then tear off a corner of the paper to expose part of the drawing, and begin engraving. In the first cutting, the engraver cut around the lines, and in the next step finished gouging out the rest of the image, though in some cases that job was given to a less talented engraver. Engravers would sometimes leave a protective border around their cutting in case the block was mishandled, only removing it after the final proofing stage.

Matt noted that the engravings at that time were probably very faithful to the original drawings, and accurate. But how to prove this? He realized that, in 1891, Tenniel stopped drawing on the wood and begin drawing on paper, and that drawing was "photographed onto the wood" using a process invented by the engraver Thomas Bolton in 1860. Matt then superimposed several engravings with their original drawings to show how similar they were, with just the occasional minor difference due to "blips" not corrected in the engravings. Only very occasionally would the engraver try to "add to the art."

Shannon Grace
Ricardo Jaramillo
Joanne
Steve Miller

Some Carroll scholars want to put the engravers on a pedestal, such as Rodney Engen in his 1990 book, *Sir John Tenniel: Alice's White Knight.* He says that "Tenniel . . . provided short-hand drawings which . . . suggest how little he needed to send to Swain to be sure of clear interpretations of his original idea." Engen believed that Tenniel "learned to adapt his preliminary sketches to the spare outline style and even lines of Swain's graver." But Engen is simply misinterpreting preliminary sketches Tenniel created for his illustrations before drawing a brilliant and complete finished picture on the wood.

Bethan Stevens, in her article "Wood Engraving as Ghostwriting," says, "I see the wood engraver as an artistic equivalent of the ghostwriter . . . who is responsible for the entire texture and fabric of the text we read." Matt disagrees with this, noting that the engraver is not the ghostwriter, but the "pretender," someone who pretends s/he can write. Stevens notes, "Even the straightest lines have distinct qualities when magnified. . . . This amounts to a whole different look, which is visible to the casual observer." Matt feels "a whole different look" is a bit of an exaggeration, as is "the entire texture and fabric," and he doesn't think that the look is "visible to the casual observer."

In *Illustrated Periodicals of the 1860s,* Simon Cooke says "engraving was . . . often a matter of imaginative interpretation, of improving, changing, and enhancing aspects of the original work."

Commenting on Holman Hunt's engraving *At Night,* Cooke notes that working from Hunt's design, "the engraver has made his own reading: the printed illustration is little more than a semblance of the original drawing." But Matt says Cooke never proves that this was a common practice. Cooke compares the artist's sketch with the final print and declares the difference to be the engraver's artistic contribution, even though he knows the artists drew on the block. This challenges Cooke's assertion that "Placed in a position of extraordinary power, [engravers] were responsible for converting the illustrator's work from its original form (as a drawing on paper) into a graphic representation." Matt feels that the engravers had the opposite of extraordinary power.

In Matt's view, when we look at illustrations in the *Alice* books, we should regard them as being for the most part the work of Tenniel, for several reasons. These include the existence of photos of blocks before cutting, comments from artists showing that engravers were almost never equal partners in the creation of designs, an angry letter from Tenniel stating that he did not like the engraver making changes without his permission, the reality that engravers did not usually see manuscripts, and the fact that the process of cutting woodblocks doesn't suggest that artists wanted or needed help of any kind from engravers.

Matt concluded by saying that, in his bicentennial year, Tenniel deserves the lion's share of the credit for his skill in designing the illustrations in the *Alice* books, with all their subtleties and lasting beauty.

The first Zoom VirtuAlice meeting then morphed into a "happy hour" where any or all of us participants could chat amongst ourselves. Another silver lining (maybe even gold) is that you can see all of the presentations anytime you want by going to tinyurl.com/LCSNAFall2020.

Our thanks to the LCSNA members who contributed to this report: Clare Imholtz, Mark Burstein, Robert Stek, Linda Gray-Moin, and Cindy Watter. Screen grabs in this article courtesy Chris Morgan.

SKETCH—TRACE—DRAW

From Tenniel's Hands to Carroll's Eyes, Part 2

MATTHEW DEMAKOS

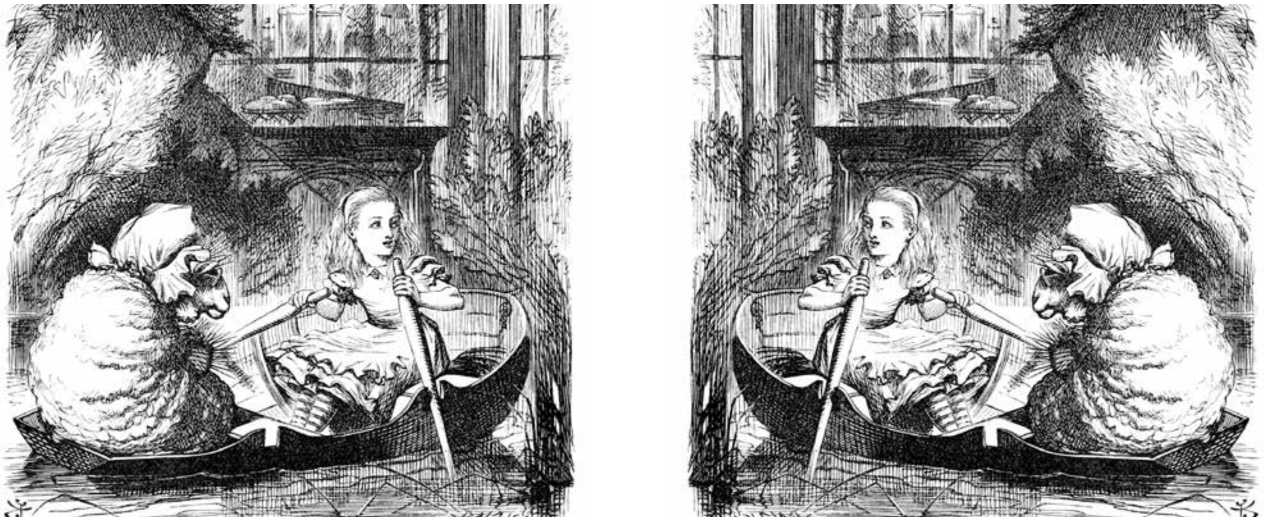
Tenniel knitted his brows. It suddenly seemed as if the girl was now awkwardly rowing backwards *through the book. He picked the sketch up and held it out. But he immediately flipped it around and began to peer at it through the backside of the paper. "Heh!" he said, with a satisfied smirk on his face, the awkwardness was swiftly lifted, and the girl, the sheep, and the boat now seemed to have a more natural orientation. With a piece of tracing paper and a pencil in one hand and the sketch in the other, he went to the window and, with the papers against a pane, the artist began to trace the sketch* from the back side.

Tenniel had two reasons for tracing his sketches. The first was to give him another go at developing the idea. "By means of tracing-paper," as he once stated, he would "make such alterations of composition and action I may consider necessary."[1] Such alterations included changing the position of an arm, correcting the anatomy of a horse, removing the hair from a gentleman, adding the hair to a gentleman, or, as he did above, changing the orientation of a sketch (Figure 1). The second purpose was to transfer the design onto the wood. He didn't do this by placing the tracing upside down on the wood and meticulously drawing over the lines, as is oddly explained in several books. As the tracings actually show, he used either a burnisher or his thumbnail and with broad strokes rubbed the tracing onto the block. Not only was this faster, but it allowed the lines to be more easily erasable.

The tracings for *Looking-Glass* appear in two extra-illustrated books. The one of Alice and the sheep in a rowboat, along with thirty-four other tracings (and three drawings), is tipped into a book owned by a private collector. Another eight (and one drawing) are tipped into a book in Harvard's Harcourt Amory Collection.[2] There are no known tracings for *Wonderland.* There is a good chance, however, that the lost Joseph Widener copy of the 1866 edition, shown at the Centennial Celebration at Columbia in 1932,[3] had an overwhelming number of tracings, as does the extra-illustrated *Looking-Glass* held privately.

Though tracings without matching sketches are fine enough for study, tracings with matching sketches are of much greater importance. Of the forty-three extant tracings for *Looking-Glass*, there are a healthy twenty-eight possible sketch–tracing pairs.

To best understand Tenniel's tracings for *Looking-Glass*, we must first study his non-Alice tracings. They



Figures 1a and 1b. Alice Rowing the Sheep, *John Tenniel, engraved by the Dalziels, from Lewis Carroll's* Through the Looking-Glass *(shown reduced). The orientation would have been that of Figure 1b if Tenniel had not decided to reverse the tracing.*

all appear in extra-illustrated books as well, sometimes accompanied by the matching sketch. Such books are found in the Morgan Library, Brigham Young University, Princeton University, the New York Public Library (Berg Collection), and the Boston Athenaeum. These books provide sixty-three sketch–tracing pairs, including three for *Punch*.[4]

The tracings, especially for his weekly *Punch* cartoons, were evidently more important than the sketches. "Tenniel used to rely upon my coming round to him on Thursday morning," Francis Burnand remembered in a *Punch* tribute to the artist after his death, "when, at an early hour, he would have already sketched out his tracing of the cartoon and then together, he and I would thoroughly rediscuss the subject, carefully considering every point." Burnand, a librettist, cartoonist, author, and Tenniel's last *Punch* editor from July 1880, described Tenniel, "with drawing board before him, and on it the tracing of the cartoon well-nigh completed. The chief difficulties of the composition had been almost invariably surmounted. . . ."[5] Noteworthy here is that there is no mention of the sketches, simply the tracing.

Indeed, the three tracings found in the book in the Morgan Library, all with matching sketches, are meticulous, precise, and closer to the print in design than the sketches.[6] For example, for a *Punch* cartoon titled "Thank Goodness!!!" there are about eleven key differences between the sketch and the tracing. The standing man's palm faces outward on the sketch and inward on the tracing. The sitting man's head is frizzy in the sketch and bald in the tracing. The sign behind the two is smaller in the sketch and bigger in the tracing. All of these changes and eight more, ranging from minor to major, appear on the print as they do in the tracing, giving us a clear line of development from the sketch to the tracing and from the tracing to the wood.

The same exercise plays out with the same results for the other two sketch–tracing pairs in the Morgan's book. This is also the case for all the other sketch–tracing pairs studied for this project. There is an occasional instance of some aspect of the sketch being closer to the print than the tracing, and once in a while the print does something completely different from both the sketch and the tracing. Nonetheless, for all of his projects, Tenniel clearly buckled down and made a neat transfer tracing, one that facilitated his drawing more effortlessly on the wood without much experimentation, erasing, or annoyance.

Except for *Looking-Glass.*

Only for *Looking-Glass*—and for no other work yet found—do Tenniel's tracings appear sketchy, experimental, and chronologically confounding. Let's examine these three attributes one at a time.

Some of the sketchier tracings occur when we meet the Walrus and the Carpenter (Figure 2), when they devour the Oysters, when Alice takes to the rails, and when Alice stands at the counter in the Sheep's shop. In the first, which is an especially rough creation, the lines representing the horizon and the top of a large rock traverse *through* the Walrus's body. His right flipper, his coat, and his shoes are all sketchily drawn. Likewise, the Carpenter's nose, apron, and shoes are all drawn multiple times—not appearing, as on Tenniel's non-Alice tracings, as clean, crisp, assured forms. In the scene where Alice rides the rails, the perspective lines in the railway car are especially rough, and not something any artist of quality would want engraved for eternity. These creations show *primacy* of conception rather than quality of work developed and tightened up for transferring onto the wood. It would be pure fantasy to believe that these scribbles were rubbed down to facilitate the final design.

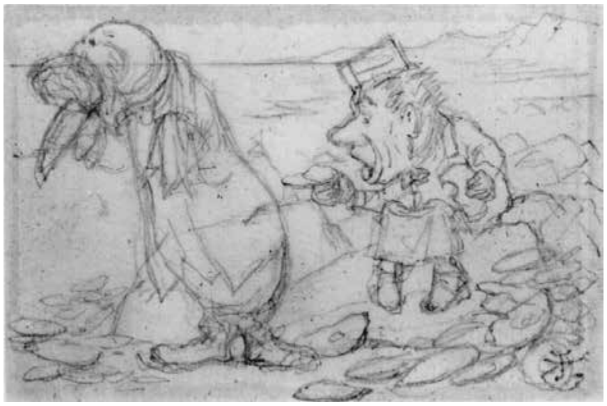


Figure 2. Devouring the Oysters, *John Tenniel, tracing, 58×87.5 mm, from Harvard, The Harcourt Amory Collection, 21472.28.72.2*. Unlike the tracings for* Punch *and other books, many of Tenniel's tracings for* Looking-Glass *appear exceptionally sketchy. His tracings usually appear tightly drawn, facilitating his creation of a finished drawing on the wood. It is unlikely that this tracing was ever rubbed down on a block. Such an action would only hamper his ability to draw assuredly, that is, with the required fineness.*

Compared to his other tracings, the tracings for *Looking-Glass* show more experimentation. When we meet the Walrus and the Carpenter—we will never stop running into these two ruffians—we find the sun and the moon, and yet another moon, yet neither appeared in the finished print. And only in the tracing for the Sheep's shop do we see what appears to be a chess-piece-like horse and perhaps a reference to a *Looking-Glass* insect (or simply a bird). Only in the tracing do we find the White Knight with an umbrella resting on his shoulder as he rides his horse with Alice walking beside him. But perhaps most amusingly, only in the tracing does the Jabberwock sport a spiffy bow tie!

Lastly, some of the tracings appear to have been created *before* the sketch, making them chronologically confounding. We may expect the fictional White

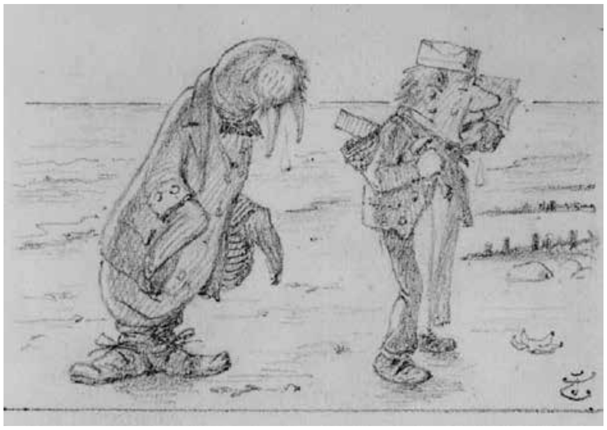


Figure 3a

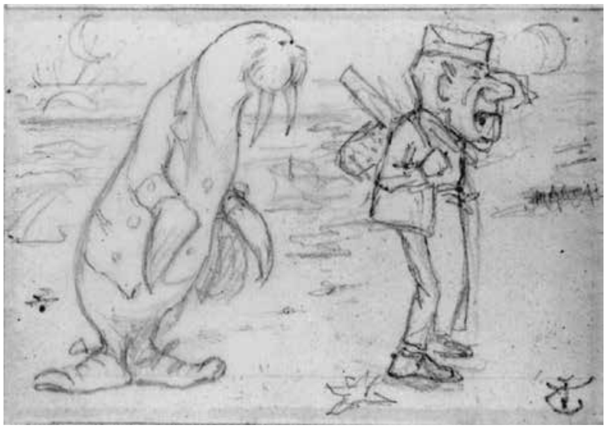


Figure 3b

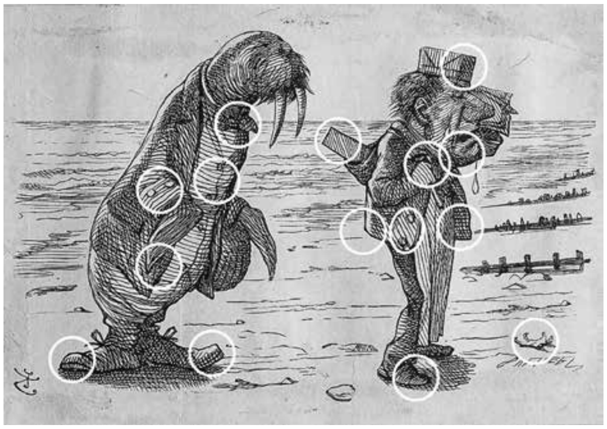


Figure 3c

The Walrus and the Carpenter Shedding Tears, *John Tenniel, sketch (Figure 3a), 62×91 mm, from The Rosenbach Museum and Library, 1954.0027; tracing (Figure 3b), 58×83 mm, from Harvard University, The Harcourt Amory Collection, 21472.28.72.2*; and proof (Figure 3c), from the British Library, 913,0415.189, Vol. XXVIII.*

The circles represent the differences between the sketch and the tracing. The sketch, oddly, seems to have been created after the tracing. For the Walrus, on the sketch and print, Tenniel adds a bowtie, adds buttons on the sleeve and vest, over-laps the right flipper over the coat (not the body), and extends his shoes. For the Carpenter, he tilts the hat, angles the saw downward, adds a hammer to grasp (instead of the bag's strap), changes the shape of the coat, adds buttons, splays his feet, and angles his mouth and chin. The location of the starfish also suggests that the sketch came second.

Queen to scream "oh, oh, oh!" *before* she accidentally pricks herself, but we shouldn't expect our non-fictional artist to be so contrariwise. But at least four of the tracings for *Looking-Glass* have this retrograde action: the three for the Walrus poem and the one for Alice's visit to the Sheep's shop.

The concept can be proven using any of the four, but it is best demonstrated in the illustration where we first meet the Walrus and the Carpenter. Figure 3 highlights fifteen of the twenty-two instances where the sketch is closer to the finished design than the tracing. Hence, the sketch clearly must have come *after* the tracing. It is inconceivable that Tenniel would make twenty-two changes on the tracing and ignore *all* of them. In no other tracing for any other project is this retrograde development seen.[7]

If we were to keep the identity of the paper types hidden and ask any group of art professionals which came first, they would answer correctly *in a matter of seconds.* So clearly, for several of these illustrations, the tracings came first.[8]

Many of the tracings do, however, appear to have been created in the usual way, *after* the sketch—as we would expect. These include the rather neat tracings of the Frontispiece, Alice in the armchair, Tweedledum pulling out his hair, and Alice with the Frog at the door. But they also include the rather loose (read sloppy) tracings of Alice in the train carriage, Alice with the fawn, and the lower half of Alice rowing (the upper half was ignored and copied from the finished block drawing of the previous illustration). That these examples include both sloppy and tight tracings only confounds our ability to understand them.

Most confounding is that some of the tracings fall somewhere between these extremes—i.e., the evidence shows that some were created both before *and* after the sketch. This is true for the Jabberwock, the three Queens talking, and Alice and the White Queen. The tracing for the Jabberwock appears to come after the sketch, because it is closer to the print in four regards. But the sketch seems closer to the print in seven characteristics (Figure 4).

What in the callooh, callay is going on with Tenniel's tracings for *Looking-Glass*?

Since some of the sketches are looser than others, perhaps some of the tracings are *not* sketch-to-block tracings but sketch-to-sketch tracings. Tenniel admitted that he completed his *Punch* sketches after their publication, so perhaps some of the sketches for *Looking-Glass* are later *corruptions* as well—making

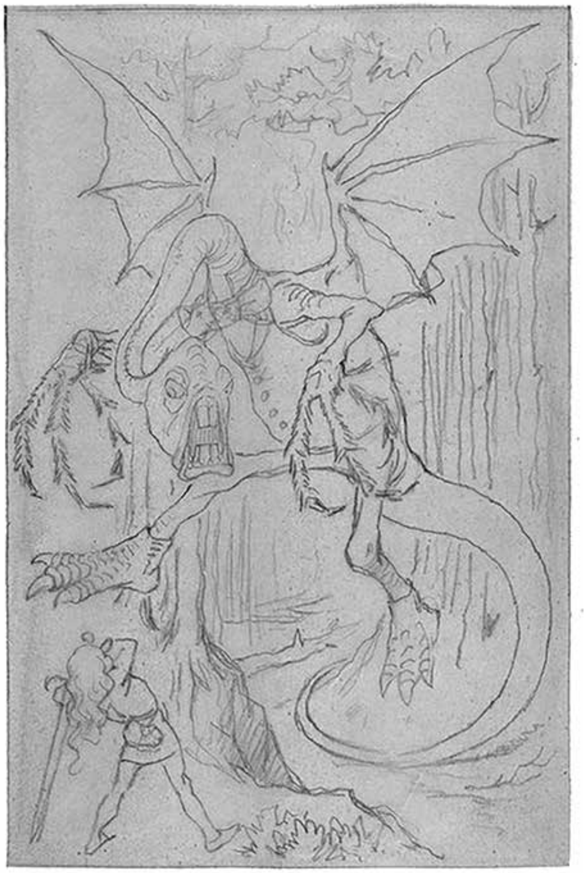


Figure 4. The Jabberwock with Eyes of Flame*, Tenniel, tracing, 134×89 mm, from a private collection, Martha's Vineyard). There are eleven key differences between the tracing of the Jabberwock (right) and the sketch (not shown, see The Rosenbach website). Four of these differences suggest that the tracing came after the sketch, in the normal way we assume Tenniel worked: Sketch—Trace—Draw.*

These differences are the changing of the claws from bony to hairy, the lowering of the boy away from the Jabberwock's foot, the shortening of the boy's skirt, and the increased roundness of the beast's tail. All of these changes appear on the print as we would expect.

However, there are seven differences that Tenniel made on the tracing but seemingly ignored, reverting back to the sketch, which is unusual in his output. Specifically, he ignored the tracing's addition of a bowtie, a collar, and more buttons, as well as the inclusion of a squarer lower jaw, protruding claw-finger, and more vertical sword. The boy's cheek and eye socket, included on the tracing, are also ignored and appear obscured on the print as in the drawing. These differences sug-gest that the tracing actually came before the sketch.

Such opposing differences may mean that Tenniel worked in the Punch *manner and left the sketch unfinised and concentrated on the tracing instead. But Tenniel's finished* Punch *sketches are usually kept different on such trivial matters (see Figure 3). He would not bother making it match the finished print by erasing what he had already drawn; he was content to leave the differences.*

It is possible that when Tenniel decided to reverse the design, he retraced the sketch from the backside, keeping some changes and discarding others; and it was perhaps that tracing, now nonextant, that he used to transfer the design onto the wood.

mincemeat of the timeline. Since he was given much more time to create these illustrations, perhaps he made these tracings more experimental. There is also the possibility that he traced some of the drawings, lost those tracings, and did a second tracing—but that somehow the lost tracings survived, and the second ones did not.

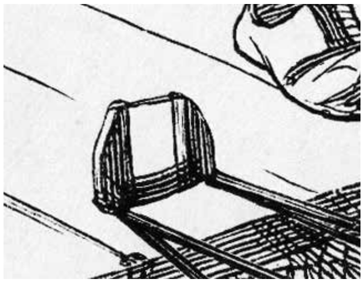
The problem is that there doesn't seem to be *one* explanation for the complexity seen here, but several. More to the point, no matter what these explanations may be, why are they needed only here? There must be a *unifying* theory behind the phenomena that we are seeing—a single reason why the tracings are so drastically different for *Looking-Glass* when compared to the ones created for all of Tenniel's other projects.

The answer may lie in two letters penned by Tenniel. "I am completely weary of drawing on wood: perfectly sick of wood engraving," he wrote to a publisher the same month *Looking-Glass* began its first printing, "and I have already more work on hand than I know what to do with. I am building a new studio, and I am again 'going in' for the real enjoyment of *painting*."[9] The other letter, undated but seemingly written long after the publication of *Looking-Glass,* was addressed to Carroll himself. "It is a curious fact that with 'Through the Looking-Glass' the faculty of making drawings for book illustration departed from me, and, notwithstanding all sorts of tempting inducements, I have done nothing in that direction since."[10] In both, Tenniel declined offers to illustrate books.

To contextualize the second letter, Tenniel's biographer Frankie Morris notes that Tenniel "greatly curtailed his work (outside of *Punch*) after *Wonderland*," and, may have wanted to further curb his work after *Looking-Glass.* She mentions his aspiration to return to painting (citing the first letter) and his possible desire to "husband the sight remaining to him" (noting his one blind eye). She also stresses that Tenniel had "good relations with Carroll"[11] and that the letters should not be read as if otherwise.

As sound as these ideas are, they do not address the fact that "the *faculty*…departed" from him nor that it was "a *curious* fact" to him. Morris's comments have Tenniel thinking knowingly and rationally and ignore the stated oddness and the stated inability.

But it is possible to reconcile Morris's perceptive observations with Tenniel's actual words. Perhaps, during the production of *Looking-Glass,* he believed he could handle painting and book illustration simultaneously (if somewhat reduced) but unexpectedly developed a *profound disinterest* in the latter that it caused an *emotional disengagement* with the skill. Ten-



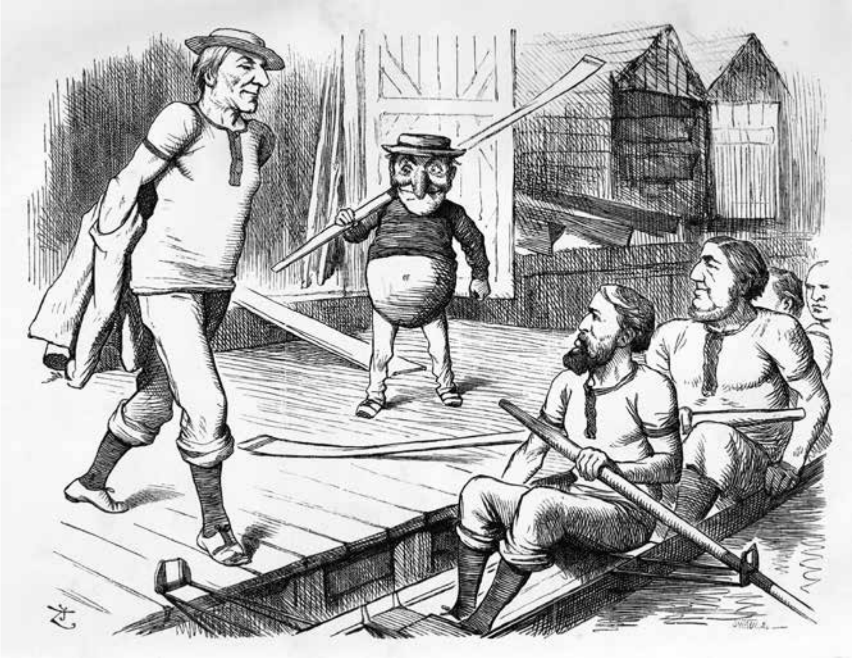


Figure 5. The Old “Stroke,” *Tenniel, engraved by Swain, from* Punch, *March 10, 1883. The detail (above) shows the tied oarlock that so upset Tenniel . . . and presumably Gladstone himself.*

niel does use the word “faculty” rather than “ability” which hints that the problem may be more mental than physical, and his word “curious” may be interpreted as “unexpected” rather than unknown.

As is evident, this *profound disinterest* did not appear in the end results—the characters in *Looking-Glass* are memorably designed and often take on poses more creative and comic than the characters in the previous book. But, according to Tenniel, there was trouble and that trouble had to manifest itself somewhere in his work for him to have been aware of the issue. Hence, perhaps it emerged in the tracings for *Looking-Glass,* which happen to appear, when compared to the tracings for all his other works, notably sloppier, more experimental, and chronologically confounding.

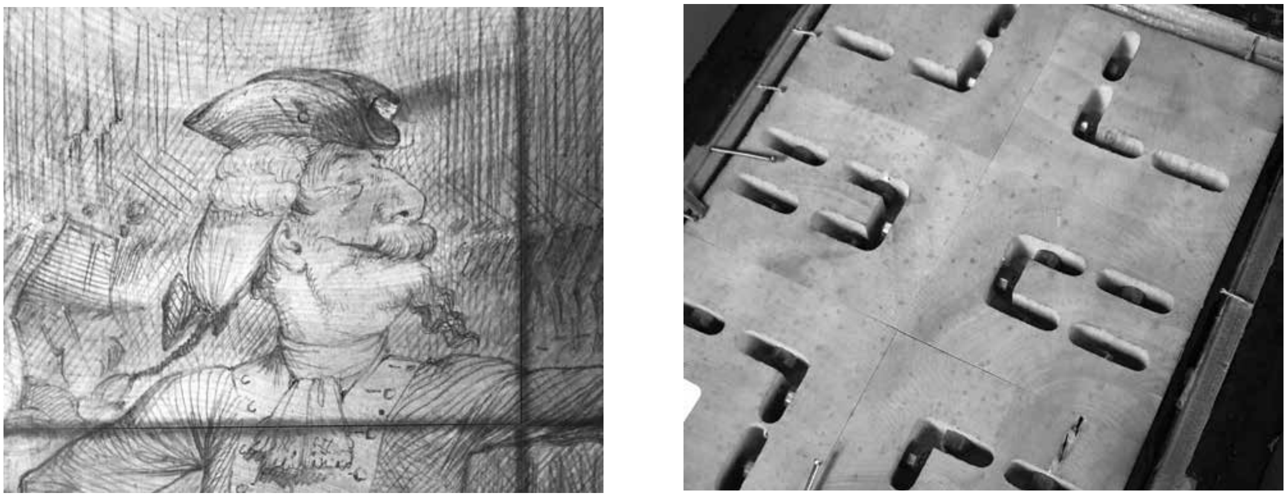
DRAW

A pang ran through Tenniel’s heart. He was quite familiar with these weekly pangs, but this one on the night of March 9, 1883, was a bit more biting than most. His sister had just handed him his weekly copy of Punch, *which he received two days earlier than the public. It contained his latest cartoon, an allegory of Gladstone’s return to England, depicting him as a sculler striding on a dock toward the empty stroke seat of a four-man scull. Tenniel knew he had left the rowlock untied when he drew it on the wood, but someone—between the moment Swain’s boy took the block and the moment it was printed—decided to tie it shut (*Figure 5*).*[12]

The next morning, he quickly sent a brief note to Swain, too upset to bother looking up the date and still angry enough to emphasize four words in four sentences. “Why did you tie *the rowlocks? / I believe that is only done when* racing. *How is the stroke* oar *to be got into its place? / I wish you would* not *make alterations without, at least, consulting* me. ”[13]

Before we dig deeper into the Oarlock Incident—you’ve all read the book anyhow—let’s take a step back and discuss the wood on which the lock was drawn: its grain and type, along with its size and treatment. Woodcutting involved drawing and cutting on the plank side of a board, but wood engraving, which Tenniel practiced, involved drawing and cutting on the endgrain—i.e., with the tree rings coming *up* toward the drawing. This allowed the ridges created by the engraver to remain firm no matter which direction they traversed the grain (which was always an issue with woodcutting). Turkish boxwood was the usual wood of choice, though American rock-maple and mahogany could be used for coarser work.[14] Since the boxwood came from a fairly narrow tree, blocks of it had to be bolted together for larger drawings. Tenniel’s *Punch* drawings had as many as six pieces.[15] All his *Alice* drawings, however, are on single pieces.[16]

Artists informed the engravers of the width and length needed for each block. “One line please to say ‘yes,’” Tenniel wrote to the Dalziels, when inviting them to do the cutting for *Looking-Glass*, “and I’ll let you know the size of the blocks &c.”[17] The height (the thickness) was set at type high (0.918 inches), which allowed the relief image to appear alongside the relief type, unlike etchings, which needed to be printed separately and thus on plate pages. It seems the engravers would in turn give the width and length



Figures 6a and 6b. *Uncut Wood Block for* Punch *(Figure 6a, left, detail, enlarged), intended for July 23, 1870, sketch on wood, 205×157 mm, from a private collection. There are three known uncut blocks with drawings by John Tenniel. They show that he drew nothing but a clean and sharp finished drawing on the wood—not a delicate and faint sketch, as has been previously argued. They also show that he did not favor a method of block treatment that eliminated the wood grain, all too visible in this detail. The backside of the block (Figure 6b, right) shows how the six blocks were bolted together.*

dimensions to the block supplier, rather than cutting them themselves from raw pieces (though that remained a possibility). The Dalziels used the supplier Charles Wells, the inventor of the bolted compound blocks mentioned above. Indeed, the block for the Jabberwock has "Wells" written on one of its sides.

After receiving the blocks from their suppliers, the engravers treated the all-too-slick surface—too smooth to take the pencil—in various ways. Some methods favored lessening the unsightly endgrain (engraver-friendly), and others favored toughening the slick surface for the pencil (artist-friendly). The two methods were mutually exclusive, forcing the artists to choose between softening the effect of the endgrain and roughening the slickness of the surface.

In fact, for every book about engraving, there seems to be a different method for treating the block. Most mention using Chinese white or flake-white—both paint pigments—and/or Bath-brick, a scouring pad. "Chinese white . . . must be put on so thinly as not to hide the grain" (*The Art Amateur*); "rub . . . Bath-brick, slightly mixed with water . . . when . . . perfectly dry, it is to be removed by rubbing the block with the palm of the hand" (*A Treatise on Wood Engraving*); "with a moist powder of Bath brick and flake white, which, when dried and brushed off, offers a fine, white surface to receive the drawing" (*Cosmopolitan Art Journal*); "moisten the face of the block, and rub it with the flat surface of a piece of pumice stone . . . brush off with the hand . . . and, with a camel's-hair brush, moisten the surface with Chinese or flake-white mixed with water, and rub in briskly with the fingers" (*Hand-Book of Wood Engraving*); and this last was mentioned in another manual (*A Practical Manual of Wood Engraving*), but concluded with yet a *better* method![18]

There are only two reference points for the way Tenniel preferred his blocks. They are the three blocks he drew upon that remain uncut, and a letter he wrote to Swain in the early 1880s. The uncut blocks date to 1870 and 1878 and show that he did not use china white—or if he did, that it was meagerly applied (Figure 6). The letter to Swain may have been related to the oarlock incident six months before, or to a compilation of such incidents. That is, Swain may have defended his cutter by arguing that the grain in the boxwood obstructed the clarity of the drawing. Thus, as the letter shows, Swain had Tenniel experiment with other treatments. But more importantly, it cannot go unnoticed that Swain pushed *first* for the engraver-friendly Chinese white surface. Tenniel noted:

> I have tried the 3 preparations + it seems to me that the brick-dust + flake-white is very good. The two others won't do at all, too soft, + the penciling rubs off. / The last Cartoon was drawn on a Chinese-white surface + it was extremely disagreeable to work. / I shall feel much obliged if you will kindly send me a Cartoon block with the brick-dust + flake white preparation.[19]

So, we can safely claim that Tenniel used a "brick-dust and flake-white" preparation *after* the early 1880s. But it remains a mystery what he used before and for the

Alice books, though the letter and the early uncut blocks suggest that he spurned any whitening method and used a roughening method only, such as rubbing bath-brick or a pumice stone over the surface.[20]

With the block before him—however it was treated—Tenniel was ready to begin. He likely flipped the block about to make sure that no weak points (a yellowish area) landed in any of the more important aspects of his design. With a burnisher or his thumbnail, he rubbed down his tracing, perhaps only prepared once his block was in hand. He was now ready to begin what he termed a "finished drawing" (Figure 7). "I invariably made the finished drawing on the wood-block itself," he told one collector, adding wryly his usual dig at the cutter, "for the engraver to translate!" For his sketchbook version of *Lalla Rookh*, Tenniel wrote "the sketches are the original designs preparatory to making the finished drawings on the wood-blocks by me."[21]

Tenniel's pencil of choice was indeed a hard 6H. The notion that his drawings could be blown off the page for being so light and delicate, however, is simply nonsense, as Frankie Morris has admirably shown.[22] At least two manuals on wood engraving, and likely many more, recommended such a pencil,[23] and other artists are reported to have used it. Also, Tenniel's surviving drawings and three uncut woodblocks do not testify to any alarming lightness. The whole discussion is a red herring.

He was able to erase. In fact, it seems that over the years, the areas where Tenniel *firmly* erased on the uncut blocks have turned red (the result of some slow acid-related chemical reaction, one might guess). On one of the blocks, one such curved red mark appears directly in front of two faces—exactly where one face appears in the sketch.[24]

It seems obvious that Tenniel began by drawing the outlines of the features, guided by the rubbed down lines from the tracing. This is evident from incomplete post-publication drawings (also finished drawings) where some areas have mere outlines and others complete shaping.[25] Presumably, he erased the traced lines with a kneaded eraser once he was satisfied. He likely worked on the background next, though he tended at times to work that area more freely than what was originally on the tracing. Backgrounds do not have to be as proportionally precise as figures, and it seems Tenniel could simply buckle down and draw tightly, letting his pencil wander more spontaneously. Lastly, but also perhaps congruently with the above, he would give the drawing dimensionality by enhancing it with hatching, cross-hatching, and other such attributes.

As shown by his many non-*Alice* sketches and tracings, he also still developed the idea while working on the wood, though these developments are less frequent and usually less significant than the ones in the two earlier stages. When Alice stands before the door with the Frog, for example, Tenniel switched Alice's scepter from her left hand to her right, allowing her to use it to knock on the door. In the scene where Alice finds the crown on her head, Tenniel gave it a bit of a tilt, allowing its rim to appear curved and more elegantly feminine, a more apt presentation than the strong, straight lines found on the sketch and tracing (Figure 8). Also, for *Looking-Glass*'s frontispiece, Tenniel retreated to the sketch and decided to expunge the tracing's umbrella, once seen resting on the White Knight's shoulder.

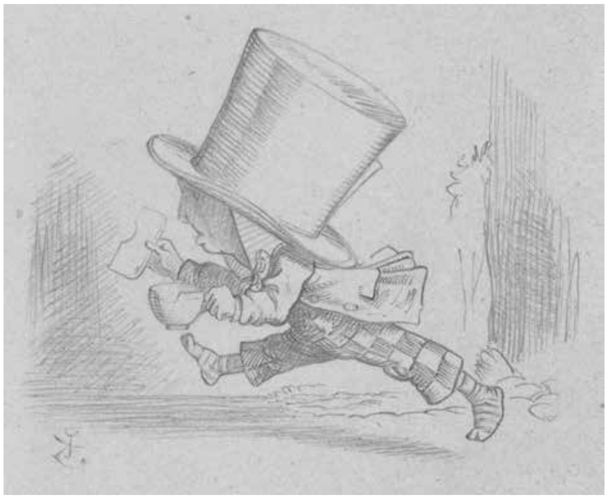
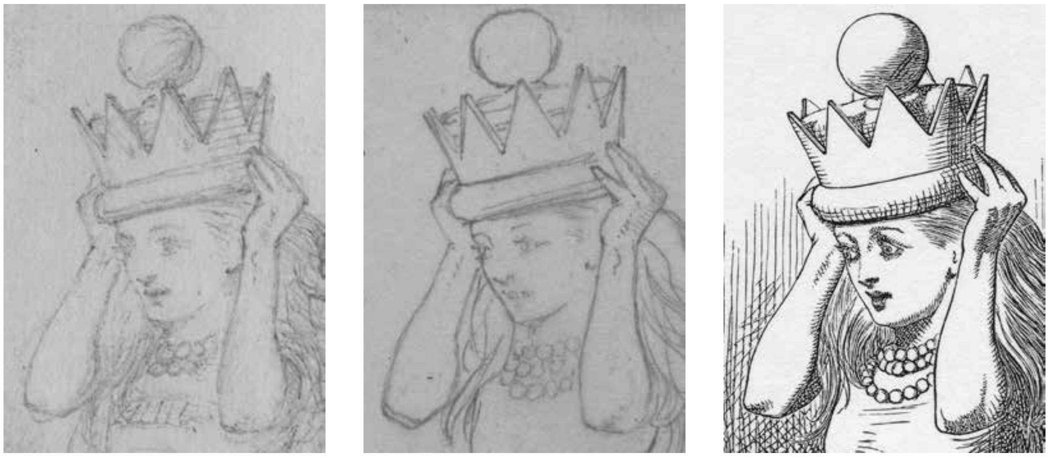


Figure 7. The Hatter Running, *Tenniel, finished drawing, 156×127 mm, Berg Collection, New York Public Library. Tenniel referred to his drawings on the wood as "finished drawings." Though these drawings do not survive, Tenniel recreated them on paper after the publication of the books. He even did many in reverse, imitating what he drew on the wood. The drawings have a greater "finish" than his sketches and likely match the finish he put on the wood.*

Obviously, developments made while drawing on the wood can only be discerned if the tracing is extant and is known to have been used to transfer the sketch. This is likely the case for the first two examples above, but is only a possibility for the frontispiece. The illustration where Alice sits between the two talking queens is an example of an even more problematic case. Its rather sloppy tracing makes it difficult to claim for certain that Tenniel—only while working on the wood—decided to give Alice more symmetry, allowing her figure to better ground the drawing, and making her more queenly, though still solemn.

At this stage in his process, Tenniel also reconsidered the design's orientation. For *Looking-Glass*, he evidentially made the switch at least two times. The first is in the illustration where the boy encounters the Jabberwock. The flip gives the Jabberwock a more natural upper-left to lower-right direction, a



Figures 8a, 8b, and 8c. Alice and the Tilted Crown *(details), John Tenniel, sketch, from the Rosenbach Museum and Library, 1954.0045 (Figure 8a); tracing, from Harvard, Harcourt Amory Collection, 21472.28.72.2* (Figure 8b); and print (Figure 8c). Tenniel at first drew the crown's rim straight. On the wood, however, he decided to tilt the crown forward, which allowed the now curved lines to bestow Alice with more elegance.*

more natural direction for depicting trains and horses coming toward the viewer. The flip also empowers the boy, allowing him to strike a strong *right*-handed blow, rather than the weak left-handed blow that the sketch and tracing unfairly gave him. Lastly, the relatively smaller boy appears in the bottom right, a more natural position to couch such a small, yet important figure, and the position where emblems are usually placed on clothing or where artists sign their paintings. The second switch of orientation occurs in the illustration where Alice suddenly finds herself riding in a railway car. Alice, playing the part of a meek creature, one who is being constantly picked on, appears more appropriate, and weaker, on the right, allowing the others to *come at her* from the top left. The effect may not have been knowingly intended by the artist, but it might have nagged his subconscious.[26]

Tenniel has been accused of creating anything but a finished drawing on the wood block. Even Rodney Engen, one of his biographers, stated that there wasn't enough time for Tenniel to do a complete drawing on the wood for his weekly cartoons.[27] It never occurred to Engen that if Tenniel didn't spend the time to draw on the wood, someone had to *spend the time.* The engraver had to cut from something drawn, and obviously couldn't cut freehand. How does an incomplete drawing save time exactly?

All the evidence makes it clear that Tenniel drew a *finished drawing* (meaning a fine, precise and detailed piece of art) on the wood. The three uncut blocks attest to it; Tenniel's own words about a "finished drawing" attest to it; the comments made by those who have seen uncut blocks attest to it; and Tenniel's statement about devoting a whole day "with my nose well down on the block" attests to it.[28] And Tenniel's *pang* over the tied rowlock, which we and his sister witnessed above, and extant pen and ink drawings (along with many pencil drawings on treated paper from the 1890s), which were photographed onto the wood, attest to the idea that the artist expected his drawing to be cut in facsimile—that is, with a strict adherence to the lines as drawn. So full credit belongs to none other than John Tenniel for the pictorial designs in Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass.*

[Demakos finishes Tenniel's process in three more sections in an article titled "Cut—Proof—Print," which will be available on the Society's website. – Ed.]

Endnotes

[1] Marion H. Spielmann, *The History of "Punch"* (London: Cassell, 1895), pp. 463–4.

[2] Lewis Carroll, *Through the Looking-Glass* [extra-illustrated] (London: Macmillan, 1872), Harvard, The Harcourt Amory Collection, 21472.28.72.2*.

[3] *Catalogue of an Exhibition at Columbia University to Commemorate the One Hundredth Anniversary of the Birth of Lewis Carroll* (Charles Lutwidge Dodgson), 1832–1898 (New York: Columbia University Press, 1932). A more detailed description of the book is found in *Catalogue of English Literature: comprising early plays, ballads, poetry from Chaucer to Swinburne . . .* (Philadelphia: The Rosenbach Company, [1913], lot 197).

[4] Other extra-illustrated Tenniel books bound by Riviere are found in Northwestern University, The New York Public Library (print collection), and Washington University in St. Louis.

[5] Francis Burnand, "Sir John Tenniel," Supplement to *Punch* (March 4, 1914), p. 10.

[6] Tenniel, *Album of cartoons for* Punch*,* 2006.139, The Morgan Library and Museum. The three tracings are for the following cartoons: "Poor Little Bill!" *Punch* 96, May 25, 1889, p. 251; "Thank Goodness!!!" *Punch* 98, March 15, 1890, p. 127; and "The Autumn Meet," *Punch* 95, November 10, 1888, p. 223.

[7] To be as scientific as possible, each sketch–tracing pair was flipped back and forth in Photoshop, allowing the differences to move. Once a difference was noted, only then was it compared to the final print. It was then marked down as being a match either to the tracing, the sketch, or neither. But other matters were noted down as well.

[8] Case in point: When I was analyzing the first Walrus sketch and tracing, my inquisitive eleven-year-old son asked me what I was doing. I said that I was trying to figure out which came first. He said, in an Emperor's-New-Clothes fashion, "That one, duh!" This, after I spent hours studying them in Photoshop and creating an Excel spreadsheet for my findings.

[9] John Tenniel to George Bentley, November 6, 1871, New York Public Library, Berg Collection.

[10] Stuart Dodgson Collingwood, *The Life and Letters of Lewis Carroll* (New York: The Century Co, 1899), p. 146.

[11] Frankie Morris, *Artist of Wonderland: The Life, Political Cartoons, and Illustrations of Tenniel* (Charlottesville: University of Virginia Press, 2005), pp. 146–7.

[12] Loosely adapted from Tenniel's telling of his weekly process in Spielmann, *The History of "Punch,"* p. 464.

[13] John Tenniel to Joseph Swain, Tuesday, [188-?], Harvard, Houghton Library, Letters from various correspondents to Joseph Swain, MS Eng 745 (127).

[14] William A. Emerson, *Hand-Book of Wood Engraving* (Boston: Lee and Shepard, 1884), p. 28; Arthur Hope, *Manual of Wood Engraving* (Chicago: Colegrove, 1882), p. 5. In 1886, the price was 1½ d per square inch. See William Norman Brown, *A Practical Manual of Wood Engraving* (London: Crosby Lockwood, 1886)*,* p. 19.

[15] Morris, *Artist of Wonderland,* p. 109.

[16] Leo John De Freitas, "A Study of Sir John Tenniel's Wood-Engraved Illustrations to *Alice's Adventures in Wonderland* & *Through the Looking-Glass* (London: Macmillan, 1988), p. 29, in *Sir John Tenniel's Illustrations to Lewis Carroll's* Alice's Adventures in Wonderland *and* Through the Looking-Glass: *Ninety-One Prints from the Original Wood Blocks Engraved by the Brothers Dalziel from Drawings by Sir John Tenniel & One Print from an Electrotype* (London: Macmillan, 1988). Thanks to Mark Burstein for making this text available to me.

[17] John Tenniel to Dalziel, January 11, 1870, Morgan Library, acc number MA 8703.1.

[18] C. M. Jenckes, *The Art Amateur* 11, no. 6 (November 1884): p. 124; John Jackson, *A Treatise on Wood Engraving: Historical and Practical* (London: Henry G. Bohn, 1841), p. 568; *Cosmopolitan Art Journal* 1, no. 2 (November 1856), "Wood Engraving," p. 53; Emerson, *Hand-Book of Wood Engraving,* p. 39; Brown, *A Practical Manual of Wood Engraving,* p. 21.

[19] John Tenniel to Joseph Swain, October 20, [188-?], Harvard, Houghton Library, Letters from various correspondents to Joseph Swain, MS Eng 745 (105).

[20] There is a third piece of evidence about how Tenniel liked his blocks to be treated. However, it comes from Sir John Bernard Partridge, who only joined the *Punch* staff in 1891 and is thus not a reliable witness. He wrote, "What he loved was the manipulation of a hard pencil on the wood-block lightly washed with white; and when the camera enabled him to dispense with the block and preserve his original drawings he never felt that the innovation was an unmixed blessing." See Francis Burnand, "Sir John Tenniel" [obituary], *Supplement to "Punch"* (March 4, 1914), p. 15.

[21] Tenniel to George Dunlop, February 17, 1907, Columbia University, George Dunlop Papers; Thomas Moore, *Lalla Rookh: An Oriental Romance*, illustrated by John Tenniel ["Original sketch-copy"] (London: Longman, Green, Longman, & Roberts, 1861), Morgan Library, acc num PML 16600.

[22] Morris, *Artist of Wonderland,* p. 111. Possibly, Swain complained to other artists that he couldn't see Tenniel's drawings (as evidenced in the letters mentioned in footnotes 11 and 17). Though Swain may have mentioned the true cause, the woodgrain, the other artists—who had Swain obscure the grain and who were perhaps unaware of Tenniel's preferred method of block treatment—switched the cause to his pencil.]

[23] Emerson, *Hand-Book of Wood Engraving,* p. 39; George Walter Marx, *The Art of Drawing and Engraving on Wood* ([London]: Houlston, [1881]), p. 25.

[24] Tenniel, Uncut Wood Block for the "The Cask Scene" [intended for the Dalziels' *Illustrated Shakespeare*, ca. 1878, never published], private collection. For the sketch, see John Tenniel, Illustrations for Shakespeare's *Merchant of Venice*, "The Cask Scene," The University of Berkeley, Bancroft Library, BANC PIC 1988.105-AX. Berkeley also has "The Trial Scene," another sketch for one of the three uncut blocks.

[25] See John Tenniel, "Dormouse in Teapot" and "The White Rabbit as Herald" [both on one board], and "The Mad Tea-Party" and the "Hatter Standing" [both also on one board], post-publication drawings, Harvard University, Houghton Library, Harcourt Amory Collection, MS Eng 718-718.16, MS Eng 718.6, (4) and MS Eng 718-718.16, MS Eng 718.6, (3). "The White Rabbit as Herald" and the "Hatter Standing" are intentionally left unfinished by Tenniel. The first board is reproduced in Matthew Demakos, "Once I Was A Real Turtle" in *Knight Letter* (Spring 2018), Volume III, Issue II, number 100, p. 37.

[26] It's assumed that Tenniel's sketch of the incident, found in a letter, came after his drawing on the block. See Tenniel to Carroll, June 1, 1870, in Collingwood, *The Life and Letters of Lewis Carroll,* p. 147.

[27] Rodney Engen, *Sir John Tenniel: Alice's White Knight* (Aldershot, England: Scolar Press, 1991), pp. 102–3.

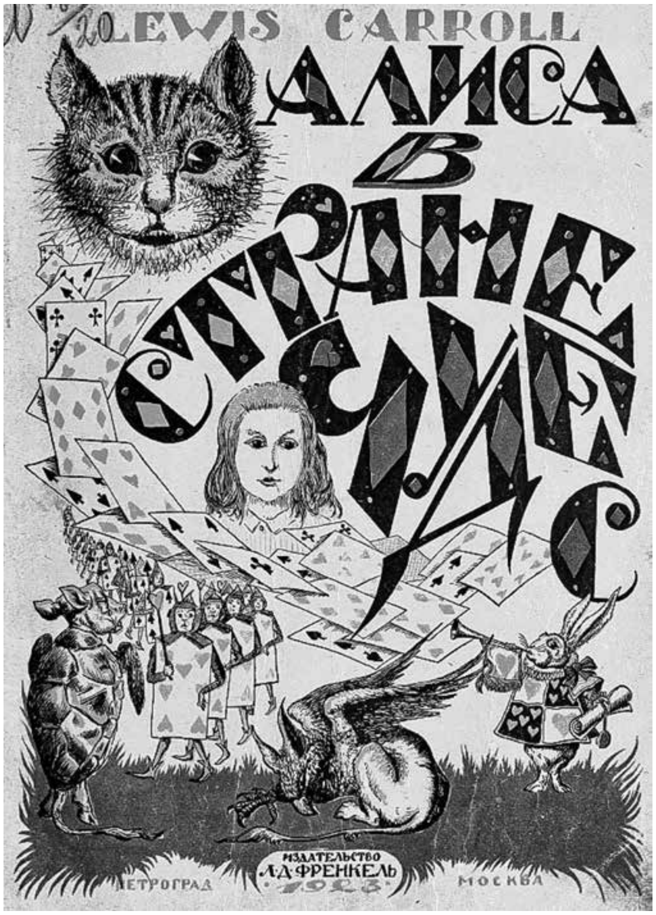
[28] *Catalogue of a Collection of Drawings for Punch Cartoons &c by Sir John Tenniel,* with a Prefatory Note by E. J. Milliken, Exhibition 132 (London: Fine Art Society, 1895), p. 6; Spielmann, *The History of "Punch,"* p. 463.

The First Soviet *Alice* Translation

VICTOR FET

What does a scholar do if he deeply despises the author he is writing about? It is with very mixed feelings that I address the Russian translation of *Alice's Adventures in Wonderland* that was published in the Soviet Union almost a century ago (1923). (From 1879 to 1913, there were five translations of *Wonderland* into Russian, but this was the first one under the Soviet state.)

The text itself reads well, and its poetry and puns are both good and inventive. However, the translator—Anatoly Frenkel´ (Анатолий Френкель) a.k.a. A. D'Aktil´ (A. Д'Актиль) (1890–1942)—cuts a repulsive figure even in the gallery of Communist propaganda hacks. A skilled poet who hacked into Soviet souls, Frenkel´ was one of the creators of enthusiastic hymns praising the new dictatorial regime.



Anatoly Frenkel´ was born in a middle-class Jewish family in Irkutsk, Siberia; his father was a pharmacist. Anatoly's name and patronymic at birth were Noson-Nokhim Abramovich; in 1909, he converted to Catholicism, a legal way for an assimilated Jewish youth in the Russian Empire to avoid restrictions in education. He adopted a new first name, Anatoly, and even a new patronymic—Adol´fovich—becoming a "son of Adolf" instead of a "son of Abraham." This was only the first of the many transformations of this industrious *Wonderland* translator.

Frenkel´ must have known his English well. In a remarkable feat for a provincial Russian teenager, at age thirteen he moved from Siberia to live with his relatives in New York, where he graduated from a four-year school. He did not stay in the States, but returned to the Russian Empire, where he attended law schools at the Tomsk and then St. Petersburg Universities.

In 1912, Frenkel´ settled in St. Petersburg, where he edited a weekly law review (he never completed his law degree) and became a satirical poet. He published in leading magazines such as *Satirikon*, *Bich*, *Strekoza*, and others, adopting the pretentious pen name A. D'Aktil´ (A. Д'Актиль, a pun on *daktil´*, "dactyl"). He had other pen names, such as A. D'A or even Evgenii Onegin. After the fall of the monarchy in February 1917, he is on record with satirical ditties ridiculing Lenin as a German agent. After the Bolshevik *coup d'etát* in October 1917, we see Frenkel´ in the briefly independent Ukraine, writing for the *One-Eyed Jimmy* cabaret. He published satirical verse in Kharkov papers, and even an anti-Communist book titled *Grandmother's Tales about the Commune.*

However, within a year Frenkel´ emerged on the Communist side of the bloody Civil War as a propaganda commissar in the First Cavalry Army. He rapidly became one of the most prominent rhymesters who ever served any dictatorship. His "*Marsh konnikov Budënnogo*" ("March of Budënny's Cavalry", 1920; music by Dmitry Pokrass), which glorifies the Red Army, was known to millions over the decades. Generations of militarized Soviet children were brought up on its lines, *"Daësh´ Varshavu, dai Berlin—i vrezalis´ my v Krym!"* ("Give us Warsaw, give us Berlin, and here we plough into the Crimea")—a message of the World Revolution carried on the Red Army bayonets. The Crimea attack refers to the final victory of the Red Army (November 1920) over the White movement led by Baron von Wrangel. Among the thousands who escaped from the Crimea to Europe was the young Vladimir Nabokov (1899–1977). His émigré *Wonderland* translation, *Ania v strane chudes*, would be published in Berlin in 1923, the same year as Frenkel´'s.

During the 1920s and 1930s, Frenkel´ actively published pro-Communist satirical verse, including viciously anti-religious poetry. His work ran the gamut from anti-Western cabaret revues to tear-jerking song lyrics, performed by the best Soviet jazz singer, Leonid Utësov. He authored lyrics for such well-known songs as "*Dve rozy*" ("Two Roses") and "*Taina*" ("A Secret"). Frenkel´ may also have translated Misraki's song "*Tout va très bien, Madame la Marquise*" (1935) famously performed by Utësov. His serious literary translations from English included Oliver Goldsmith's *She Stoops to Conquer*, P. G. Wodehouse's *The Girl on a Boat*, and short stories by O. Henry.

At the start of the World War II, Frenkel´ supplied a Red Army song, "*Prinimai nas, Suomi-krasavitsa*" ("Welcome us, a beautiful Suomi"), shamelessly prefabricated for Stalin's campaign to subjugate Finland, in the winter of 1939. Frenkel´ was evacuated from the besieged Leningrad and died in Perm (then Molotov) in the Ural Mountains in 1942.

Frenkel´'s *Wonderland* translation, published under his pen name D'Aktil´ (1923), bears no traces of his Communist allegiance and contains no propaganda about the recent Civil War. This text is politically neutral, directed at Russian children of the *nèp* period (the "New Economic Policy" that ended in 1929). For a brief time, the Communist government loosened its reins, allowing a degree of freedom, including free trade, the limited ability to own private property, and the existence of private publishing houses. One can sense the chameleon nature of D'Aktil´, who pretends that things are "back to normal"—at least in the nursery.

D'Aktil´'s *Wonderland* text has not been analyzed by scholars in detail; only Fan Parker very briefly reviewed it.[1] The Russian translation reads well and is quite true to Lewis Carroll. The translator may have been familiar with some of the four pre-revolutionary Russian translations of 1908–1913, all published in St. Petersburg. The very first Russian translation, *Sonia v tsarstve diva* (1879), most likely was forgotten by the 1910s.

D'Aktil´'s puns are quite inventive. He found especially good phonetic equivalents for the school puns. His classics teacher delivers history lectures *s party* ("from [i.e., standing on] a school desk") / *Sparty* ("of Sparta"). This is an ingenious and unexpected old-school pun (in pre-Revolutionary Russian schools, there was a great emphasis on ancient history, and even Ancient Greek was taught, in addition to Latin). D'Aktil´ designs clever puns for his underwater school subjects as well. One feels that his book is directed not only at children but also, tongue-in-cheek, at their parents; in this vein, he introduces a rather frivolous subject, *rassprashivanie maslianymi glazkami* ("Questioning With Oily Eyes"), a full three-word pun on *raskrashivanie maslianymi kraskami*, which is, verbatim, Painting in (literally, "Coloring with") Oils, Carroll's "Fainting in Coils."

The treacle-well-girls episode offers a very good series of replacement puns based on two homophonic meanings of the verb *topit´*, "to drown something or someone" and "to put fuel in a stove" (in this case, firewood). The Dormouse's story and the Hatter's explanations create a surrealistic image of three girls who every day *drowned* a stove (a large Russian firewood stove made of bricks!) in their well, *tying* firewood to it to make it even heavier.

There are also some interesting replacement names and imagery offered by the translator. In an unusual move for *Wonderland* translators, D'Aktil´ turns Carroll's unspecified magic mushroom into a *mukhomor*, the most infamous of Eurasian mushroom species, the hallucinogenic fly agaric, *Amanita muscaria*. Its iconic image, red-capped with white dots, abounds in folklore, including Russian sources. The change plainly suggests that Alice's size changes are chemically induced. But we know well that Alice is wary of poisonous things! Robert Hornback noted that "neither Tenniel nor Carroll wanted children to emulate Alice and end up eating poisonous mushrooms."[2] Even small children in Russia know that a *mukhomor* should not be touched, let alone eaten.

The White Rabbit's servants Pat and Bill were named *Ivan* and *Iakov*. In this context, first names used without patronymics indicated low-class persons, although the names themselves are class neutral. The name Iakov (diminutive Iasha, Iashka) is an obvious choice, since Bill is a lizard (Russ. *iaschcheritsa*), phonetically close to Iasha. It was also used in several other Russian translations of *Wonderland*, including Nabokov's (1923).

Bill (Iasha) in D'Aktil´'s text comes out of the chimney *vrode Petrushki iz iashchika* ("like a Petrushka from a box"). With an additional bonus of a phonetic pun *Iasha/iashchik*, this image evokes the action of a "Jack-in-the-box" toy. However, this old-fashioned expression refers to a puppet jumping out of a puppeteer's box. *Petrushka* (a diminutive from *Pëtr,* "Peter") is a traditional folk puppet character, a trickster equivalent to the English Punch or Italian Pulcinella. It is known today mostly from the eponymous Igor Stravinsky ballet (1910–1911), but is traceable to the seventeenth century. The character appears in literary fairytales such as D. N. Mamin-Sibiriak's *Van´kiny imeniny* ("Van´ka's Name Day," 1897) and in a parody by Sasha Chërnyi *Petrushka v Parizhe* ("Petrushka in Paris," 1925). As a puppet theater character, Petrushka has survived into our time.

⁂

An experienced rhymester, D'Aktil´ had no problem writing parody poetry, using domestic templates, as his Russian predecessors did. He parodied poems known to every schoolchild—Lermontov, Krylov, Pushkin—or created original pieces. In this translation, instead of "Father William," Alice tries to recite Ivan Krylov's moralistic fable *Strekoza i muravei* ("The Grasshopper and the Ant," 1808), which is still a staple item of elementary school textbooks in Russia. The fable is based on Aesop, and the same plot was used in La Fontaine's *La Cigale et la Fourmi* (1668); in both, the grasshopper was originally a cicada (not found in northern Russia). Today, *strekoza* (from *strekotat´*, "to chirp") means only a *dragonfly*, but Krylov used it for a grasshopper. This usage is obsolete in modern Russian, in which "grasshopper" is *kuznechik.* Since dragonflies do not chirp or sing, this, understandably, has caused much confusion for readers and especially illustrators to this day! In this translation, Alice's recitation parodically reverses the roles of an industrious, greedy Ant versus a lazy, vain *Strekoza* (Grasshopper). (Note that in the Romance languages, e.g., in La Fontaine, grammatical gender makes both animals female, but in Russian the Ant is masculine and Grasshopper is feminine.)

The Duchess's song (not a literary parody in Carroll) in this text is a parody based on Mikhail Lermontov's widely known "*Kazach´ia kolybel´naia*" ("The Cossack Lullaby," 1840), and possibly *also* based on its caustic political parody, Nikolay Nekrasov's "*Kolybel´naia pesnia*" ("The Lullaby," 1845). The same lullaby was parodied by several other Russian *Wonderland* translators.

The Hatter's song ("Twinkle, twinkle . . .") is replaced by a childish parody (which has the same trochaic meter) of a highly popular Russian urban folk song, known from the 1820s, "*Chizhik-pyzhik, gde ty byl?*" ("Little siskin, where've you been?"). The Hatter's second line is "*Na lugu gusei lovil.*" ("[I was] catching geese on a meadow.") However, any Russian, from child to adult, still knows little siskin's original answer, "*Na Fontanke vodku pil.*" ("[I was] drinking vodka at the [on the banks of] Fontanka.") Fontanka, a tributary of the Neva, is a small river running across the very center of St. Petersburg. The song's tune has been well known in Russia for over 200 years. It was used as a parody tune in Rimsky-Korsakov's opera *Zolotoi petushok* ("The Golden Cock," 1908). The same song was parodied by Nabokov (1923). Warren Weaver specifically discusses this song, although he confuses the river name Fontanka with a "little fountain."[3]

D'Aktil´ further enhanced the literary parody in Carroll's text, adding here and there parodied phrases from sources more likely known to an adult Russian reader of the early 1920s than to small children. One of the Duchess's moralistic statements is "*Chem noch´ temnei, tem iarche zvëzdy…*" ("The darker the night, the brighter the stars"). This is a literary quote from a poem by Apollon Maikov (1821–1897), "*Ne govori…*" ("Do not tell me…," 1878):

Ne govori, chto net spasen´ia,
Chto ty v pechaliakh iznemog,
Chem noch´ temnei, tem iarche zvëzdy,
Chem glubzhe skorb´, tem blizhe Bog.

(Do not tell me that there is no salvation,
That you are weakened by sorrows,
The darker the night, the brighter the stars,
The deeper your sorrow is, the closer is God.)

D'Aktil´'s "Lobster quadrille" is called "*Kadril´ vesëlykh rakov*" ("Quadrille of the Merry Crayfish"). This is a completely original text, not based on Carroll's lyrics, and not a parody. It's a funny, engaging, old-fashioned dance song, describing an eel dancing with an oyster and then with a whiting. This song-and-dance piece is reminiscent of freewheeling dance parties that reappeared in Soviet Russia in the 1920s for a brief time. Again, the song is aimed not so much at child readers as at their parents. Its rhyming words "*Vsë na svete prakh i gnil´, no kadril´ est´ kadril´!*" ("All in the world is dust and rot, but quadrille is quadrille!") would not be used by a small child. They are derived from religious imagery, common in the Russian poetry of the 1900s. For example, the first line of the poem *Khristianin* ("A Christian," 1901) by Zinaida Gippius (1869–1945) reads "*Vsë prakh i tlen, vsë gnil´ i grekh . . .*" ("All is dust and decay, all is rot and sin . . .").

⁂

D'Aktil´'s translation of *Wonderland* appeared the same year as that of "V. Sirin" (Vladimir Nabokov) in Berlin. We do not know the exact month of D'Aktil´'s publication. The young Nabokov's émigré *Ania v strane chudes* was commissioned by the Gamaiun publishing house in 1922, and already published by March 1923 (second printing in May). There was an active traffic in books between Berlin and Soviet

Russia at this time; the émigré literature was not yet banned, and indeed many Soviet authors traveled to Berlin and published there, in Russian. It is possible that D'Aktil´ knew about Nabokov's text. Nabokov, however, stated that he never read any other Russian translation of *Wonderland*, before or after he created his version. I have discussed Nabokov's translation in detail elsewhere.[4]

The two texts are very different (as noted by Parker),[5] and the similarities are largely due to a close translation of the original, or the same, obvious choices for replacement. For example, both use a Gypsy song from Alexander Pushkin's long poem "*Tsygany*" ("The Gypsies," 1827), "*Ptichka Bozhiia ne znaet . . .*" ("God's little bird knows not . . .") as a template for their parody replacing "How Doth the Little Crocodile." This is one of the standard first poems that Russian children used to learn, and it was used by several Russian translators starting from 1879.

There are, however, at least two important instances that could be either coincidences or appropriations from Nabokov by D'Aktil´: the Mouse's "dry lecture" (Ch. III) and the Queen's famous "sentence first" statement (Ch. XII). Nabokov's Mouse, in its "dry lecture" on medieval Russian history (which supplants Carroll's history of William the Conqueror), explains how:

> after [Prince Vladimir] Monomakh's death,
> Kiev passed not to his brothers but to his
> sons, and became therefore a family property
> of the Monomakhovichs. While they lived in
> friendship, their power in Kiev was strong;
> but when their relationships worsened. . . .
> the Ol´govich princes rose against them, and
> took Kiev by force more than once. . . . But
> the Monomakhovichs, in their turn—

This text was taken by Nabokov verbatim from a famous textbook of Russian history first published in 1909–1910 by Sergei Platonov (1860–1933). Platonov, a prominent historian who lectured until 1926 at Leningrad University, was in charge of the Archaeological Institute and Pushkinskii Dom; in 1930 he was arrested and accused of plotting with Germany for "restoration to the Russian throne of his former student, Grand Duke Andrei Vladimirovich." Platonov was exiled to Samara and died there.

For those émigré children who read Nabokov's translation in 1923 in Berlin, Prague, Paris, and Belgrade, the textbook words about Kievan struggles were not at all dry—they bore a very fresh echo of the Russian Civil War (1918–1920).

We see now that D'Aktil´ used the same textbook for his Mouse's lecture and chose the same historical time and subject as Nabokov. However, D'Aktil´ used a nonoverlapping quote, possibly from another edition of the same textbook. Thus, in D'Aktil´'s text, the Mouse talks about the efforts of Vladimir Monomakh to establish his dynastic rule in Kiev, while Nabokov's Mouse is focused on the princes' quarrels after Monomakh's death (1125 AD). I admit that Nabokov and D'Aktil´ could have chosen Platonov independently as the replacement for the Mouse's lecture on William the Conqueror, since Platonov's textbook was likely studied by both translators in their school years before the Russian Revolution of 1917. Also, the Monomakh episode would be a natural replacement choice, as it refers to approximately the same medieval period (early twelfth century) as the story of William the Conqueror (mid-eleventh century).

Another interesting coincidence is the Queen's well-known statement from Chapter XII. We find in D'Aktil´ the same shift as in Nabokov.[6] Carroll's famous line is "Sentence first—verdict afterwards!"—while in *both* Nabokov's and D'Aktil´'s texts the Queen's line reads, quite differently, "Execution first—sentence afterwards!"

This, indeed, is "stuff and nonsense." After all, a *sentence* could be appealed or commuted, even without a jury system. An absolute monarch could do that (one recalls Dostoyevsky's case). But *execution,* once done, can hardly be appealed. Clearly, in both 1923 texts this "enhanced" translation was an intentional modification. The beheading motif was a reality in Soviet Russia. As Ellen Pifer notes, "Both Nabokov's and Solzhenitsyn's treatments of the totalitarian state's mock trials call attention to the nightmarish logic made famous by Carroll's Victorian fantasy, in which the Queen of Hearts appropriately calls for the "Sentence first—verdict afterwards."[7]

Interestingly, the bloodthirsty shift was first introduced in Russian translations of *Wonderland* even before the 1917 Revolution. In a 1913 translation (anonymous, allegedly by Mikhail Chekhov, the brother of the famous writer), the Queen says, "Let the Knave be executed first, and then they can have their verdict!"[8]

The sentence is notably missing from the very first Russian translation (1879), but three other three translations published before 1917—when trial by jury still existed in Russia—do follow Carroll.

Carroll's Queen switches the steps of the traditional judiciary procedure, hence the logical nonsense: How could one be sentenced before the guilt is established? The British citizen Alice with centuries of tradition behind her is fuming: "Stuff and nonsense! The idea of having the sentence first!" However, the even more nonsensical idea of having "Execution first—sentence afterwards!" comes naturally to Russian translators after the 1917 Revolution and the long, bloody civil war—in which D'Aktil´ and Nabokov were on different sides.

D’Aktil´’s songs such as “*Marsh entuziastov*” (“March of the Enthusiasts,” 1940, music by Isaak Dunaevsky) still (80 years later!) evoke emotional response in those who—like myself—were brainwashed in early childhood to believe in their Utopian message:

Nam li stoiat´ na meste?
V svoikh derzaniiakh vsegda my pravy,
Trud nash est´ delo chesti,
Delo doblesti, podviga, slavy.

(We are not the ones who stand still,
We are always right in our bold pursuits.
Our labor is a matter of honor,
A matter of braveness, of heroism, of fame.)

These lines could come straight from George Orwell: In the USSR of 1940, freedom *was* slavery. The uplifting, ponderous marching tunes accompanied by D’Aktil´’s lyrics told us that we belonged to the most progressive society, which was boldly building the future utopia. These lines were heard on radio daily by millions of Soviet people, outside and inside of the Gulag concentration camps of the 1920s–1950s.

We will not ban D’Aktil´’s work from the Russian canon of Lewis Carroll’s translations, as his Communist bosses banned Sirin’s *Ania* for almost 70 years. Let his name stay in history as a grave reminder to writers lending their pens to those who lie, kill, and enslave.

Endnotes

[1] *Lewis Carroll in Russia: Translations of Alice in Wonderland*, 1879–1989. New York: Russian House, 1994, pp. 26–28

[2] 1983; quoted by Gardner, *The Annotated Alice*, 2015 ed., p. 65

[3] *Alice in Many Tongues*, 1964, pp. 90–91

[4] Fet, Victor, “Beheading First: On Nabokov’s Translation of Lewis Carroll,” *The Nabokovian*, 2009, 63, pp. 52–63)

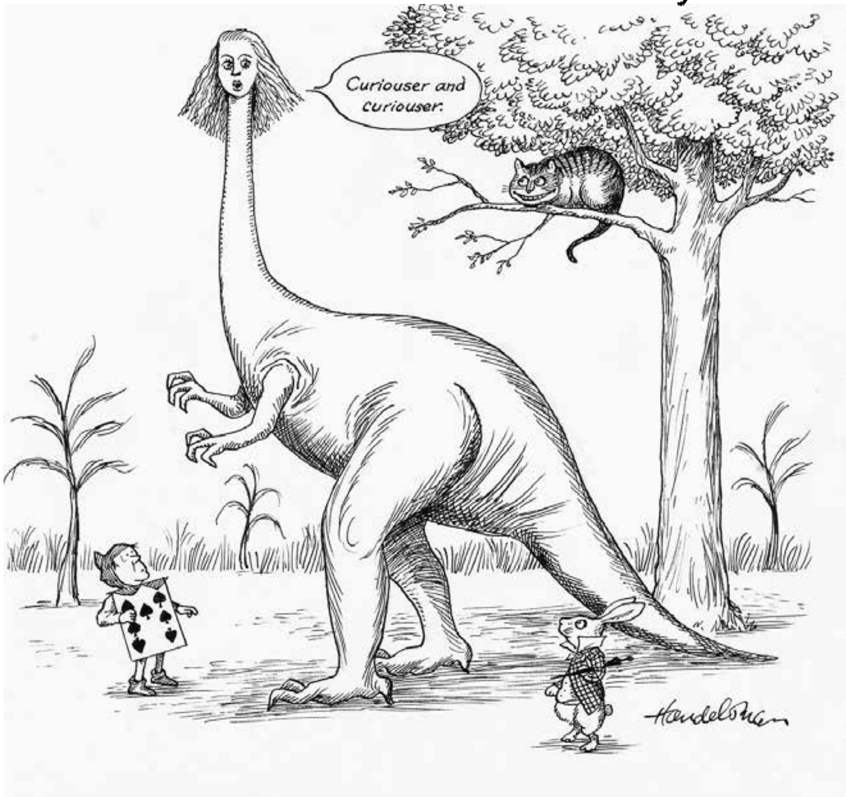
[5] Parker, op. cit., p. 26

[6] Fet, op. cit., p. 2

[7] *Nabokov and the Novel*, Harvard Univ. Press, 1980, p. 182

[8] Published by “Golden Childhood,” p. 61

J. B. (Bud) Handelsman, The New Yorker, February 26, 1990



ALLOSAURUS IN WONDERLAND

Blue-Bell in Fairyland, an *Alice* Imitation

CATHERINE RICHARDS

In December 1900, husband-and-wife team Seymour Hicks and Ellaline Terriss revived Henry Savile Clarke's *Alice in Wonderland* stage production. In his memoirs,[1] Seymour Hicks recounts that for a long time he had wanted to see his wife play Alice in Wonderland, and soon after joining the Vaudeville Theatre as actor-manager, he took the opportunity to put on the show, timing the opening for the Christmas season. Ellaline, of course, was Alice (Figure 1), and Seymour played the Hatter. Savile Clarke had died in 1893; Seymour, together with Aubrey Hopwood (lyricist) and Walter Slaughter (the original composer), made some alterations and additions to the original libretto, introduced several new songs, and expanded the part of the Hatter. The elaborate production was a great success; it was very popular with the public, reviews were mainly complimentary, and it ran from 19 December 1900 to 13 April 1901.

The following Christmas saw the opening of a completely new show at the Vaudeville, *Blue-Bell in Fairyland*, with Ellaline Terriss and Seymour Hicks in the lead roles.[2] But was it as new as it might first appear?

It was, no doubt, a wise decision not to repeat so soon a children's play that had recently had such a long run and would still have been fresh in the public's memory. Seymour did go on to produce two more revivals of *Alice in Wonderland* (although neither he nor Ellaline performed), but the next was not until several years later, in 1906. However, it is likely that there were other reasons why *Alice* was not chosen in 1901. Seymour and Ellaline were a professional "couple": Leading Man and Leading Lady. Seymour appears to have revised *Alice* and expanded the role of the Hatter in order to give himself a more substantial part. However, although the part of Alice was clearly a starring role, it was not that of the traditional romantic Leading Lady, so there was no part for Seymour as the traditional "hero." *Blue-Bell in Fairyland*, written by Seymour Hicks together with Aubrey Hopwood (and based upon their fairy tale *The Sleepy King*), solved this difficulty. However, as will become apparent, they capitalised on the success of *Alice in Wonderland* in a number of ways.

Blue-Bell (Ellaline Terriss, Figure 2) is a poor London flower girl whose sweetheart is Dickie (Seymour Hicks), a crossing-sweeper. On Christmas Eve she comes home and starts to read to her two younger sisters the story of the Sleepy King; they all fall asleep, and Blue-Bell starts to dream . . .

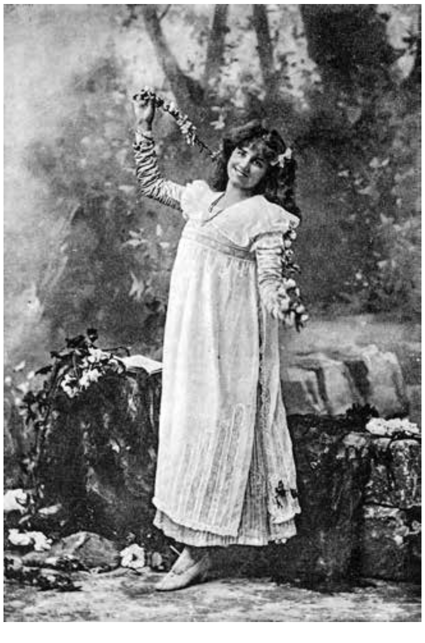


Figure 1. *Ellaline Terriss as Alice in Wonderland, Christmas 1900, image from a postcard, photograph by Ellis & Walery*

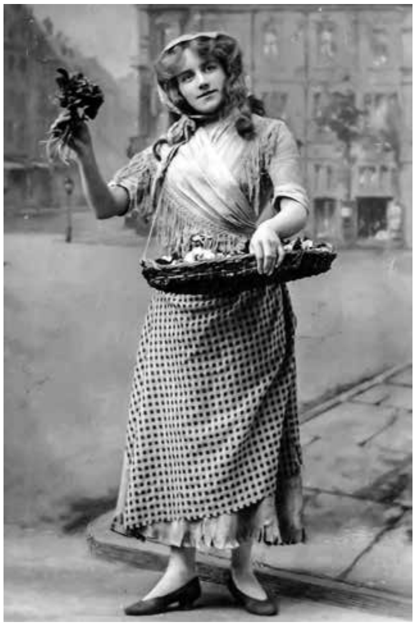


Figure 2. *Ellaline Terriss as Blue-Bell, Christmas 1901, image from a postcard, photograph by Ellis & Walery*

Fairies emerge from the fireplace and take Blue-Bell to Fairyland. Once in Fairyland, Blue-Bell has the task of going on a journey to find and to wake the Sleepy King (also played by Seymour Hicks), whose throne has been usurped, and to restore him as the rightful king of Fairyland. Accompanied by Peter the cat, and the twins Blib and Blob, she meets various characters along the way. Having completed her mission, Blue-Bell awakes from her dream to find herself back at home; the sisters are adopted by a kind, rich old gentleman, and all ends happily.

It is noteworthy that the first press announcements about *Blue-Bell* appeared in April 1898, shortly after the death of Lewis Carroll. Seymour was hoping to put on a Christmas show at the Gaiety Theatre, *Blue-Bell, or the Story of the Sleepy King*, starring Ellaline Terriss, and reprising her previous success as Cinderella in the 1893 Christmas pantomime of that name. This plan did not come to fruition; instead, December 1898 saw the publication by Routledge of a Christmas book, *The Sleepy King*, gilt-edged and profusely illustrated by Maud Trelawny. (An American edition was published in 1900, by Altemus.) It was only in 1901, after the Hickses (who were now at the Vaudeville Theatre) had successfully staged *Alice in Wonderland*, that they returned to the original concept of a Christmas-time musical play.

The book is listed as an *Alice* imitation in *Under the Quizzing Glass. A Lewis Carroll Miscellany*,[3] but there is no additional information provided, and no mention is made of the subsequent stage production. On reviewing the original books, there are very obvious similarities in the way in which *Alice* and *The Sleepy King* are written. Unlike traditional fairy tales, *The Sleepy King* is filled with puns, riddles, pedantry, and word-play, mostly arising through the conversations of the twin schoolboys, Blib and Blob, who are always arguing—a clear attempt to replicate Carrollian humour. Phrases are used within the narrative that are reminiscent of *Alice*: "Who are you?"; "Down . . . down . . . down"; "I'm not a bird . . . you are. You're a little goose."; "We're all mad." There is the pun on tale/tail, rather less well made this time, by an old gray rabbit. As in the *Alice* books, there are size changes and transformations; characters and objects suddenly appear or disappear. Sometimes, things are a "perfect opposite": Blue-Bell's encounter with the black rabbit reminds us of Alice's White Rabbit (as well as her conversation with the Cheshire Cat).

Blue-Bell's adventure begins rather like Alice's second adventure, *Through the Looking-Glass*:

> And while Blue-Bell listened to the chiming bells and looked into the dying fire, a very strange thing happened.
>
> The fireplace widened and widened out, and the smouldering embers piled themselves up one above the other, until they made a flight of stairs that led straight up to the back of the chimney, where a large black door gradually appeared.
>
> And while Blue-Bell watched it in wonderment, some great big letters came twinkling out of the darkness, one by one, like the advertisements she had often seen appear on the walls in Trafalgar Square. She read them out aloud, until the "I" was dotted and the sentence finished. And this was what she saw – TO THE CASTLE OF THE SLEEPY KING.
>
> Blue-Bell rubbed her eyes and looked again, but the letters never changed. She turned to the bed, to make sure that her little sisters were fast asleep. Then she thought of the golden present which the fairy had left for that lucky child who should wake up the sleeping king.
>
> And she walked straight up the staircase to the big black door, turned the handle, and went through.[4]

In the course of their journey, Blue-Bell and her companions are in need of refreshment, and one of the twins produces a handkerchief that unfolds to the size of a large tablecloth; Blue-Bell, Peter the cat, and the twins have a picnic on this tablecloth, where items have transformed themselves into plates (leaves), glasses (crocuses), and cutlery (twigs), and subsequently, food has "appeared." When they have finished a course, the dirty plates vanish and clean plates appear, the opposite of the Mad Tea Party where everyone moves round, leaving their used plates behind.

When Blue-Bell meets with the rabbits, she has a conversation with a black rabbit, who sounds very much like the Cheshire Cat talking with Alice, telling Blue-Bell they are all mad. In the same way that Alice is so often instructed to recite poetry by the inhabitants of Wonderland, the black rabbit then instructs Blue-Bell to sing all the rabbits a song, and a guitar just appears from nowhere for her to play. Unlike Alice, for whom the words all "come out wrong," Blue-Bell finds that she can play the tune on the guitar and sing the words, although she has never heard the song before.

> "But I couldn't understand what she was talking about," continued Blue-Bell.
>
> "Of course you couldn't," rejoined the black rabbit casually. "She's mad."
>
> "Mad!" repeated Blue-Bell. "Then she oughtn't to be allowed to go out by herself. She ought to be shut up."
>
> "She has just been shut up," said the black rabbit. "You shut her up."

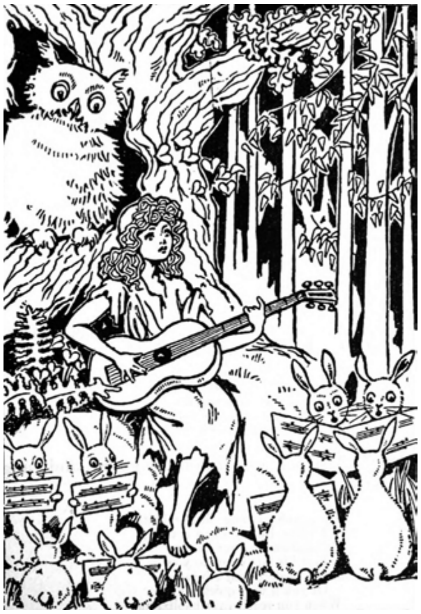


Figure 3. Blue-Bell and the Rabbits, *drawing by Maud Trelawny, in* The Sleepy King, *Altemus, Philadelphia, 1900.*

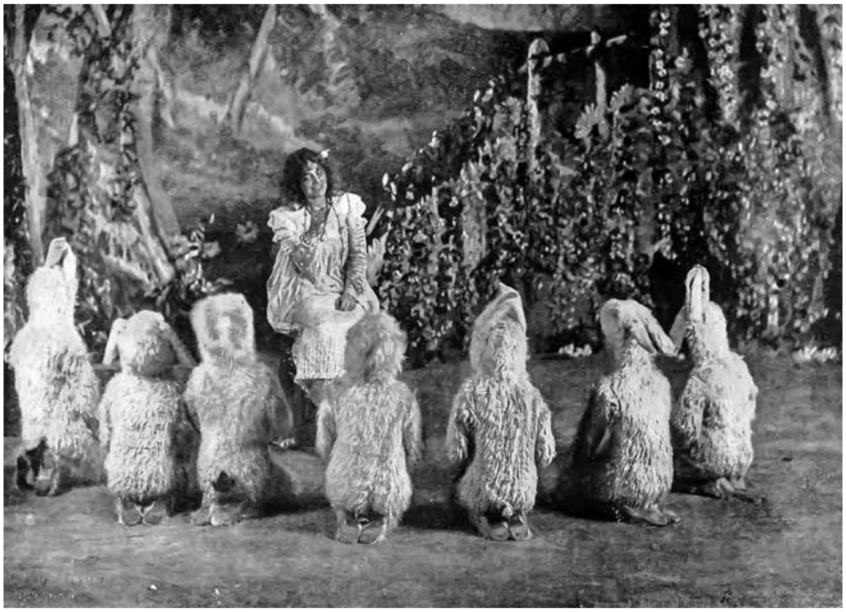


Figure 4. Alice and the Rabbits, *photograph of the Vaudeville stage production by Ellis and Walery, in* The Sketch, *2 January 1901.*

> "But I did not mean to," said Blue-Bell apologetically. "I didn't know she was mad."
>
> "Then you ought to have known," answered the black rabbit calmly. "She's a Welsh rabbit, and she's mad on the subject of toasted cheese. For the matter of that we're all mad. Don't you know where you are?"
>
> "In the Enchanted Glade," answered Blue-Bell.
>
> "Nonsense!" retorted the black rabbit. "You're in Coney Hatch, the asylum for mad rabbits. And if you want to make yourself agreeable to them, you'd better sing them a song."
>
> "But why should I sing to them if they're all mad?" asked the little girl.
>
> "If they weren't mad," responded the rabbit placidly, "they wouldn't listen to you. Take your guitar and sing."
>
> To Blue-Bell's surprise he pointed to one of the branches of the Magic Oak, where there hung a beautiful little guitar with a blue ribbon fastened to it, and her own name written on it in letters of gold. She took it down and ran her fingers across the strings, and although she had never touched such an instrument before, she found that it played quite easily.
>
> And no sooner did they hear the sound, than every rabbit in the place came swarming round her. From every nook and corner they hurried, black rabbits, white rabbits and gray ones; young, old, and middle-aged; forming themselves into a circle and sitting down, eager to listen.
>
> "Begin," said the black rabbit calmly.
>
> "But what am I to sing?" she asked.
>
> "The story of the rabbit who lost his tail," was the answer. "Strike up, and we'll all join in the chorus."
>
> And the next moment, to Blue-Bell's astonishment, she found herself singing a song she had never heard in her life before, though all the rabbits seemed to be quite familiar with it.[5]

Curiously, this interlude in the book *The Sleepy King* (Figure 3) appears to have inspired an addition to the Hicks' stage version of *Alice* (Figure 4). One of the new songs inserted into the performance was "Rabbit Song" (later published as "Naughty Little Bunny"), with words by Aubrey Hopwood and music by Walter Slaughter. Like Blue-Bell's story of the rabbit who lost his tail, it is a moralistic song exhorting children to "Do as you are told to / Be as good as gold, too."

Another transformation occurs when Blue-Bell and her fellow travellers meet with danger. Blue-Bell's cat, Peter, suddenly grows to the size of a tiger to fight the Yellow Dwarf's dragon, who is blocking their way. The fight is in rounds, like a boxing match; it reminds us not only of the boxing tournaments that took place at "Wonderland" (at that time, a popular entertainment venue in Whitechapel, in London's

East End), but also the slaying of the Jabberwock and the battle of the Red and White Knights in *Through the Looking-Glass*, even to the use of the term "glorious victory."

After Peter has won the fight against the dragon, Blue-Bell enters the door in the Magic Oak, and leads the party down to find the Sleeping King. They find him at last, in the Golden Cave, deep beneath the Magic Oak, an old, old man with a very long white beard, fast asleep upon a golden throne. The twins, Blib and Blob, increasingly afraid, warn Blue-Bell not to wake him, and try to run away. This brings to mind Alice's meeting with Tweedledum and Tweedledee, when they show her the Red King fast asleep under a tree, "fit to snore his head off!" These twins warn Alice not to wake the sleeping king, lest Alice ". . . go out – bang! – just like a candle!" The difference, of course, is that Blue-Bell *does* wake the Sleeping King, thereby earning her reward, and allowing the King to return to his rightful position in Fairyland. They all travel back to the King's castle, where a Christmas party is taking place. Like the feast at the end of *Through the Looking-Glass*, Blue-Bell becomes a Queen, and then suddenly, Blob wishes her back again; fairyland fades back into the real world and Blue-Bell awakes.

The reviewers of the book *The Sleepy King* were in no doubt that it was an *Alice* imitation:

> . . . a delightful gift book indeed, little the worse for its obvious derivation from *Alice in Wonderland*, with Grimm and Hans Christian Anderson as more remote ancestors . . . a benevolent old bachelor, Mr. Toplin, who seems to have strayed from the pages of Dickens.[6]

It can also be argued that the use of parallel characters in both the "real world" and the "fairy world" has elements of Lewis Carroll's later work, *Sylvie and Bruno*.

> The little book is conceived and written in the vein familiarized by Lewis Carroll in *Alice in Wonderland*; but it is, all the same, sufficiently original to stand on its own merits.[7]
> As Alice was the heroine of Lewis Carroll's famous story, so Blue-Bell is the leading character in the tale concerning the Sleepy King.[8]

There was a lone dissenter, who appears to be struggling to convince himself:

> Nowadays nobody can make a Rabbit speak without being reminded of the imperishable *Alice*, but there is here no imitation of Lewis Carroll. The authors have invented their Rabbit all out of their own heads, and the talkative little fellow is no more like any other rabbit than Blue-Bell, who is as good as good can be, is like Alice, who – between you and me – might often have been smacked if she had always got her deserts.[9]

Three years later, the original plan for a Christmas show came to fruition. Compared with a book, a stage performance is a much more physical and sensory experience; the visual presentation, and the sound, particularly if there is music, take on a greater importance. It will be seen there were strong links to the Hickses' stage version of *Alice in Wonderland*. The name of the book, *The Sleepy King*, was changed for the stage production: *Blue-Bell in Fairyland* sounded more appealing, and immediately reminded the theatre-goers of *Alice in Wonderland* and the previous year's Christmas show.

Savile Clarke's *Alice in Wonderland* was not an easy show to produce; the number of performers required was huge, and included many children. Having done *Alice* successfully, the Hickses were confident enough to put on similar shows, with a large cast of children, again. In her autobiography, Ellaline Terriss writes:

> . . . if we had not done *Alice* and it had not been such a real "winner," we might never have done that other children's play of ours, *Blue-Bell in Fairyland*.[10]

It would not be surprising to find that many of the cast in *Blue-Bell* were the same actors who appeared in *Alice in Wonderland* – some would have been regular performers at the Vaudeville, and the Hickses had begun using Stedman's Agency each year for their child actors. Some similarities would be inevitable; however, there are parallels to be found, in the characters and the story, that go much further than the title. This is even more obvious in the play than in the book.

The structure of the stories is such that, in both plays, the audience follows the heroine (Alice or Blue-Bell) throughout, observing her series of adventures, which means that the actress must be on stage throughout the performance. In *Ellaline Terriss by Herself and With Others*, Terriss writes:

> *Blue-Bell* was originally designed for a Christmas entertainment, but it ran on long after that often by no means festive season, and as we played it twice daily for some months and afterwards gave nine performances of it a week, my work, which called for my being on the stage from the rise of the curtain till its fall, was terribly trying.
>
> The acting version of *Alice in Wonderland* was designed (a dream play also) on exactly the same lines and demanded no ordinary powers of endurance. Many times have I been asked how I managed to keep so fresh at every performance. May I

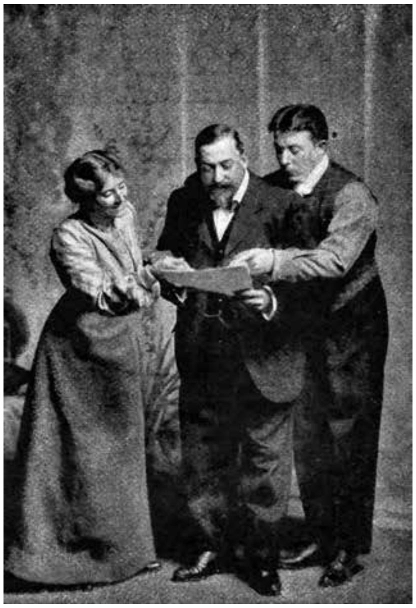


Figure 5. *Ellaline Terriss and Seymour Hicks discussing the music for* Blue-Bell in Fairyland *with Walter Slaughter, photograph by Messrs. Russell and Sons, in* Black and White Budget*, 28 December 1901.*

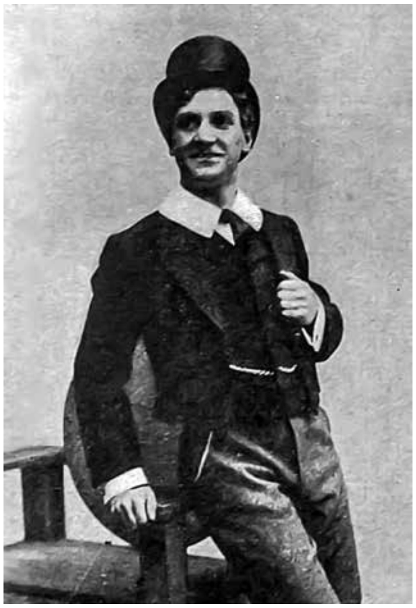


Figure 6. *Murray King as Blib in his Eton uniform, including top hat and Eton collar, photograph by Hana, in* The Sketch*, 12 March 1902. His smart appearance is in contrast to the comic role of the character.*

> impart a little secret to all budding Blue-Bells and Alices. It was by sleeping.[11]

Both *Alice* and *Blue-Bell* are presented as a Christmas entertainment to appeal to children. Both are described as "a musical dream play in two acts." Aubrey Hopwood had assisted Seymour Hicks in adapting and updating *Alice* for the 1900 revival, providing lyrics for three new songs, for which Walter Slaughter wrote the music. They co-wrote the libretto for *Blue-Bell*, and re-engaged Walter Slaughter to write the music, so the two shows would have had a very similar style and sound (Figure 5).

Each play uses the Dream motif, with the heroine falling asleep and going to a fantastical land where she meets various characters, before waking up back in the real world. It should be remembered that, unlike the book's Alice, the stage Alice does not fall down the rabbit hole, but is transported to Wonderland by dancing fairies, after she falls asleep reading a book under a tree in a Woodland Glade. At the start of her second adventure, Alice goes through the looking-glass above the mantlepiece (although this scene was soon removed from the play, during the original London run). Blue-Bell falls asleep after reading the story of *The Sleepy King* to her younger sisters; as already discussed, in the book, the fireplace widens and a staircase with a door appears in the grate; in the play, she is led away by fairies who appear from the fireplace in her garret room.

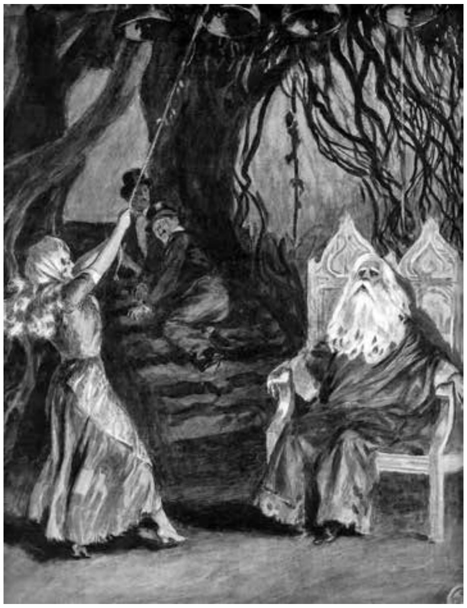


Figure 7. *Murray King and Sidney Harcourt as the twins Blib and Blob, cowering on the staircase beneath the Magic Oak, while Blue-Bell (Ellaline Terriss) rings the bell to wake the Sleepy King (Seymour Hicks). Drawing by Fred Pegram on the cover of* The Sphere*, 28 December 1901.*

What is most striking is the parallels between many of the main characters themselves, which was emphasised by casting the same actors in similar roles in the two plays, something that did not escape the audiences at the time.

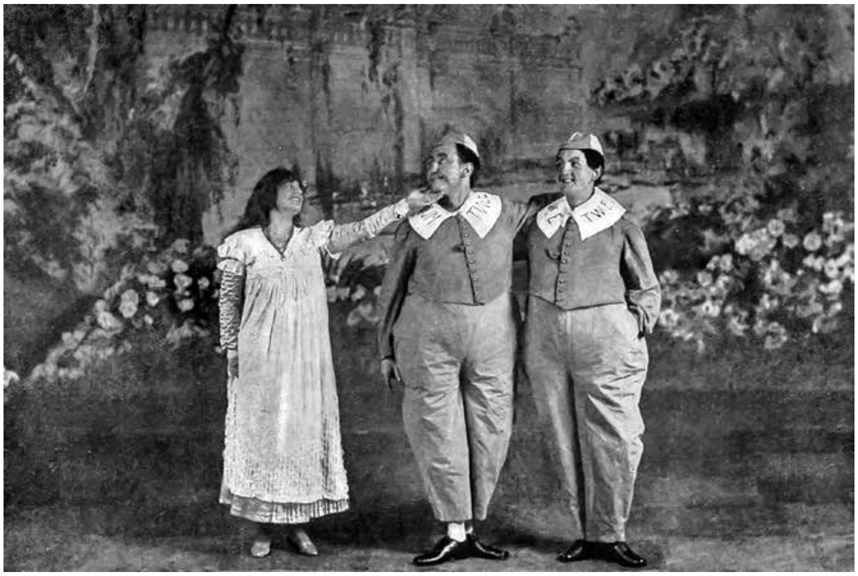


Figure 8. *Alice (Ellaline Terriss) with Tweedledum (William Cheesman) and Tweedledee (Murray King), photograph of the Vaudeville stage production by Ellis and Walery, in* The Sketch, *2 January 1901. The Eton collar had become a standard part of the Victorian boys' school uniform; those of the "Tweedles" are exaggerated to enhance the overall comic effect.*

Blue-Bell was accompanied on her journey by Peter the Cat, played by George Hersee, who was also the Cheshire Cat in the 1900 *Alice*, and had attracted considerable attention and praise from the critics. Her other companions were the twin schoolboys Blib and Blob; despite being smartly dressed in Eton uniforms with top hats (Figures 6,7), they are clearly reminiscent of Tweedledum and Tweedledee in their schoolboy caps (Figure 8), who provided a "comic interlude." Their scene in the Savile Clarke *Alice* emphasised that, despite being played by adult actors, they were schoolboys (including their trio with Alice, "Here we go round the mulberry bush, . . . this is the way we go to school . . ."), and the 1900 version of *Alice* took this even further, with Ellaline pretending to cane them. The critics even seemed to think that both actors appearing in *Blue-Bell* were in the 1900 *Alice* revival; in fact, only Murray King was (as Tweedledee), although Sidney Harcourt was in the original 1886 and 1888 productions (as Tweedledum, as well as the Hatter), and people may well have remembered him from these earlier performances. It is clear from the reviews of *Alice* that the Tweedles were the source of a good deal of "comic humour" and were a very popular part of the show; Blib and Blob were presented as equivalent comic characters, "clowning around" and making puns and jokes. Like the Tweedles, they also had their own song, and a trio with the heroine (Blue-Bell). In addition, the same actors played the part of two comical footmen in "the waking world"—perhaps representing the frog and fish footmen who were not included in the theatrical version of *Alice*?

Like *Wonderland, Fairyland* was not short of Kings and Queens. Florence Lloyd and Stanley Brett reappeared as Queen and King, Florence Lloyd in the role of the Reigning Queen (having played the Queen of Hearts and the White Queen the year before), and Stanley Brett the Reigning King (having played the Red King previously). Further visual references were provided in the soloists: *Alice in Wonderland* featured Dorothy Frostick as an Oyster Ghost dancing a solo hornpipe; in *Blue-Bell*, she had a solo as the ethereal Will o' the Wisp. Also featured in *Blue-Bell* was Miss Molly Moore, a very small child who played the part of a doll (a Christmas present) who was brought on to the stage in a box; she came to life and sang. As a brand-new doll, she still had a price label attached: 10/6.

The theatre critics were not slow to make the connection:

> Another strong plume in the wings of *Blue-Bell* is the memory of *Alice in Wonderland* and of *Alice Through the Looking-Glass*, upon which the story is obviously founded, and here again I cry "Bravo!" Mr. Hicks has been wise to borrow from the classics. I do not, however, wish to imply that the stories are the same; all I mean is that had Alice never gone through the looking-glass, Blue-Bell could never have got through the back of the fireplace. As in *Alice*, too, all manner of worldly wisdom is sandwiched in between the light pie-crust of nursey rhyme and the clever inconsequence of the dialogue.[12]
>
> It is difficult to define Mr. Seymour Hicks' *Blue-Bell in Fairyland*, but it is safe to assume that it would not have been produced had it not been for *Alice in Wonderland*. Blue-Bell is Alice over again, though she has a bigger retinue, and enters the enchanted regions

> with her eyes a little wider open. Whether the public will take to this new Alice as they did to the older one remains to be seen.[13]

No wonder the critics had a feeling of *déjà vu*!

As mentioned, after she returns from Fairyland, Blue-Bell and her sisters are adopted by a kind old rich gentleman. The last paragraph of the book leaves us no room for doubt as to the inspiration for the story:

> But of all their beautiful toys and books the children still have no greater favourites than *Alice in Wonderland* and the tattered old dog's-eared fairy book. And the greatest treat of all to the little sisters is to hear Blue-Bell's own original version of her visit to the Enchanted Glade; for, though they know it by heart, they are never tired of listening to the story of the Sleepy King.[14]

Revived several times, it is clear that the part of Blue-Bell was very dear to Ellaline; indeed, even at the grand age of 96, she would still sign letters to a friend "Blue-Bellaline."

POSTSCRIPT

Inspired by *Alice's Adventures in Wonderland*, the stage play *Blue-Bell in Fairyland* was itself a source of inspiration for another classic fairy-tale. The author and playwright J. M. Barrie, guardian of the five Llewelyn Davies boys, took them to see *Blue-Bell* at Christmas; it is said that Barrie and the boys were so taken with it that he was inspired to write his own fairy play.[15] *Peter Pan, or The Boy Who Wouldn't Grow Up* opened at the Duke of York's Theatre, London, on 27 December 1904, with Miss Nina Boucicault in the title role.

The author is grateful to Devra Kunin and Charlie Lovett for critical review of the manuscript.

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Alice in Wonderland: A Dream Play for Children by H. Savile Clarke, with music by Walter Slaughter, Ascherberg, Hopwood & Crew, Ltd., London 1906.

Ellaline Terriss by Herself and With Others, Ellaline Terriss, Cassell & Co, London 1928.

Just a Little Bit of String, Ellaline Terriss, Hutchinson, London 1955.

The Sleepy King, Altemus, Philadelphia, 1900.

Under the Quizzing Glass. A Lewis Carroll Miscellany, ed. Dennis Crutch, Magpie Press 1972

Newspaper Articles and Reviews

The Glasgow Herald, 31 March 1898*,* page 7; *The Magpie,* 7 April 1898*,* page 10*; The Stage,* 15 December 1898, page 16; *The Referee,* 18 December 1898, page 4; *St James Gazette,* 9 December, 1898 page 11; *The Era,* 21 January 1899, page 16; *The Western Times,* 19 December 1901, page 2; *The Manchester Courier and Lancashire General Advertiser,* Thursday 19 December 1901, page 4; *Truth,* 26 December 1901, page 24; *The Illustrated London News,* 28 December 1901, page 29; *The Illustrated Sporting and Dramatic News,* 28 December 1901, page 644; *The Tenbury Wells Advertiser,* 31 December 1901, page 8; *The Leeds Mercury,* 2 February 1904, page 8

Newspaper Images

The Sphere, 28 December 1901; *Black and White Budget,* 28 December 1901; *The Sketch,* 2 January 1901; *The Tatler,* 5 February 1902; *The Sketch,* 12 March 1902

Endnotes

[1] *24 Years of an Actor's Life*, Seymour Hicks, Alston Rivers, 1910, p. 226

[2] I have referred to the title character as "Blue-Bell" because this was used for the original stage production, and this is the focus of the article. I have therefore used this form throughout, except when quoting directly from the printed book, which uses "Bluebell."

[3] *Under the Quizzing Glass,* Dennis Crutch, Magpie Press, 1972, p. 54

[4] *The Sleepy King,* Altemus, Philadelphia, 1900, pp. 25–26

[5] Ibid, pp. 99–101. This "rabbit" extract gives examples of the authors' use of word-play in imitation of Carrollian humour. "Welsh Rabbit" and "toasted cheese" refer to a savoury dish, "Welsh Rarebit," originating in the eighteenth century, comprising toast topped with a rich mixture of cheese with various other flavouring ingredients. The Coney Hatch asylum for mad rabbits is a reference to a very large and famous Victorian psychiatric hospital (colloquially referred to as a "lunatic asylum"), known as the Colney Hatch Hospital, being a play on the words rabbit/coney/colney and hutch/hatch.

[6] *The Stage,* 15 December 1898

[7] *St James Gazette,* 9 December 1898

[8] *The Era,* 21 January 1899

[9] *The Referee,* 18 December 1898

[10] *Just a Little Bit of String,* Hutchinson, 1955, p. 159

[11] *Ellaline Terriss by Herself and With Others,* Cassell & Co, 1928, p. 146

[12] *Truth,* 26 December 1901

[13] *The Leeds Mercury,* 2 February 1904

[14] *The Sleepy King,* pp. 231–232

[15] *J. M. Barrie & the Lost Boys,* Andrew Birkin, Yale University Press, 2003, pp. 92–93

Alice in Hunderland: A Philatelic Parody

ROTHAY REYNOLDS

with notes by August A. Imholtz, Jr.

"This must be wrong," said Alice to herself when she got into the German post office. "It looks just like a railway station." And she was running around to see if she could buy a postage stamp at one of the twelve pigeon-holes.

"*Verboten, verboten,*" shouted somebody, and Alice turned around and saw the Duchess standing at the end of a long line of people and holding a big hat-box.

"Stop that child running about," shrieked the Duchess. So Alice, who was not a bit frightened, went up to her and asked how the baby was.

"It turned into a German," said the Duchess so tartly that Alice did not like to contradict her and say she had seen it turn into a pig.

"I should like to buy a stamp for England," she said, changing the subject.

"If you've thirty pfennigs to spend and two hours, you can," answered the Duchess. "Thirty pfennigs to spend and two hours to wait. Stand behind me."

Alice did as she was told, and a minute or two afterwards a man came behind her, and in ten minutes there were ten people behind, and all of them were pushing her into the Duchess.

"I'm sorry to push," she said politely.

"The more you push, the quicker," said the Duchess, and pushed so violently that the twenty people in front of her would have fallen down like a row of nine-pins had it not been for the wall with the pigeon-holes through which a man with spectacles handed out stamps.

Every now and then the man in the spectacles slammed down the shutter of the pigeon-hole for five minutes.

"What's he doing?" asked Alice.

"Sums," said the Duchess. "Have you got your money ready?"

"Yes," said Alice, taking a mark out of her pocket.

"A *mark*!" cried the Duchess. "The child thinks she can buy a thirty-pfennig stamp for a mark!"

"You can buy three thirty-pfennig stamps for a mark," said Alice "and ten pfennigs change."

"Idiot!" shouted the Duchess. "Don't you know that a thirty-pfennig stamp costs thirty thousand million marks?"

"Rubbish!" said Alice.

The Duchess flew into a violent passion. "Don't you know what a *gold* pfennig is?" she roared.

"There aren't such things," said Alice bravely.

"Of course there aren't," said the Duchess. "Price in gold and pay in paper."

"Perhaps they'd change a pound note?" said Alice, taking one out of her pocket.

The Duchess's manner changed at once. "You precious child," she said. "I'll give you nineteen billion marks for it," and she opened the huge hat-box. It was full of thousand-mark notes and she began to count out nineteen billions.

"She's cheating you," said the man behind Alice. "I'll give you twenty billions."

"I saw the pound first," shouted the Duchess, so loud that everybody in the post office heard her.

In an instant the line of people waiting to buy stamps was broken up, and everybody crowded around Alice and made bids for her pound.

"Thirty-three billions," cried a man, and just at that moment in swept the Queen.

"Stop that noise and in double quick time too," she shouted.

"Please, your Majesty," said Alice, "they all want to buy my pound."

The words were hardly out of her mouth before the Duchess and all the others had rushed out of the post office.

"Off with their heads!" roared the Queen. "Death to anybody who gives more than eighteen billions two hundred and eighty-three millions for a pound!"

"Why can't I sell my pound for what I like?" asked Alice.

"*Verboten, verboten,*" shouted the Queen, and snatched the pound note out of Alice's hand and threw at her thousands of bits of paper which she pulled out of her pocket.

When Alice had picked up all the bits of paper, she found that the Queen had gone, and she ran up to the pigeon-hole where the man in spectacles sold stamps.

"I want a thirty-pfennig stamp for thirty thousand million marks," she said politely.

The man slammed down the shutter and Alice saw written on it: CLOSED FOR ONE HOUR.

NOTES

The author of this philatelic parody published in *The Daily Mail* on December 7, 1923, Rothay Reynolds (1872–1940), was a British journalist who covered Berlin between the First and Second World Wars as a foreign correspondent for the *Daily Mail.* During the First World War, he had worked for British military intelligence. He was a close friend and biographer of Hector H. Munro, better known under his pen name "Saki," the author of the parody *The Westminster Alice*, novels, plays, and many short stories, including "The Open Window." Reynolds wrote the memoir of Munro that appeared in Saki's *The Toys of Peace and Other Papers.* Reynolds is remembered today in part for having been the first English correspondent to interview Adolf Hitler, in 1923.

"Alice in Hunderland" belongs to the first class of parodies described by Peter Heath in his classic *Jabberwocky* article "Alician Parodies," in which he discriminates among the various meanings of the word "parody":

> In the first [class], the word parody is merely borrowed, so to speak, as something familiar, which can be used to make an analogical point about something else altogether—for instance, in the case of Alice, the absurdities of government, which often resemble the madhouse proceedings presided over by the Hearts monarchy, or the diarchy of the Red and White Kings and Queens.[1]

"Alice in Hunderland," alas, is not listed in the checklist Peter appended to his parodies article, in which it would of course have fallen in the political parody category. Reynolds's parody is also not included in Sanjay Sircar's "A Select List of Previously Unlisted 'Alice' Imitations" in that same issue of *Jabberwocky.*

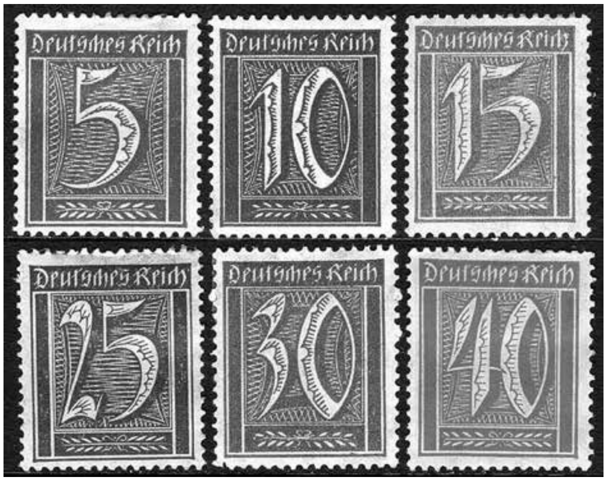
Germany's reparation payments after the country's abortive strategy to finance the war resulted in the hyperinflation that Alice encountered in the post office, only slightly exaggerated by Reynolds. For example, "a loaf of bread in Berlin that cost around 160 marks at the end of 1922 cost 200,000,000,000 marks by late 1923."[2]

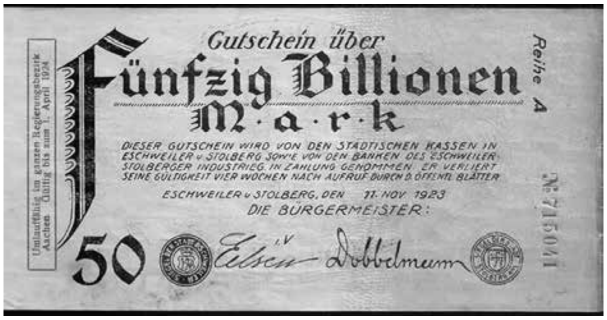
Reynolds clearly satirizes the economic chaos of the early Weimar Republic, while his Alice politely perseveres in the midst of it, just as she has always done.

Endnotes

[1] *Jabberwocky: The Journal of the Lewis Carroll Society*, Vol. 13, no. 3, p. 68.

[2] Wikipedia. 2020. "Hyperinflation in the Weimar Republic."





Gutschein über
Fünfzig Billionen
M·a·r·k

Reihe A

DIESER GUTSCHEIN WIRD VON DEN STÄDTISCHEN KASSEN IN ESCHWEILER u. STOLBERG SOWIE VON DEN BANKEN DES ESCHWEILER-STOLBERGER INDUSTRIEG. IN ZAHLUNG GENOMMEN. ER VERLIERT SEINE GÜLTIGKEIT VIER WOCHEN NACH AUFRUF DURCH D. ÖFFENTL. BLÄTTER

ESCHWEILER u. STOLBERG, DEN 11. NOV. 1923
DIE BÜRGERMEISTER:
i.V. Elsen Dobbelmann

Umlauffähig im ganzen Regierungsbezirk Aachen. Gültig bis zum 1. April 1924

50

№ 715041

Note that what is called a "billion" in German we call in the U.S.A. a "trillion." Today a mark is worth about 60 cents, so if this 50-trillion marks bill were negotiable, it single-handedly could pay off America's record debt! Back then, it was the price of a new readymade suit.

Heat from the Furniss

CLARE IMHOLTZ

In 1885, Lewis Carroll hired *Punch* illustrator Harry Furniss to illustrate his forthcoming, as yet unwritten, two-part novel *Sylvie & Bruno.* Furniss, age 31, was young, brash, and spirited, while Carroll, age 53, was beginning to decline, already thinking of himself as an old man, like the narrator of *S&B.* Furniss was short and stout, a caricaturist with a rapier wit and a quick temper, a man of the world, a showman, and a womanizer. Lewis Carroll was lean, of medium height, somewhat reclusive, a genius in multiple fields, a brilliant fantasist, and a prude who evidently never had a love life. Despite a few flare-ups, these two very different men actually got along pretty well—because they needed each other. Furniss desired the fame of illustrating for Lewis Carroll, famous author of the *Alice* books; also, Carroll paid well. Carroll needed an illustrator; he had been turned down by several, and he didn't intend to even start writing *S&B* until he had secured one (a sign of how important illustrations were to him).

Carroll offered frequent generous praise to his illustrators, but as he himself readily admitted, he could be difficult at times, with too many exacting instructions and too much nitpicking. Furniss took the job with his eyes wide open, but after Carroll's death Furniss wrote endlessly about him. He always had a few kind things to say, but it seems he also had scores to settle, and he spread several stories inventing or exaggerating Carroll's idiosyncrasies. These stories have inflamed the anger of some Carroll scholars, especially Morton Cohen and Edward Wakeling, co-editors of *Lewis Carroll and His Illustrators,* which reprints the letters Carroll sent to Furniss. Their anger and accusations against Furniss, in turn, have ignited anger and apparent disdain in Furniss scholar Gareth Cordery of Canterbury University, New Zealand.

Furniss's most famous story was his claim that *Alice* illustrator John Tenniel warned him about Carroll. In *Confessions of a Caricaturist* (1901), Furniss asserted that Tenniel told him Carroll was "impossible" and that "Tenniel and other artists declared I would not work with Carroll for seven weeks." Then in 1908, writing in *The Strand Magazine* (reprinted in *Some Victorian Men,* 1924), he intensified his criticism, saying that Tenniel could not tolerate "that conceited old Don" and that he had told Furniss, "I'll give you a week, old chap." Furniss's daughter Dorothy (his model for Sylvie), writing in *Pearson's Magazine* in 1930, said that Tenniel "maintained at the *Punch* table, more than once, that my father would soon tire of Lewis Carroll's peculiarities."

Most Carroll scholars and biographers have accepted these stories as true. But as Tenniel biographer Frankie Morris (p. 141) points out: (1) Tenniel was not known to refer to Dodgson as a don, although Furniss did, more than once, and, (2) Tenniel was highly unlikely to call someone 12 years *younger* than himself a "conceited *old* Don." Furniss was 22 years younger than Carroll and was obviously putting words in Tenniel's mouth. However, what Furniss had written in 1901—that Tenniel said Carroll was "impossible" and that "Tenniel and other artists declared I would not work with Carroll for seven weeks."—could well be true. Furniss and Tenniel were friends while at *Punch,* and Furniss belonged to Tenniel's "Two Pins Club," men who met every Sunday for horseback riding. Tenniel biographer Rodney Engen, in fact, refers to Furniss as Tenniel's "close and cherished friend" (p. 127) and notes that "his influence and friendship with Tenniel was much treasured" (p. 131).

There is another and confusing sidelight on this issue, which I think has not yet been pointed out. Cohen and Wakeling quote a letter from Furniss to Carroll of April 8, 1885, written shortly after Furniss agreed to take on the work. Because the letters in the *Illustrators* volume are incomplete, we don't know to what specifically Furniss is responding when he says, "I understand it was Mr. Tenniel who kindly mentioned my name to you, so it is not likely *he* would speak disparagingly about you. Mr. Frost and Mr. Holiday are unknown to me, but I do know three artists you tried and could not get on with." This certainly does not agree with what Furniss said after Carroll's death. Is it possible that Tenniel both recommended Furniss to Carroll and warned Furniss against Carroll as well? Did word of this come to Carroll, and is Furniss here protecting Tenniel from Carroll's bad opinion?

Furniss said that Carroll had an inordinate secrecy about the book, and he was correct. "He sent me an elaborate document to sign, committing myself to secrecy. This I indignantly declined to sign...I hinted that I would "strike." (*Confessions*, p. 104). The document has not survived, but it appears likely that it was sent in December 1886. There is a partial undated letter (Cohen and Wakeling suggest December 17, 1886) in which Carroll mentions his need "to feel secure that you and I are the only two living beings who know anything about the contents of the book, till it appears," but neither the letter in which Furniss threatens to strike nor one in which he withdraws his threat is part of the published record. Dodgson writes with a sigh of relief on January 4, 1887: "Many thanks. . . . Dreadful pictures were over-shadowing me of having to bring out my book *without* pictures."

But Furniss could not leave it at that. He invented a story (or at least embellished one) to make Carroll look ridiculous.

> He was determined no one should read his MS. but he and I; so in the dead of night (he sometimes wrote up to 4 a.m.) he cut his MS. into horizontal strips of four or five lines, then placed the whole of it in a sack and shook it up; taking out piece by piece, he pasted the strips down as they happened to come. The result, in such an MS., dealing with nonsense on one page and theology on another, was audacious in the extreme, if not absolutely profane—for example:
>
> > "And I found myself repeating, as I left the Church, the words of Jacob, when he '*awaked out of his sleep,*' surely the Lord is in this. "And once more those shrill discordant tones rang out:— "'He thought he saw a Banker's Clerk Descending from a bus; He looked again, and found it was— A Hippopotamus.'"
>
> These incongruous strips were elaborately and mysteriously marked with numbers and letters and various hieroglyphics, to decipher which would really have turned my assumed eccentricity into positive madness. I therefore sent the whole MS. back to him, and again threatened to strike! This had the desired effect. I then received MS. I could read, although frequently puzzled by its being mixed up with Euclid and problems in abstruse mathematics (*Confessions*, p. 105).

Cohen and Wakeling call this an absurd fantasy, quite rightly, or so it seems. But Furniss was not just mocking Carroll, in my opinion; he was exacting retribution for the way Carroll forced him to work.

Carroll did refuse to share the narrative with Furniss. This reflected his need for secrecy (we don't know why), but also the way Carroll worked. For the first few years of their collaboration, he did not actually have a narrative to share, just unconnected (as yet) stories, written and printed out of order, which he would later paste in order. Furniss said these segments were 4 or 5 lines each, but surely few if any were this short. That is, Carroll did send Furniss parts of the book printed on slips, but they were organized.

Carroll himself said he could not write a story straight on. As he wrote to Furniss on September 3, 1887, "I *can't* write it straight off, but am obliged to do such bits as I feel in the humour for." He composed *S&B* in fits and starts, and expected Furniss to be able to adapt to his working method, which involved organizing a "chaotic mass of materials"—to use Carroll's own words in his March 9, 1885, letter to Furniss. A chaotic mass of materials!—perhaps it is not surprising that he didn't want people to see the ms. at this stage.

Phyllis Greenacre (pp.170–1) accepts Furniss to some degree but notes that the slips story is an exaggeration of what actually happened. She references Roger Lancelyn Green's explanation in *The Story of Lewis Carroll* that the story had not yet been "properly assembled," and she aptly quotes from Carroll's early poem "Poeta Fit, Non Nascitur":

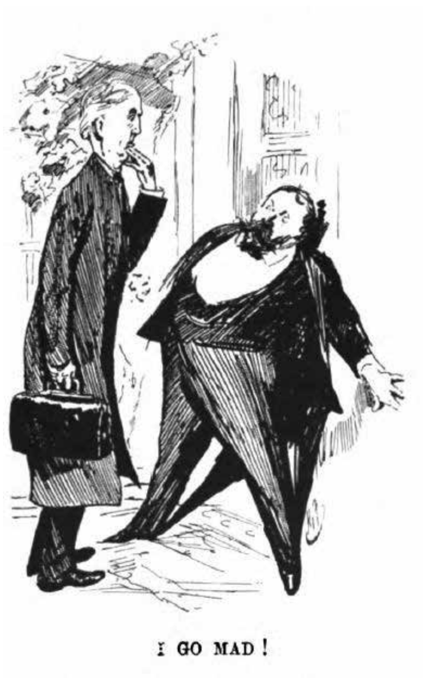
> For first you write a sentence
> And then you chop it small;
> Then mix the bits and sort them out
> Just as they chance to fall:
> The order of the phrases makes
> No difference at all.

Since the narrative wasn't ready yet, Carroll had asked Furniss to illustrate the poems first. They both evidently adopted a leisurely pace, and this took about two years. At that point, Carroll still did not have much of the story in place, so he wanted Furniss to focus on the characters, especially his beloved fairy children Sylvie and Bruno. Christine Collière has brilliantly pointed out that while Carroll seems to have a precise vision of how he wants his characters to look, he never describes their physical features in the text. Rather he wants Furniss to express their character and personality for him in the illustrations.

Carroll sent photographs to Furniss of suggested models for Sylvie, Bruno, and Lady Muriel, but he didn't always want Furniss to copy the photos exactly. For Sylvie, he sent five photographs of Marie Van der Gucht, but he suggested that her face "is a *little* too sleepy." For Lady Muriel, he sent five photographs of Nora Woodhouse, and suggested that Furniss reduce Nora's chin, which is too prominent for his taste. He further suggested that Furniss visit both Marie and Nora.

Hence we have from Furniss another outlandish story that started with a germ of truth and to which he added a lot of humorous embellishment. This story was told first in *The Magazine of Art* in 1891 (Furniss evidently trusting that Carroll would not see it), and then reprinted in *Confessions*, pp. 107–9. He says they corresponded for months about the face of the heroine.

> By one post I would receive a batch of photographs of some young lady Lewis Carroll fancied had one feature, or half a feature, of that ideal he had conjured up in his own mind as his heroine. He invited me to visit friends of his, and strangers too, from John o'Groats to Land's End, so as to collect fragments of faces. *A propos* of this I wrote in an artists' magazine a brief account of artists' difficulties with the too exacting author. (It is quite safe to write anything about Judges and Dons: they never read anything.) I described how I received the author's recipe for constructing the ideal heroine. I am not to take *one* model for the lady-child or child-lad. I am to take *several*; for all know no face — at least, no face with expression, or with plenty of life or good abilities, or when showing depth of religious thought — is perfect. I am therefore to go to Eastbourne to see and study the face of Miss Matilda Smith, in a pastrycook's shop, for the eyes. I am to visit Eastbourne and eat buns and cakes, gazing the while into the beauteous eyes of Miss Smith. Then in Glasgow there is a Miss O'Grady, "with oh, such a perfect nose! Could I run up to Scotland to make a sketch of it?" A letter of introduction is enclosed, and, as a precaution, I am enjoined that I "must not mind her squint." But I *do* mind, and I am sure the blemish would sadly mar my proper judgment of the lovely feature for gazing on which those eyes have lost their rectitude. For the ears, a journey to Brighton to see Miss Robinson, the Vicar's daughter, is recommended. No, she may listen, think I, to the "sad sea- waves," or to her father's sermons, but never to any flattery from me. The mouth I shall find in Cardiff — not an English or Welsh mouth, but a sweet Spaniard's Senora Niccolomino, the daughter of a merchant there. In imagination I picture that cigarette held so lovingly in those perfect lips. But I am to draw an English heroine of fifteen innocent summers — how those curly wreaths of pearly smoke would disenchant my mind of the spell of youth and innocence! For the hair I must go to Brighton; for the figure to a number of different places. In fact, my author had mapped out a complete tour for me.



I GO MAD !

Only two "field trips" are recommended to Furniss in the known correspondence, but there could have been others. Furniss ended up using his daughter Dorothy and son Frank as the models for Sylvie and Bruno. It always amused him that, although Carroll visited his home many times, he never recognized the two children as the models, and repeatedly pressed Furniss to tell him whom he had used. Moreover, an interview with Furniss in *The Strand Magazine* in January 1893—before *S&B Concluded* was even published—included a drawing of Dorothy and a statement, "She sits for all the little girls in the books I illustrate." Perhaps Carroll did not read *The Strand*. I think it is possible that Carroll had a condition known as prosopagnosia, the inability to identify known individuals, but that is a subject for another article.

Equally ridiculous but even more unkind is the story Furniss invented (surely) about how he terrified Carroll into not asking to see his drawings when he visited Furniss in London (*Confessions*, 111–12).

> For a long time I never would show Lewis Carroll my work, for the simple reason I did not do it. He thought I was at work, but I was not. That's where my acting eccentricity came in. I knew that I would have to draw the subjects "right off," not one a month or one in six months. Correspondence for three months, as a rule, led to work for one week. Isolated verse I did let him have the illustrations for, but not the body of the book. This was my only chance, and I arrived at this secrecy by the following bold stroke. Lewis Carroll came from Oxford one evening, early in the history of the work, to dine, and afterwards to see a batch of work. He ate little, drank little, but enjoyed a few glasses of sherry, his favourite wine. "Now," he said, "for the studio!" I rose and led the way. My wife sat in astonishment. She knew I had nothing to show. Through the drawing-room, down the steps of the conservatory to the door of my studio. My hand is on the handle. Through

> excitement Lewis Carroll stammers worse than ever. Now to see the work for his great book! I pause, turn my back to the closed door, and thus address the astonished Don: "Mr. Dodgson, I am *very* eccentric—I cannot help it! Let me explain to you clearly, before you enter my studio, that my eccentricity sometimes takes a violent form. If I, in showing my work, discover in your face the slightest sign that you are not *absolutely* satisfied with any particle of this work in progress, the *whole* of it goes into the fire! It is a risk: will you accept it, or will you wait till I have the drawings *quite* finished and send them to Oxford?"
>
> "I-I-I ap—appreciate your feelings-I-I-should feel the same myself. I am off to Oxford!" and he went, Furniss concludes, mocking Carroll's stammer.

Here is one final story told by Furniss about Carroll, much closer to truth (*Some Victorian Men*, p. 78). "He subjected every illustration, when finished, to a minute examination under a magnifying glass. He would take a square inch of the drawing, count the lines I had made in that space, and compare their number with those on a square inch of illustration made for *Alice* by Tenniel! And in due course I would receive a long essay on the subject from Dodgson the mathematician."

No letters in which Carroll actually writes to Furniss about counting lines are included in *Illustrators*, although there is a reference to "a single square inch" in Carroll's letter of August 26, 1889, and it is apparent that a criticism about that time had led Furniss to threaten (again) to quit. The two soon worked out their differences.

However, it appears that examination with a magnifying-glass *was* typical of Carroll. In his letter of February 24, 1885, to Arthur Burdett Frost, the illustrator of *A Tangled Tale*, he complains about several of Frost's drawings: "I had better begin by asking you to put before you either *Alice* or the *Looking-Glass*, and to examine the details of any one of the pictures with a magnifying-glass: and then to do the same thing with one of the best that you drew for me on wood (say the one at p. 42) . . . he seems to me to use much fewer lines than you, but to produce a neater result . . ." Also, on October 21, 1893, he tells Furniss that he used a magnifying glass to examine one of his drawings, though he doesn't mention counting lines.

The Carroll–Furniss relationship ended abruptly in 1896, after both *S&B* books had been published, when Carroll criticized Furniss's entertainment, "America in a Hurry," in which he told anecdotes, illustrated with magic lantern slides, about his 1892 visit to America. Carroll rather unreasonably insisted that it mocked religion, because Furniss imitated a preacher with an outlandish oratorical style. Carroll only saw the program, not the show, but that was enough for him to condemn it. Carroll had ended his relationship with Arthur Burdett Frost on a similar note in 1885, saying that his new book of comic pieces, *Stuff and Nonsense*, "depicts brutal violence, terror, physical pain, and even death, none of which are funny to me."

All too often Furniss's stories have been accepted uncritically by Carroll biographers. Some biographers clearly want to defend Carroll's normality, while others perhaps think they point to endearing Carrollian eccentricities. John Pudney, Michael Bakewell, Jenny Uglow, and Donald Thomas all take Furniss at face value, although Thomas muddles his account, saying that Furniss claimed "the two men sat up late at night cutting the ms into strips!" Anne Clark paints a generally rosy picture of their collaboration, and never mentions Furniss's posthumous criticisms. Derek Hudson praises Furniss's forbearance in dealing with Carroll. He doesn't mention the criticisms either.

Morton Cohen states in his biography, unfairly, that Furniss was hasty and provocative in his letters to Carroll, and correctly that Carroll was polite and considerate. Actually, both were usually polite and considerate. He criticizes Furniss roundly for his posthumous inventions, saying that Furniss had been "bruised" by Carroll's 1896 rejection and "claimed his pound of flesh" in "scurrilous" largely invented incidents.

Rodney Engen believes the Tenniel story. An earlier Tenniel biographer, Frances Sarzano, disparages Furniss's criticisms, but finds justification for them: "Furniss dealt sensibly with his author: he silenced captiousness with outbursts of assumed temperament" (p. 17). She excuses Carroll as well, saying that, "saddled with a strong visual imagination, he lacked sufficient manual skill to transfer his images to paper. He was forced to rely on other people's hands for the expression of his own vision; he felt profound distress if they failed in an exact appreciation of what was clear to his inner eye, and mortification if they interposed an alien vision of their own" (p. 16).

Roger Lancelyn Green believes the Tenniel story, but cautions: ". . . so great a caricaturist as Furniss, must, quite without realising it, have come to remember in caricature." About the strips, Green says, "this sounds rather a tall story, but the probable explanation is that the book was still not properly put together, and what Dodgson sent was . . . classified but not yet written out in consecutive order." About Furniss barring the door: "a good story, even if perhaps a little bit exaggerated" (p. 149–53).

Alexander Taylor (p. 195) says, "On the whole, I think that Furniss is a rather unreliable witness and that both his estimate of Dodgson and his account of Tenniel’s estimate of Dodgson should be taken with a pinch of salt.” He also notes that no artist would be pleased about being compared inch by inch with a predecessor, that Furniss tended to be spiteful, and that Carroll “was never renowned for tact.”

Jenny Woolf suggests that Furniss was “poking fun at Carroll,” and that “sometimes Furniss may have found it easier to laugh than to cry.” Both Taylor and Woolf say that Carroll became “difficult” as he aged, and Woolf speculates that he may have suffered some mild mental damage that made him less aware of his effect on others (p. 86–9).

Similarly, Florence Becker Lennon (p. 234) notes Carroll’s increased crabbedness as he aged, commenting, “He did senesce rather than mature.” She seems for the most part to believe Furniss’s accounts, and concludes, “The artist’s tact in meeting the author in the wood where things have no names kept their association alive for the seven years that Carroll was puttering with the book and that Furniss was supposed to be working at the pictures” (p. 312).

Those are the Carrollians. Their opinions are mixed, but only Cohen and Wakeling are stridently anti-Furniss. In Furniss’s corner, we have Gareth Cordery of the University of Canterbury, New Zealand, who defends Furniss’s truthfulness and professionalism, while taking strong exception to some of the statements by Cohen and Wakeling, saying that they “seem determined to condemn Furniss out of hand” (p. 70).

Harry Furniss was a slippery character. More than once, he praised his friends, colleagues, and collaborators, including Tenniel and Carroll, then turned around and criticized them. After Tenniel’s death, Furniss told the *Evening News* that Tenniel was “a man without ideas” and “absolutely without initiative”; a few months later he wrote a series of articles for his magazine *Tit-Bits* maligning several other *Punch* artists (Morris, p. 101).

The problem is that Furniss’s stories have so much currency; they have replaced the reality and been credulously accepted in their entirety by several scholars. Lewis Carroll has always made good copy, and the stories have been repeated frequently ever since they were first told. Nonetheless, these two immensely talented and egotistical men each viewed their collaboration as a success. Furniss said, “I treated him like a problem, and I solved him.” He worked with Carroll pretty much on his own terms and later used their relationship to burnish his own reputation. Carroll solved Furniss too—he was able to get illustrations that were exactly or at least very close to what he wanted. Both men succeeded in their aims, but Furniss, who outlived Carroll by 27 years, had the last word.

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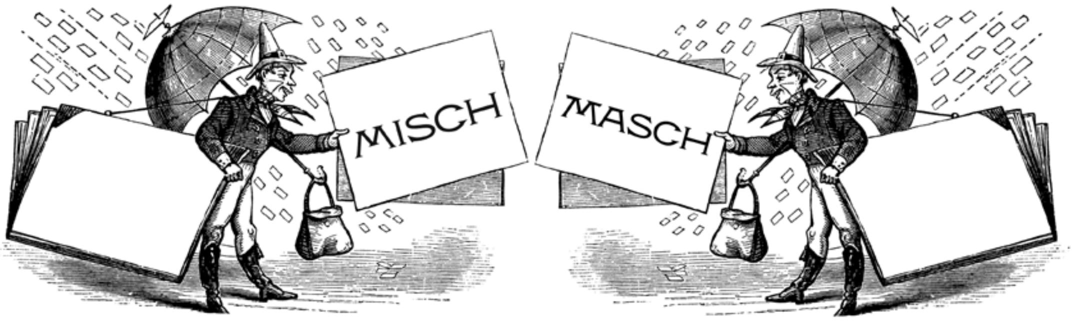


Leaves from the Deanery Garden

During the last few months, I have collected some deeply far-flung Carrollian snippets in print.

1. In the member publication of The Finnish Association of Translators and Interpreters, *Kääntäjä-Översättaren,* issue 3/2019, there is an interview in Finnish with the scholar Dr. Riitta Oittinen of Tampere University, featuring a discussion of her work on Lewis Carroll, both as a linguist and as an illustrator. Several of her drawings for *Alice's Adventures in Wonderland* are reproduced in color, including on the cover of the magazine.
2. On January 4, 2020 (before the outbreak of the pandemic), there was a column in *Hufvudstadsbladet* (p. 25) by Lena Skogsberg about sustainability, discussing the book *The Joy of Missing Out* by Miranda Green. Though the text doesn't have anything to do with Carroll, an illustration by Wilfred Hildonen shows the White Rabbit holding a smartphone instead of a watch, and exclaiming, in English, "Ooh, we shall be missing out!!!"
3. On April 4, 2020, there was a column in *Helsingin Sanomat* about the sudden crash in the economy of Finland by Jussi Pullinen. He compares the economy of Finland to *Alice in Wonderland.* Like Alice, we are suddenly in an uncanny world where the reality reminds one somewhat of the normal world, but everything is thoroughly weird. A few days later (April 11), there was a letter to the editor, reminding us of the power of literature, and the column was promoted as one of the examples in which classical literature is used to analyze the contemporary world. Further, on April 26, the state of our economy was discussed in an editorial using a quote supposedly from *Alice's Adventures in Wonderland,* saying in English, "What a strange world we live in." In fact, no such quote exists in either of the two *Alice* books, and no one bothered to check this.
4. Two recent books discuss the concept of subterranean worlds in literature. The first is *Underland: A Deep Time Journey* by Robert Macfarlane. He refers to Alice once, on p. 309. The second one is *Myths of the Underworld in Contemporary Culture: The Backward Gaze,* by Judith Fletcher. Several references to *Alice* are scattered there (on pp. 90, 100, 114, 121, and 186–187).

Markus Lång, PhD
Finland

⁂

The Snark, the Bandersnatch, and even the Jabberwock are taxonomically related predators. Like Darwin's finches in the Galapagos, they are variants on a particular species that have variously evolved in the close quarters of the "island frequented by the Jubjub bird [n.b., the only avian identified as such] and the Bandersnatch."

With the exception of the Snark, insufficient knowledge of the characteristics of the island's inhabitants precludes cladistic taxonomy. However, applying Linnean classification, we may designate them as:

Kingdom: *Animalia*
Phylum: *Chordata*
Class: *Ferae*
Order: *Prodigia*
Family: *Indigestae*
Genus: *Praeda fugacior*
Species: *Iubervox* (Jabberwock)
Ducraptor (Bandersnatch)
Occulta te rapina and *te rapina boojuminia* (Snark/Boojum)

It is clear from the Bellman's speech that *Occulta te rapina boojuminia* is a particularly dangerous variety. Is the Banker's startled and horrified cry a belated recognition of the species he has found—and that has found him? The Snark attracts the hapless Banker, but it is the Bandersnatch who does the work of actual capture. Despite a dearth of reported observation from the wild, we may hypothesize that the equally elusive Bandersnatch ("You might as well try to catch a Bandersnatch," *TTLG*, Chapter 7) and the Snark have developed a symbiotic relationship, hunting their prey in tandem. However, we cannot know how precisely how closely related the Snark and Bandersnatch may be. Is the Snark merely a Bandersnatch variant, or vice versa? In any case, the title of the poem may in fact refer to the efforts of the Snark's Hunting, not those of the B Company.

(As my Latin is as rusty as that of Elizabeth I from lack of use, I wish to express my gratitude to www.hyperphronesis.com for some Latin terms, and to Stephane Lovett and August Imholtz for their assistance in improving them.)

Dr. Fernly Bowers, PhD etc. etc. etc. etc. etc.
Beethoven, California

SERENDIPITY

I must again in candor say to you members of this commission—it is a kind of Alice in Wonderland—with the same moving picture shown over again, the same analysis, the same recommendations, and the same inaction.

Dr. Kenneth Clark, speaking about The Kerner Commission Report on Civil Disorders, *1967*

⁂

On Monday, June 22, the UceLi Quartet played Puccini's "Crisantemi" for an audience of plants from local nurseries occupying [Barcelona's Gran Teatre del Liceu]'s 2,292 seats. … The performance was live-streamed. … The image of these musicians playing to seats filled with greenery brought to mind scenes from Lewis Carroll's magical Wonderland (Chapter 13: Alice and the March Hare give a concert for the plants) or the life of Mad King Ludwig II of Bavaria …

Tony Bravo, San Francisco Chronicle Datebook, *June 29, 2020*

⁂

[Young people] have their new celebrities: DeLazer Flypaper, Cappy Bint, The W, Nils Treak, Liddell Bopeep. Good-looking man-children and manic pixie dream girls.

Charlie Kaufman, Antkind, *Random House, 2020*

⁂

A girl of about seven or eight was watching him from the doorway. She was carrying a book in her hands and had one finger between the pages as a bookmark. Fermín smiled at her and raised a hand in greeting.

"Hello, Alicia," he said. "Do you remember me?"

The girl looked at him a little distrustfully, doubting.

"What are you reading?"

"*Alice in Wonderland.*"

"You don't say! Can I see?" She showed him the book but didn't let him touch it. "It's one of my favorites," she said, still a little suspicious.

"One of mine too," replied Fermín. "Anything to do with falling down a hole and bumping into madmen and mathematical problems is something I consider highly autobiographical."

The girl bit her lips to hold back the laughter provoked by the peculiar visitor's words. "Yes, but this one was written for me," she said mischievously.

Carlos Ruiz Zafón, The Laby–rinth of the Spirits, *Harper, 2018*

⁂

It is frankly a wonder that any children bothered to learn to read before the nineteenth century brought them Hans Christian Andersen and Lewis Carroll.

Molly Guiness, "Best Beloved," The Times Literary Supplement, *May 29, 2020*

Yet Hannah Field's *Playing with the Book: Victorian Movable Picture Books and the Child Reader* tells quite a different story, in which the presiding spirit of the nineteenth-century nursery was not Ruskin so much as Lewis Carroll, who announced his ambition to be "thumbed . . . to be dogs'-eared, to be rumpled" by his little readers.

Gill Partington, "To Be Rumpled: Books for Clumsy Little Hands," The Times Literary Supplement*, May 29, 2020*

Not for the first time, the act of observation, both light with innocence and fraught with inadmissible emotions, has landed Dodgson (or, to give him his alias, Lewis Carroll), in trouble. Neither he nor Alice is quite at ease in Wonderland.

Anthony Lane, "Ian Holm's Ways of Seeing," The New Yorker, *June 21, 2020*

Just as, I am sure, the chessboard view of three counties from White Horse Hill suggested *Alice Through the Looking-Glass* [sic], it surely also gave rise to the Shire.

Diana Wynne Jones, "The Shape of the Narrative in 'The Lord of the Rings,'" This Far Land, *Viking Press, 1983*

A few more heavy steps, and then those unmistakable features began to appear in the shadows at the top of the stairs: in a sort of reversed version of Mr. Lewis Carroll's Cheshire Cat, Mr. Roosevelt generally became visible grin first.

Caleb Carr, The Angel of Darkness, *Random House, New York, 1997*

Astute readers know that we are ahead of our time. Several years ago we founded the All Must Have Prizes Prize. Only writers who have never won anything are eligible. No one should feel left out.

NB column, Times Literary Supplement*, December 13, 2019*

Mr. Dumpty was right to pose the question but wrong to claim that he himself could simply choose to be master of our common language.

Kwame Anthony Appiah, The New York Times Magazine, *October 19, 2020*

WELCOME NEW MEMBERS

Afsaneh Kiany Alisobhani
Joshua Blodgett
Linda Dadi
Michael Dooley
George Gabet
Linda Ganus
SuzAnne Getz
Arnold Jacobs
Beverly Kane
Caroline Luke
Timothy McCormick
Stephen Miller
Abelardo Morell
Matthew Running
Michael Schumer
Björn Sundmark
Meredith Sy
John Zumstein

[Senior advisor/son-in-law Jared] Kushner's second recommendation for understanding Trump was, surprisingly, the Cheshire Cat in *Alice in Wonderland.* He paraphrased the cat: "If you don't know where you're going, any path will get you there." The Cheshire Cat's strategy was one of endurance and persistence, not direction.

Kushner was explicitly saying *Alice in Wonderland* was a guiding text for the Trump presidency. Did Kushner understand how negative this was? Was it possible the best roadmap for the administration was a novel about a young girl who falls through a rabbit hole, and Kushner was willing to acknowledge that Trump's presidency was on shaky, directionless ground?

Bob Woodward, Rage*, Simon & Schuster, 2020*

⁂

When looking specifically at adaptations of Lewis Carroll's *Alice in Wonderland*, the majority of the characters present symptoms of various psychological disorders in some form or another, but without explicitly mentioning mental health. For example, the White Rabbit's obsession about promptness, and consequently his fear and paranoia associated with time, correlates to a stress-related disorder such as General Anxiety Disorder; the caterpillar, always seemingly smoking a hookah, speaks in riddles in a slow, prophet-like manner as if he was Alice's superior, which is characteristic of grandiose delusions (GD). In addition, although Alice exhibits symptoms of paranoid schizophrenia, and the Mad Hatter those of both Bipolar disorder and PTSD, *Alice in Wonderland* is a story so infused with mental illness that both of these characters actually had syndromes named after them: Alice in Wonderland Syndrome (disorientating condition affecting perception of size) and Mad Hatter Disease (synonymous with chronic mercury poisoning).

Katherine Miclau, "De-stigmatizing Mental Illness Early: Role of Childhood Animations," (Harvard) Students in Mental Health Research website, 2017 [The examples she then quotes are all from the Tim Burton movie!]

⁂

Wouldn't it come as a relief, in some way, if it turned out that the whole "exhausting 'Alice in Wonderland' Red Queen Race of full-time meritocratic achievement," in the words of a pseudonymous critic . . .

Ross Douthat, "The Real White Fragility," New York Times*, July 19, 2020*

⁂

"Of course. What am I supposed to be thinking 'Oh my paws and whiskers'? Anyway it's quite straightforward. It's all metaphorical."

Terry Pratchett, The Thief of Time*, HarperCollins, New York, 2001*

⁂

Thank you for keeping Lewis Carroll alice.

Facebook conversation post to the LCSNA page, a most apropos typo for "alive."

⁂

[Nancy Price's production of *Alice in Wonderland*] is probably as good a representation as there has been, but the fact remains that *Alice* was never intended to be transferred from the page to the stage.

"Eric," Punch, *January 4, 1933*

POP QUIZ

Who in the World Am I?

Born in the northwest of England, he was a literary man who was also noted for his interest in mathematics and science. He gave us Tweedledum and Tweedledee, pioneered a system of code-writing, invented a geometric font, had an interest in the occult, and wrote his most famous work for a young girl, which he presented to her as a Christmas gift.

Answer on p. 52

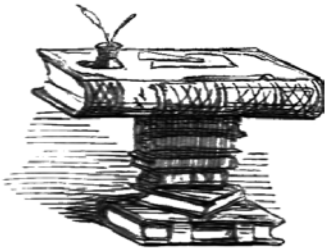
* * *

Ravings from the Writing Desk

OF LINDA CASSADY

For instance, suppose it were nine o'clock in the morning, just time to begin lessons: you'd only have to whisper a hint to Time, and round goes the clock in a twinkling! Half-past one, time for dinner!

Arnold Hirshon whispered it was time to start, and LCSNA began its lessons at exactly noon, Ohio Time (aka EDT) on Saturday, October 10, 2020. Nearly 200 people registered to attend our first virtual meeting. More than 140 people "attended" from the following locations: Australia, Brazil, Canada, France, Germany, Japan, Netherlands, Poland, Sweden, United Kingdom, and across the United States. It was exciting to have such great participation. The meeting involved individuals across twenty-one time zones, beginning Saturday at 6:00 A.M.in Hawaii and 5:00 P.M. in Europe and Sunday at 1:00 A.M. for our Japanese friends and members It felt quite personal—one could almost say intimate—to see and hear the more than fifty Carrollians in the pre-meeting "Meet and Greet" and the post-meeting "Happy Hour."



ONLY A THIMBLE

"The race is over!" and they all crowded round it, panting, and asking, "But who has won?"...

At last the Dodo said, "Everybody has won, and all must have prizes."...

"But she must have a prize herself, you know," said the Mouse.

"Of course," the Dodo replied very gravely. "What else have you got in your pocket?" he went on, turning to Alice.

"Only a thimble," said Alice sadly.

"Hand it over here," said the Dodo.

I am more grateful than ever for the contributions of those involved in planning and hosting our meeting. The keys to success for this meeting were Arnold Hirshon, vice provost and university librarian of Case Western Reserve University in Ohio, who coordinated the program, provided the technology, and was the primary problem-solver of all issues—and a great communicator; Heather Simmons, chair of LCSNA Social Media, who made sure the outside world was aware of the meeting and schedule; our speakers Michael Hancher, Arnold Hirshon, Amanda Koziura, Ben Gorham, Jared Bendis, August Imholtz, Edward Guiliano, and Matt Demakos, a group of fine scholars whose topics included poetry, illustrating *Alice*, the history of the Appleton edition, and visualizing *Alice* and the works of Carroll using new technologies; and Elizabeth Haven Hawley, chair of the Special and Area Studies Collections Department at the George A. Smathers Libraries of the University of Florida, who graciously supported the changes made to the location and time of a future meeting.

IT'S ABOUT TIME

"If you knew Time as well as I do," said the Hatter, "you wouldn't talk about wasting it.*"*

When the last *Knight Letter* was released, the world had just been locked down. Since then, time has afforded us an opportunity and the Board's goal is not to waste it.

1. We have committed to offering an online program each month. Quite a change from two meetings a year! The newly formed Carroll Caucus Curators Committee, composed of Heather Simmons (chair), Dayna Nuhn, and me, has committed to implementing this. The schedule for the next six months will be posted on the website soon. Programs include Happy Hours, Virtual Member Collection Tours, Readings, and more. If you have ideas, please send them to us.

2. Recent programs using Zoom were:
    - ♦ "LCSNA at the Movies," an online screening of the 1966 BBC teleplay *Alice in Wonderland*, directed by Jonathan Miller, which 70+ members and friends virtually gathered to watch.
    - ♦ Our first virtual LCSNA Book Club, during which LCSNA Vice-President Emerita Cindy Watter interviewed author, scholar, and founding LCSNA member Edward Guiliano about his book *Lewis Carroll: The Worlds of His* Alices.
    - ♦ The LCSNA Fall Virtual Meeting, as described in this issue. The Board has committed to re-

cording presentations from the meeting as we make the Society more accessible. This will also provide an archive of valuable Carroll scholarship and analysis.

3. Heather Simmons, our Social Media Connection chair, has been incredibly active on Facebook and Twitter. Mark Burstein blogs about an interesting Alice find almost weekly.
4. A core goal of the Society is the production of scholarly Carroll materials. Two important editions are in development, one due for publication in early 2021.

   ♦ *The Pamphlets of Lewis Carroll, Volume VI: A Miscellany of Works on Alice, Theater, Religion, Science, and More* is the sixth and final volume in the series. It will contain more than one hundred items that Carroll wrote on a wide variety of subjects, often under his real name. Drawn from separately published pamphlets, contributions to periodicals, and unpublished manuscripts, many of these items have not been reprinted since the nineteenth century, and more than a dozen are newly discovered. A huge amount of scholarship and hard work has been carried out by the editor of this volume, Charlie Lovett, and its designer, Chris Morgan. It is now at the printer/binder.

   TIME-SENSITIVE NOTE: The University of Virginia will offer LCSNA 2020 members a pre-publication 50% discount on this volume, for a limited time only. There will be a special email to members in November offering the book for half price ($47.50 as opposed to the $95.00 list price)!

   ♦ *Bibliography of the Works of Charles L. Dodgson (Lewis Carroll)* will be a revision and expansion of the *Lewis Carroll Handbook* by Williams, Madan, Green, and Crutch (1979, first published by Oxford in 1931). The work will be organized as a traditional bibliography, including sections on separately printed items, contributions to books, contributions to periodicals, cyclostyled items, and miscellaneous other items. Charlie Lovett is the project lead.

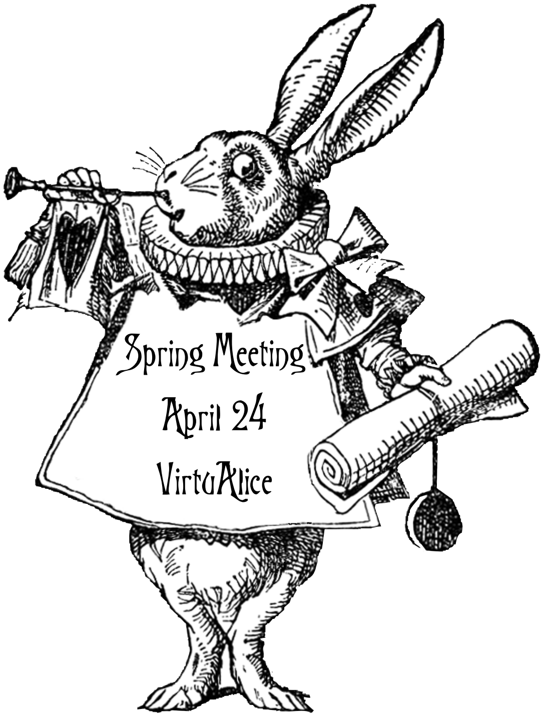
A MOMENT FOR M WORDS

Meetings: The LCSNA Spring 2021 Meeting is scheduled to be hosted by the University of Southern California on April 24. It almost certainly will be virtual. The official LCSNA Annual 2020 meeting was postponed by the Board to the spring of 2021, when an agenda item will be the election of officers.

Membership: All members recently received a copy of Edward Guiliano's book: *Lewis Carroll: A World of His* Alices as a membership premium.

Money: The annual dues announcement will be sent to members in December for payment in January.

All Fall 2020
VIRTUALICE
presentations are at
tinyurl.com/LCSNAFall2020



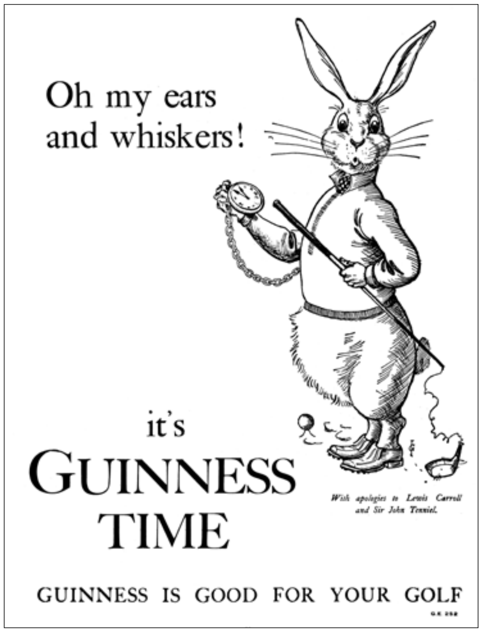
ALL MUST HAVE PRIZES

ANDY MALCOLM

Guinness advertising is a fascinating subject for the specialist collector. After a century and a half of relying on its product's self-promoting qualities, Guinness, brewers of stout since 1759, decided to begin advertising, as sales were leveling off. The company's chairman, Rupert Guinness, 2nd Earl of Iveagh, had one stipulation: If Guinness was going to advertise, it had to advertise well. In 1929, Guinness hired the London ad agency of S. H. Benson Ltd. as its representative.

The Walrus and the Carpenter from *Through the Looking-Glass* were featured in one of the very first press advertisements, which ran in December 1929. The copywriting department at Benson's was seeking a suitable way to advertise the delicious pairing of Guinness and oysters. They hit upon the idea of featuring the Walrus and the Carpenter and their unfortunate victims, the oysters, and the equally delicious pairing of *Alice* and Guinness was born!

A young man named John Gilroy was put in charge of the artwork. He cleverly mimicked the style of John Tenniel's original drawings, all the while infusing the illustrations with his own creative approach. The high quality of the printed images from the 1930s and Gilroy's outstanding, unique, and quirky artwork were what initially attracted me to the posters, the doctors' booklets, the menus, the postcards, and the magazine and newspaper advertisements. S.H. Benson's campaigns inspired by Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass* ran, off and on, from 1929 until 1959.



Oh my ears and whiskers!

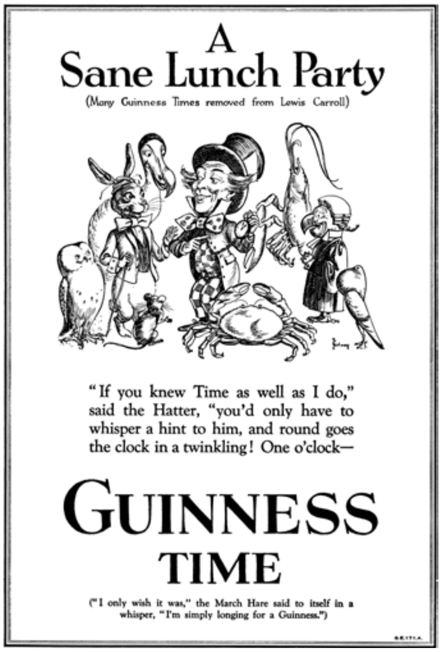
it's GUINNESS TIME

With apologies to Lewis Carroll and Sir John Tenniel.

GUINNESS IS GOOD FOR YOUR GOLF

G.E. 258

Press advertisement illustrated by John Gilroy (1931)



A Sane Lunch Party

(Many Guinness Times removed from Lewis Carroll)

"If you knew Time as well as I do," said the Hatter, "you'd only have to whisper a hint to him, and round goes the clock in a twinkling! One o'clock—

GUINNESS TIME

("I only wish it was," the March Hare said to itself in a whisper, "I'm simply longing for a Guinness.")

G.E.171.A.

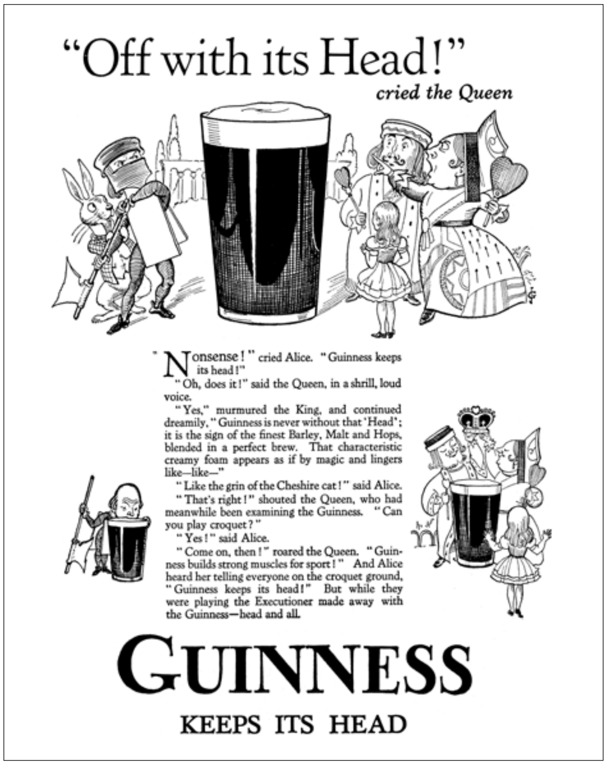
Press advertisement illustrated by John Gilroy (1931)

Hidden in plain sight beside these fantastic illustrations were witty parodies of the *Alice* texts. As I dove deeper into this great array of *Alice* Guinness ads, I became enchanted with the cleverness, subtlety, and sophistication of Benson's copywriters. These literary parodies demonstrated that advertising was capable of being so much more than just a hard sell.

For me, the *Alice* Guinness artwork that stands out the most comes from a seemingly unusual source: doctor's booklets. To promote the relationship and goodwill between Guinness and doctors in the 1930s, S.H. Benson published limited-edition softcover booklets that were sent to doctors each Christmas from 1933 to 1939, and after WWII from 1952 to

1966. Of a total of twenty-four doctor's booklets, five featured the *Alice* theme.

1. *The Guinness Alice (1933)* – written by Ronald Barton and Robert Bevan and illustrated by John Gilroy. This is a wonderful parody of Lewis Carroll's *Alice* books and can be considered the first Guinness *Alice* collectible.
2. *Jabberwocky Re-versed and other Guinness Versions* (1935) – written by Ronald Barton and Robert Bevan and illustrated by John Gilroy. This booklet was just as brilliant and creative as the first one.
3. *Alice Aforethought, Guinness Carrolls for 1938* (1938) – written by Ronald Barton and Robert Bevan and illustrated by Antony Groves-Raines. Groves-Raines's artwork blows my mind. He interweaves his wit, style, and charm into a meticulous realism.
4. *Alice, Where Art Thou? More Guinness Carrolling* (1952) – written by John Trench and illustrated by Antony Groves-Raines. The magnificent artwork here shows Groves-Raines at the top of his game.
5. *Alice Versary, The Guinness Birthday Book* (1959) – written by Stanley Penn and illustrated by Ronald Ferns. This was the 200th year of the brewing of Guinness, and this booklet marked the end of the *Alice* campaign.



"Off with its Head!"

cried the Queen

"Nonsense!" cried Alice. "Guinness keeps its head!"

"Oh, does it!" said the Queen, in a shrill, loud voice.

"Yes," murmured the King, and continued dreamily, "Guinness is never without that 'Head'; it is the sign of the finest Barley, Malt and Hops, blended in a perfect brew. That characteristic creamy foam appears as if by magic and lingers like—like—"

"Like the grin of the Cheshire cat!" said Alice.

"That's right!" shouted the Queen, who had meanwhile been examining the Guinness. "Can you play croquet?"

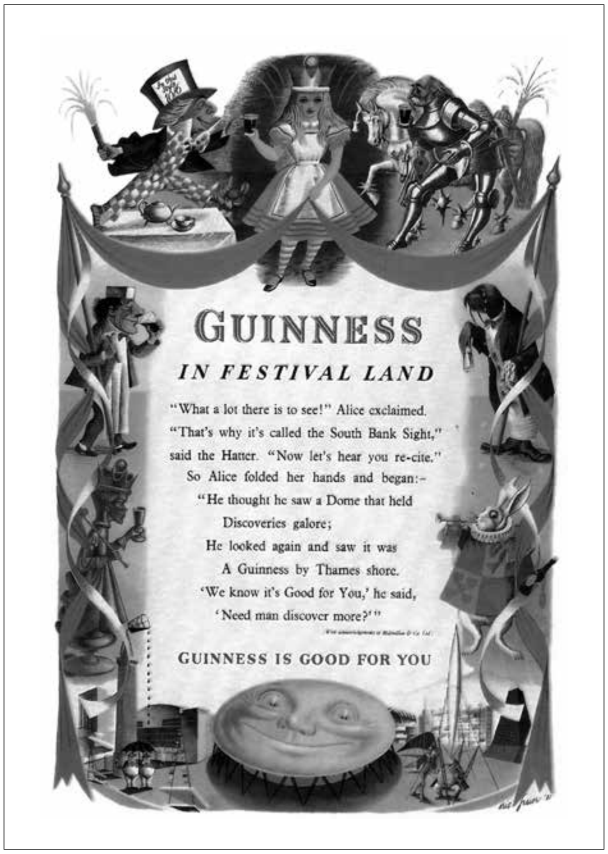
"Yes!" said Alice.

"Come on, then!" roared the Queen. "Guinness builds strong muscles for sport!" And Alice heard her telling everyone on the croquet ground, "Guinness keeps its head!" But while they were playing the Executioner made away with the Guinness—head and all.

GUINNESS

KEEPS ITS HEAD

Press advertisement illustrated by John Gilroy (1931)



GUINNESS

IN FESTIVAL LAND

"What a lot there is to see!" Alice exclaimed.
"That's why it's called the South Bank Sight,"
said the Hatter. "Now let's hear you re-cite."
So Alice folded her hands and began:-
"He thought he saw a Dome that held
Discoveries galore;
He looked again and saw it was
A Guinness by Thames shore.
'We know it's Good for You,' he said,
'Need man discover more?'"

GUINNESS IS GOOD FOR YOU

The Festival of Britain poster by Eric Fraser (1951))

These *Alice* parodies were so well received that two booklets of them are preserved in the British Museum Library.

Although the last official *Alice* Guinness advertisement appeared in 1959, it was dusted off again in 1965 to celebrate the 100th anniversary of the publication of *Alice's Adventures in Wonderland.* The advertisement concluded: "Guinness and *Alice* have gone their separate ways; we at Guinness look back at those days with affection, and we remember this anniversary with gratitude and respect."

The Cheshire Cat Press, consisting of myself and George Walker, is currently preparing a limited edition of *Alice's Adventures in Guinness 1929–1965*, with an introduction by Brian Sibley, president of The Lewis Carroll Society (U.K.) and author of the definitive *The Book of Guinness Advertising*. Our book will highlight Guinness posters and magazine and newspaper advertisements from my collection, in stunning, high-quality images. It is a wonderful thing to be able to share my particular passion with other Carrollians by creating this book, which will be published early next year.

[Stay in touch with the Press about the Guinness book—or their other Carroll titles—by visiting www.cheshirecatpress.ca.]

Arcane Illustrators: JEAN DE BOSSCHÈRE

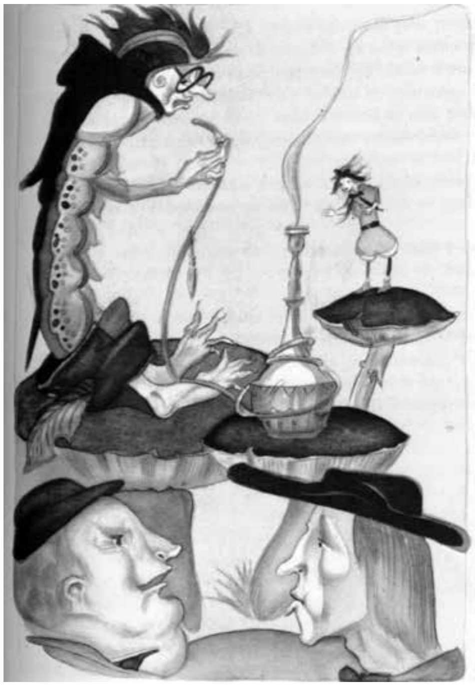
MARK BURSTEIN

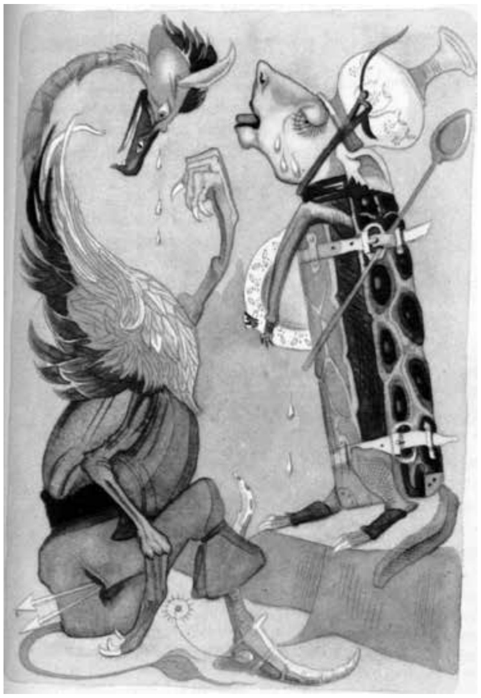
"Arcane Illustrators" columns are often prefaced by the story of The Struggle to Acquire a Copy for The Burstein Collection. Once again, the quest was initiated by my 2018 visit to Arnold Hirshon and the sighting of an illustrator previously unknown to me. (Arnold's copy of the book has the original binding and sports a lovely pink dust jacket, sayeth the green-eyed one.) Although in this case, yes, it took several years and involved a superannuated, religious bookdealer *au milieu de nulle part* (in the middle of nowhere), France, who spoke no English; maddeningly dysfunctional third-party e-commerce websites with suspended tech support; overzealous credit card fraud investigators; restrictions about sending things to America in the time of the plague; red herrings (de Bosschère's easily obtainable *Les paons et autres merveilles* [Peacocks and Other Wonders] sharing a title word); and eventually the kind intervention of a friend who happened to be in France and could receive a posted copy from the dealer and then find what was apparently the only FedEx dropoff point in all of Paris (thank you again, Edward), most of the hassle occurred over the Net and hence would not make for riveting reading (other than this very paragraph).

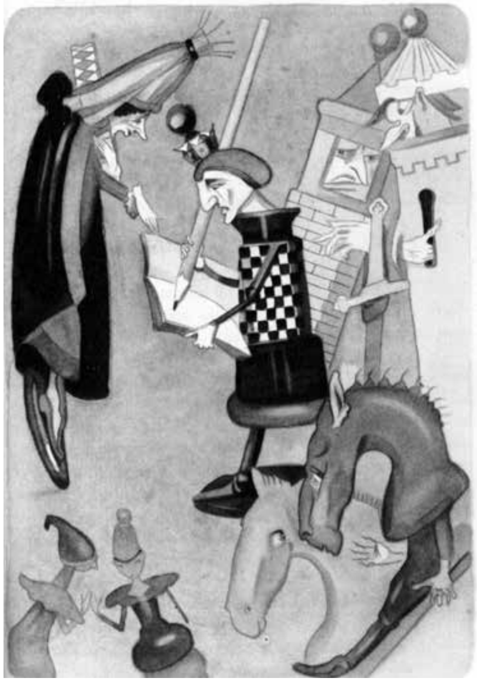
Alice au pays des merveilles, suivi de De l'autre côté du miroir by "Lewis Carrol" [sic], containing de Bosschère's sixteen superb full-page black-and-white illustrations, was published in the "Les Voyages Imaginaires" series by Éditions Stock, Delamain et Boutelleau in a numbered edition of 2,200 in Paris in 1947, with a new translation by André Bay and a preface by the learned physician, writer, and editorial director of the surrealist art review *Minotaure,* Pierre Mabille.

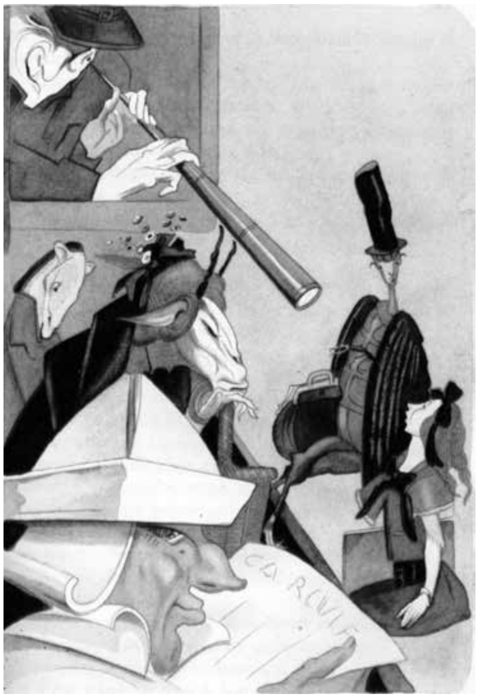
But who was de Bosschère, and how important was he back in the day? Let's grab an issue of *The Little Review,* Vol. 5, No. 6 (October 1918). William Butler Yeats contributes six poems; Stanislaw Szukalski a piece of criticism; Ezra Pound, no less, critiques "De Bosschère's Study of [Flemish poet Max] Elskamp"; and one also finds the very first publication of the "Aeolus" chapter of a little something called *Ulysses.*

When he was fifty-four, a full-length biography/appreciation/critical study by the American translator and scholar Samuel Putnam, introduced by Paul









Valéry, was published as *The World of Jean de Bosschère* (London: The Fortune Press, 1932), a copiously illustrated fine-press volume compiling his many achievements as a poet, novelist, illustrator, painter, and art critic—not to mention discussing de Bosschère's occult leanings. De Bosschère's own essay therein talks about his fondness for the complementary nature of text and *images* (the French term, spelled the same as the English). He does not like the term "illustration," as he fears it relegates the artwork to a secondary position, bemoaning, as cartoonists always have, that anyone who can do both equally well is not respected for either. As Putnam puts it, "It is M. de Bosschère's versatility, his creative many-sidedness, which damns him. Versatility is a sin that is hardly forgiven."

Jean de Bosschère was born in Brussels in 1878. His childhood was said to be tormented. Not only were he and his family "outliers" in a repressive Catholic country, but his beloved older sister, Marie, was disfigured by a cleft palate and a botched operation to fix it. He later fictionalized her story in the novel *Marthe et l'Enragé* ("Martha and the Madman," Émile-Paul, 1927), adding an incestuous twist. Marie killed herself at age eighteen.

Jean attended the Koninklijke Academie voor Schone Kunsten (Royal Academy of Fine Arts) in Antwerp from 1896 to 1900. He then went to Paris, discovering and indulging his passion for the occult, the obscure, the spiritual, the mystical, and the sexual. A Baudelairean decadence often pervades his work, whether visual or literary. (The title of his second autobiographical novel, *Satan l'Obscur* [Éditions Denoël & Steele, 1933], derived from his self-bestowed nicknames from this era.) In Paris, he flirted with Imagism and Symbolism, and his art has been called a precursor to Surrealism. All the while, he was publishing many books of poetry and novels (perhaps prose-poems best describe the latter) with his own illustrations—sorry, *images*. Some of his illuminative work has been called Beardsley-esque, but he was a master of many styles and shouldn't be pigeonholed.

World War I drove him out of Belgium, to which he had returned, landing him in London. There he hung out with the literati and intelligentsia—Aldous Huxley, D. H. Lawrence, and T. S. Eliot among them—and made a living illustrating classics by Wilde, Baudelaire, Rabelais, Cervantes, Swift, Flaubert, Aristophanes, Ovid, and the like. After the war, he returned to the Continent, moving between Rome, Brussels, Paris, and Siena, writing and continuing to brilliantly illuminate works by himself and others throughout his life.

He died in 1953 at the age of seventy-four in Châteauroux, *au milieu de nulle part*, which happens to be only a short hop from Villentrois-Faverolles-en-Berry, where a copy of his *Alice* had been laying in wait all these years for me to find.

"Then, too, there are certain stranger and darker worlds—'darkness with an excess of bright?'—in which we find, at once, a mystic (abused word that it is) and luminous viaticum. … Jean de Bosschère's room is one with an uncanny play of lights and shadows, so that it is hard to say whether the light is flecked with shadows, or the shadows streaked with light."
– Samuel Putnam

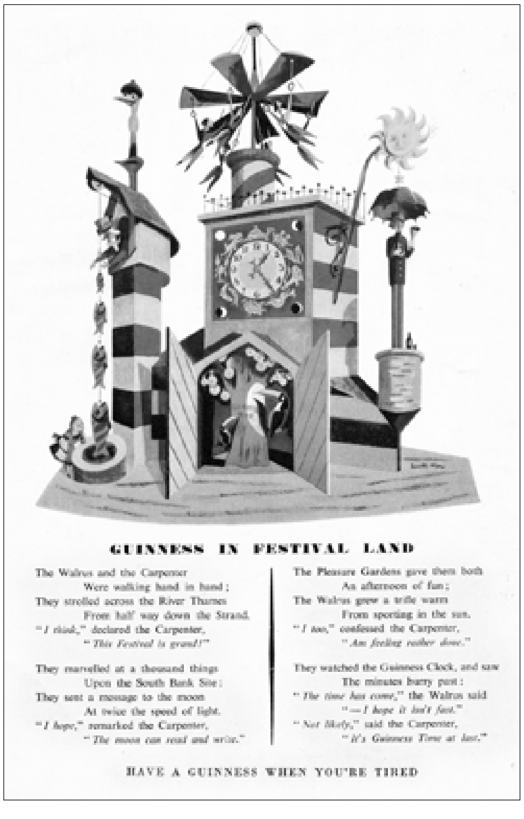
ALICE IN ADVERTISING-LAND

DAYNA NUHN

I find the *Alice in Wonderland* advertisements that are connected to historical events especially interesting. I will also confess to a fondness for Carroll parody poems. The "Guinness in Festival Land" ad in Figure 1 has both.

The Festival of Britain, held in 1951, celebrated the centenary of The Great Exhibition,[1] but unlike that world-oriented fair, this event was created solely to showcase British accomplishments in science, technology, art, and culture. Its secondary purpose was as a morale boost for a war-weary nation, pointing the way to a bright and promising future.

While most of the Festival of Britain was of a serious and educational nature, the well-named Pleasure Gardens were created to balance those exhibits with an atmosphere of fun. Where the main Festival looked forward, the Pleasure Gardens turned back, in order to reinvent the parks of the past, such as Vauxhall, in a modern way. Thirty-seven acres located within Battersea Park were transformed, offering gardens, shopping, the Fountain Tower, an aviary, a Fun Fair, various performances, dancing, dining, an elevated tree walk, the Grotto (with four caves), fireworks, a playland, a miniature railway, and a zoo. Over 8,000,000 people visited during the Festival.[2]



GUINNESS IN FESTIVAL LAND

The Walrus and the Carpenter
Were walking hand in hand;
They strolled across the River Thames
From half way down the Strand.
"*I think*," declared the Carpenter,
"*This Festival is grand!*"

They marvelled at a thousand things
Upon the South Bank Site:
They sent a message to the moon
At twice the speed of light.
"*I hope*," remarked the Carpenter,
"*The moon can read and write.*"

The Pleasure Gardens gave them both
An afternoon of fun;
The Walrus grew a trifle warm
From sporting in the sun.
"*I too*," confessed the Carpenter,
"*Am feeling rather done.*"

They watched the Guinness Clock, and saw
The minutes hurry past:
"*The time has come*," the Walrus said
"*—I hope it isn't fast.*"
"*Not likely*," said the Carpenter,
"*It's Guinness Time at last.*"

HAVE A GUINNESS WHEN YOU'RE TIRED

Figure 1

Unlike the main Festival, the Pleasure Gardens were allowed to solicit corporate sponsorship, making the Guinness Festival Clock possible. The Clock was the idea of the Guinness Brewery's advertising manager, Martin Pick, who had trained as an engineer, and it was designed by two well-known artists, Jan Lewitt and George Him. Their plan incorporated many famous Guinness characters from the 1930s, created by S. H. Benson's artist, John Gilroy, including the zookeeper, toucan, tortoise, sea lion, kangaroo, pelican, lion, and ostrich, all of which would be instantly recognizable to visitors. Lewis Carroll's books had been an inspiration for the company's advertising, off and on, since December 1929. However, it wasn't until the 1949 "Alice in Posterland" campaign that the zoo menagerie and Alice were combined. These ads contributed the final artistic influence on the Clock design. With the plan in place, construction started on the twenty-five-foot-tall Clock. It took Baume and Company five months to complete it.

The Guinness Festival Clock was installed about halfway along The Parade, a main walkway through the Pleasure Gardens. Two postcards, Figures 2 and 3 (p. 50), show the clock closed and open. Every quarter-hour, large crowds would gather to watch the four-and-a-half-minute performance. *Guinness Time* (an employee magazine) had this to say:

> Shortly before the quarter hour the musical box comes into operation, and the tune at the present is "Three Blind Mice." A few moments later, the Ostrich's head begins to rise out of the chimney [left tower]. As it reaches the top of its movement, the hour or quarter hours are chimed, and the Ostrich descends. As it reaches the end of its travel, the Keeper comes out of the well [right side] ringing his bell; the doors of the

> Grotto [bottom centre] open and you see the Toucans "pecking" at the tree trunk.
>
> After the lapse of a few seconds the doors of the Mad Hatter's house [left tower] open, the Mad Hatter leans out, and a big fish comes out of the well [below], stops about two feet up the line, and another fish comes out of the big fish, and so on until there are four fishes. The Mad Hatter's hands move up and down as though he were pulling in the line. The fishes [and Hatter] begin to return, and during the return the Marionettes open at the top [centre tower]. The Keeper descends back into the well, the Marionettes revolve for a short while, are then stationary for a few moments, and withdraw and close. The music has ceased, and all that remains is the steady tick of the clock.

Also, the Ostrich (with the Guinness glass stuck in its throat) and the Keeper both turned from side to side, and the rays of the sun on the right side, above the Keeper, spun around. Lastly, the Zodiac-style dial around the Clock's face rotated continuously. The usual astrological signs were replaced with familiar Guinness and *Alice* characters. In the "Guinness in Festival Land" advertisement in Figure 1, the ring has nine groups or single figures, two *Alice*-related. In the two Guinness Festival Clock images, it's hard to distinguish which assortment finally made it onto the Clock, but there are twelve sets, and the ring does include the White Rabbit and the Tweedles from the ad illustration.

The use of a clock to advertise Guinness at the Festival of Britain was a natural choice, as the company had been using various versions of the slogan "Guinness Time" since the 1930s. When an advertisement was needed for the *Pleasure Garden Guide*, it was an obvious choice to feature The Guinness Festival Clock. For the ad illustration, the preliminary design (signed Lewitt-Him), which showed the Clock fully open, was used. Other than the Zodiac dial already mentioned, the main difference between the design and the actual timepiece is the addition of Alice standing beside the well in the bottom-left corner of the illustration. It seems Alice was intended to be part of the design, and it's a mystery why that change was made.

The Guinness Festival Clock was so popular that the company eventually made eight similar clocks, sometimes known as The Guinness Crazy Clocks, changing some of the characters and actions along the way. They traveled around England as attractions for fairs, shopping malls, and events. Two of them went on tour in the United States and Ireland. In 1959, the company created the most elaborate one, The Guinness Timepiece, built in three sections and weighing four tons. It debuted at the Guinness Bicentennial Garden Party (the company was founded in 1759) before going on tour. Appropriately, the first stop was Battersea Park. The clocks were scrapped by 1966 because Guinness had changed their advertising direction, and replacement parts were hard to find. Just one miniature (1/5th scale) version remains, in the Guinness Storehouse in Dublin.

There are two videos on YouTube where you can see the clocks in action.[3] Because the Clock was susceptible to wind, there was always an electrician on site. The electricians were also responsible for recording the number of visitors. Apparently, one enterprising individual sold ice cream during his down-time.

The company's advertising had parodied "The Walrus and the Carpenter" several times before (and would again), but Carroll's line "The time has come" was too perfect to pass up on this occasion. Here is the poem as it appeared in the *Pleasure Gardens* advertisement:

Guinness in Festival Land

The Walrus and the Carpenter
Were walking hand in hand
They strolled across the River Thames
From halfway down the Strand.
"*I think*," declared the Carpenter,
"*This festival is grand!*"

They marvelled at a thousand things
Upon the South Bank Site:
They sent a message to the moon
At twice the speed of light.
"*I hope*," remarked the Carpenter,
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The minutes hurry past:
"*The time has come*," the Walrus said
"*—I hope it isn't fast.*"
"*Not likely*," said the Carpenter,
"*It's Guinness Time at last.*"

In the parody poem, the lines from the second stanza about "a message to the moon" refer to a Festival of Britain exhibit located in the Dome of Discovery, part of the South Bank exhibits. "Message to the Moon" was one of the Festival's most innovative ideas. Visitors would press a button, and a radio telescope would send a ping to the moon. Then they would watch on a cathode ray tube as the signal bounced back to the radio dish, just over two-and-a-half seconds later. But the public never had a chance to use it. The exhibit was expected to be an amazing experience and a real celebration of British technology, but by April 1951, it was decided that the radio dish would not be used to send signals to the moon and would instead receive signals from the sun and other stars. In May, one message from the sun was received. The exhibit was technically a failure, but it was still an experiment ahead of its time. The message to the moon is mentioned in the parody poem because the "Guinness in Festival Land" advertisement had been sent for inclusion in the *Pleasure Gardens Guide* before the exhibit was changed in April.

The Guinness Festival Clock was a wonderful timepiece, and this advertisement showcases and preserves it, as it also does for the Dome of Discovery, the Pleasure Gardens, and the Festival of Britain itself.[4]

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South Bank Exhibition, Festival of Britain guidebook, 1951

Endnotes

[1] A nineteen-year-old Charles Dodgson visited The Great Exhibition in July of 1851 and wrote about his experience in a letter to his sister Elizabeth. I am sure he never dreamed that a century later he would be part of the Festival of Britain.

[2] Parts of the Pleasure Gardens still exist inside Battersea Park, mostly because it operated for several years after the Festival in an effort to recoup some of the losses. The Fun Fair portion was open until the mid-1970s. Check out postcards/photographs showing the park then and now at https://alondoninheritance.com/eventsandceremonies/the-festival-of-britain-pleasure-gardens-battersea-park/ or photos of the Pleasure Gardens taken by Vern Orton in 1953 at https://flashbak.com/wonderful-colour-pictures-festival-britain-battersea-park-59172.

[3] The Guinness Clock in Battersea Park is at https://youtube.com/watch?v=UbQKE-13mEs, and a clip of the miniature clock (similar to the Festival Clock), at the Guinness Cou Cou [sic] Clock Guinness Factory in Dublin, is at https://youtube.com/watch?v=y7zCgrAaNic&T=265.

[4] There was a second *Alice*-themed Festival of Britain Guinness advertisement. It was poster-sized, and was also called "GUINNESS in Festival Land." The imaginative illustration by Eric Fraser used characters from the *Alice* books and combined them with elements from the Festival. The short text contains a one-stanza parody of "The Mad Gardener's Song" from *Sylvie and Bruno.*

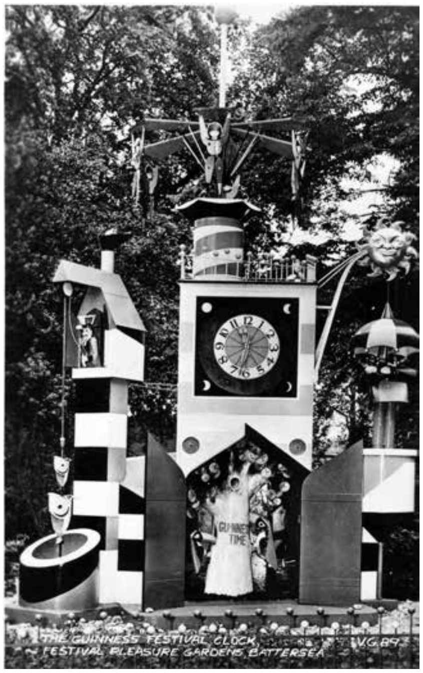

GUINNESS TIME
THE GUINNESS FESTIVAL CLOCK
FESTIVAL PLEASURE GARDENS, BATTERSEA
V.G.87

Figure 2.
The Festival
Clock open

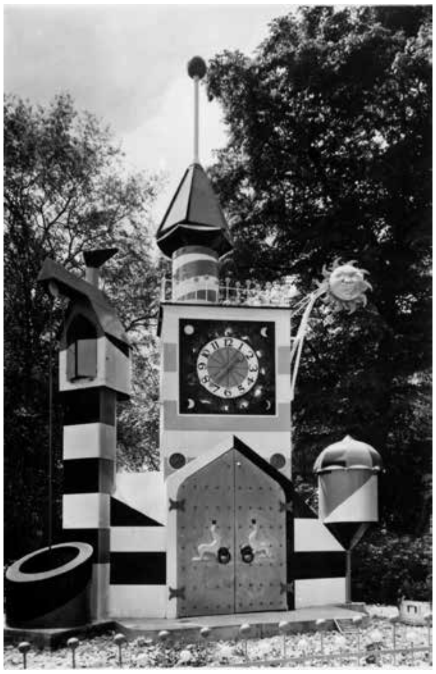
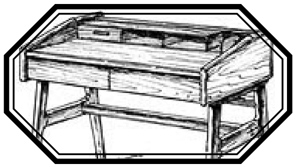


Figure 3.
The Festival
Clock closed

Carrollian Notes



ALICE: A VIRTUAL THEME PARK

CREATION THEATRE (ONLINE VIA ZOOM) AUGUST 1–31

Adriana Peliano

Wonderland has always been a space of dream and invention, a mirror of our transformations and desires. I visited Creation Theatre (of the UK)'s Virtual Theme Park steeped in the joy of looking for possible ways that art can renew our most known and beloved stories. In these difficult times, when we are getting used to seeing others just through squares and screens in endless newscasts and meetings on platforms like Zoom, I went to visit Wonderland in a virtual but live experience of reshaping what unites and separates us today. Instead of our going to the theater, a play entered our homes, and we became a participatory audience composed of people from different parts of the world in the privacy of their own homes, who also became the stage for new ways of being together.

Before you enter the Park, a Cheshire Cat–head doorman will interact with you with explanations, riddles, and jokes, leaving you in a state of uneasiness about whether ready answers can handle the unexpected meanderings of one's curiosity. The adventure starts with the rabbit hole seen from the inside, showing a possible light at the end of the tunnel. The audience is launched into little squares inside the hole, and at the end return like flying cards, two rites of passage for an experience into somewhere/nowhere land. The audience determines the sequence of meetings with a few Wonderland characters (plus a couple of *Looking-glass* ones) who interact with the public, like a circus of curiosities dismantling the sequence of the story into pictures, new conversations, and parts of Carroll's texts. At the end we are invited to hold a secret card, and a magic trick challenges the power of "Let's pretend" to give us the benefit of the doubt and the option of a pact with fantasy.

A few tricks allow the characters to cross the limits of the squares. The change of backgrounds displaces the actors from their everyday homes, creating perspectives and continuities between the chessboard and the scenario of each actor, causing dizziness and suggesting impossible spaces. In that sense, I loved the tea table, a kind of box of distorted proportions: each of the characters had a piece on it, and together created the illusion that it unfolded like a puzzle. Brothers Tweedledee and Tweedledum were a single actor performing with a mirror that was displaced to reveal new doubles—and some juggling. A hedgehog match took place on our cell phones, a butterfly was interviewed on a microphone. The Queen threatens to cut off our heads, and the Cook reveals a nasty secret about pepper jelly in a bizarre cooking program. The Hatter's hat becomes a theater inside a theater inside a computer case, where a puppet Jabberwock battle takes place. And cherished Alice opens a twisted small door that turns into the window of the Rabbit's house, allowing us to cross the limits of the frame towards the unknown that awaits us. We are invited to go beyond the limits of the box—the fourth wall, if you will. Imperfections such as the jagged edges between the characters, objects, and the background can be viewed as a signature of humanity in an unfinished, transient, and reconstructing stage.

TO BOLDLY GO

Carrollians are surely familiar with the "Shore Leave" episode—written by Theodore Sturgeon—of the original 1968 *Star Trek* series (season 1, episode 15), wherein on a visit to an "amusement park" planet, Dr. McCoy sees a large, anthropomorphic White Rabbit and, shortly thereafter, Alice. But there's more! In "I, Mudd" (s. 2, ep. 8), before Captain Kirk disabled the Alice series of androids, he informed Chekov that he was going to "take the Alices on a trip through Wonderland." This was accomplished by telling the traitorous android, Norman, "I am lying," a Smullyanesque paradox that fried his brain. "Plato's Stepchildren" (s. 3, ep. 6) contains a scene in which we hear Kirk and Spock singing (wretchedly) about the Tweedle brothers and misquoting "Jabberwocky" (*KL* 73:31).

In "Once Upon a Planet" (s. 1, ep. 9) of *Star Trek: The Animated Series* (1973–1974), the crew returns to the amusement park planet. Here it is learned that Amanda Grayson, the schoolteacher from Earth who married the Vulcan diplomat Sarek and gave birth to Spock—as well as being the adoptive mother of a human girl, Michael Burnham—often read *Wonderland* to her children.

This recently came into play in the prequel Web television series *Star Trek: Discovery* (2017–), in "Context Is for Kings" (s. 1, ep. 3). When Burnham has to distract a hostile creature, she quotes (paraphrases) *Alice*. Later, lending her copy of the physical book (a rarity in those times) to her roommate, Cadet Tilly, she says, "When I was a kid after my parents were killed, my foster mother used to read it to me and her son [Spock]. She and I were the only humans in the house. It's how I learned that the real world doesn't always adhere to logic. Sometimes down is up, sometimes up is down. Sometimes when you're lost, you're found." A flashback in "Brother" (s. 2, ep. 1) shows Amanda reading *Alice* to her kids. Burnham, a space scientist turned mutineer, often refers to the book; for example, in "Shadows and Light" (s. 2 ep. 7), she says it taught her how to survive in the world "when up is down and left is right."

On CBS All Access's *After Trek*, executive producer Aaron Harberts said that Amanda reading *Alice* to both Spock and Burnham was a deliberate choice to counteract the over-logical Vulcan mindset. He also added, "We've got mushrooms on the ship and there are lots of mushrooms in *Alice in Wonderland*, so it all sort of fit together. And it seemed like a talisman, almost a prayer that she uses to center herself."

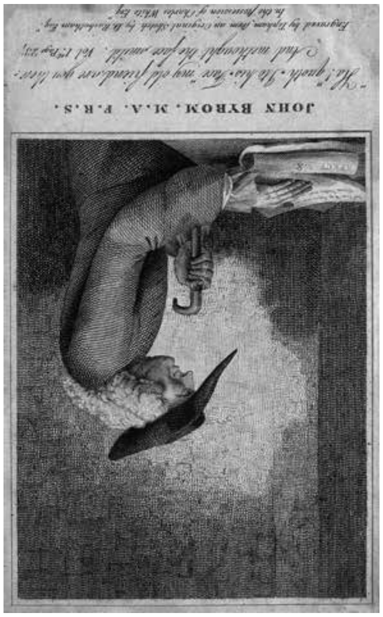
Star Trek: The Next Generation (1987–1994) gives us "The Royale" (s. 2, ep. 12), in which Captain Jean-Luc Picard responds to a report, "Curiouser and curiouser." Neither were the movies immune. In *Star Trek IV: The Voyage Home* (1986), when Doctor Gillian Taylor is beamed aboard the Klingon spaceship *HMS Bounty*, Admiral Kirk greets her with, "Hello, Alice, welcome to Wonderland."

The final frontier?

* * *

ANSWER

No, not him. John Byrom (1692–1763) was an English poet. His epigrammatic "On the Feuds between Handel and Bononcini," printed in 1725, introduced Tweedledee and his brother to the world. "Christians Awake, Salute the Happy Morn" is his best-known hymn, a Christmas gift for his daughter. He also pioneered geometric (modern) shorthand, later perfected by Isaac Pitman.


JOHN BYROM. M.A. F.R.S.
"Ha!" quoth I to his Face "my old friend, are you there:
And methought the face smil'd. Vol 1st Page 23;
Engraved by Topham, from an Original Sketch by Dr. Ruebotham Esq.
In the possession of Charles White Esq.

* * *

Of Books and Things

Alice: Curiouser And Curiouser
Kate Bailey & Simon Sladen, eds.
Victoria & Albert Museum, 2020
ISBN 978-1838510046

Rose Owens

In this time of Covid, the lovely experience of going to a museum with a group of pals and marveling at exhibits feels like a far-off fantasy. However, we can live vicariously through printed catalogues and online exhibits by said museums. In fact, if you'd like to get a preview taste of *Alice: Curiouser And Curiouser* (due to open in March 2021 at the V&A), you can do so right now via this exhibition catalogue!

Having previously reviewed a catalogue for the *Wonderland* exhibition at The Australian Centre for the Moving Image (essentially the precursor of this present one), I can say with confidence that we are not treading entirely unfamiliar exhibition ground. The concept of what *Alice* means to a modern society, the "golden afternoon" origin story, and the relationship between Dodgson and Liddell—these are all things previously discussed and interrogated. The claim that "this is the first time a museum has taken such a broad and cross-disciplinary approach to Carroll's books" reads a bit hyperbolically.

That being said, there were components of the book itself that did tempt one to book a transatlantic fare when it becomes safe to do so, and they are as follows:

- The opening *Wonderland* illustrations by Kristjana S. Williams (also featured on the exterior of the book): These collage art pieces are truly dazzling to behold and invite multiple viewings. The intricate detail and myriad references contained within are exciting, wild, and intelligent, and this viewer more than once wished to crawl inside the book and explore the vibrant landscapes. If Terry Gilliam and the punny staff behind Trader Joe's Fearless Flyers combined forces, they'd still pale in comparison to Williams's ability to breathe technicolor life onto a page. The Queen's tarts are almost too delicious not to devour.
- Theatrical productions as discussed by Simon Sladen, Kate Bailey, and Harriet Reed: Films of Alice and Co. (as we all know) are thick on the ground, but theatrical productions sometimes get short shrift when modern interpretations of the books are discussed. I was fascinated to learn more about *Alice* performances as executed in the styles of ballet or political theater, and about the contributions of costuming to such endeavors. Again, perhaps its appeal owed something to the fact that live theater appears to be years away from returning to its full glory, but I was nonetheless appreciative of their efforts to broaden the scope.
- The cold hard facts of getting a book published (as illustrated by Annemarie Bilclough): While Bilclough's piece, "Creating Alice," felt in some ways like a primer on Dodgson/Carroll, the intel that she had to share about the actual printing and publishing of *Alice* was presented well. Getting to see a photograph of one of the original woodblocks made the whole story more tactile and visceral for me, and I imagine seeing one in person would create quite a thrill.

I must register a complaint in regards to formatting. It is puzzling (and not in a charming Carrollian manner) that the text frequently makes reference to photos either many pages before or after they appear. This bizarre and increasingly frustrating quirk pulls readers out of the text repeatedly and forces them to flip around the book in order to see the photo in question. One hopes that the exhibit itself is laid out in a less labyrinthine fashion, for fear of a caucus race by visitors.

All told, the book is pleasing to look at and provides informative (if not newsworthy) essays for the reader. This exhibition catalogue and the exhibit itself seem a perfect fit for those with an interest in the subject matter, or perhaps even those newly introduced to Wonderland. The well-versed fans and experts may not be as enthralled, but if you just plant yourself in front of Kristjana S. Williams's art, you will not do so in vain.

Lewis Carroll's Photography
and Modern Childhood
Diane Waggoner
Princeton University Press, 2010
ISBN 978-0691193182

Chris Morgan

This beautifully produced book raises the scholarship about Carroll's child photography to a new level. Over the years I've been fortunate to see many hundreds of Carroll's photographs in museum exhibits (including many reproduced in this book), and I believe the reproductions in Waggoner's book come as close as one can hope for to the appearance of the originals. Besides Carroll's black-and-white images, the book also features many gorgeously reproduced color images of eighteenth- and nineteenth-century paintings and hand-colored photographs, and includes photographs by other contemporary photographers such as Julia Margaret Cameron, whom Carroll knew. The book's dimensions (8½ ×10 inches) gave the book's designers, Jack Design, the freedom to arrange the photos in attractive yet uncluttered ways, and the Czech Republic printer also deserves much praise.

The main draw here, though, is the writing. Diane Waggoner does not disappoint. She has done a remarkable job of distilling mountains of research into a book that is clearly and engagingly written, and full of fascinating facts about Carroll's child photography. Over half of the all the photographs he took over twenty-four-years are of children in individual and group portraits. During his photographic journey, Waggoner says Carroll's photographs "would take on several resonant meanings for him—as artistic picture, social vessel, memorial archive, and as a means to explore the idea of childhood." She notes that Carroll limited the audiences for his images and, with one exception, did not display any in public exhibits or at photographic societies. Yet, she says, "the cultural elite of Victorian Britain saw Dodgson's photographs; his standing as an upper-middle-class member of the Oxford community allowed him to seek wide-ranging social connections."

Wagoner says that Carroll subscribed to the Victorian notion of childhood as a "precious state of being," and discusses the origins of Victorian visual conventions, such as so-called "fancy pictures," e.g., photos of urchins in beggar rags (*Beggar-Child*, Carroll's iconic photograph of Alice Liddell, comes to mind). Fancy pictures have their roots in eighteenth- and early nineteenth-century established conventions for painting children. She describes how Carroll's photographs of the Liddell sisters "powerfully reimagined adults' conceptions of childhood as it evolved during the nineteenth century." She also dispels the myth that Carroll didn't photograph young boys, or took only a few photographs at most. In fact, he photographed a lot of them; an entire chapter is devoted to this topic (and was the subject of her talk at our Spring 2006 meeting). Some of the photographs shown are of young boys who look somewhat feminine, but there are also many photographs of older, more masculine schoolboys. This chapter surprised me, since I knew nothing about these photographs.

Then there is, of course, the Victorian elephant in the room: how to deal with Carroll's photography of scantily clad or nude children. Waggoner is upfront about this, and candid about the good as well as questionable aspects of these photographs. She devotes an entire chapter, "Partial Dress and the Nude," to the topic, and also alludes to it in chapter 4, which deals with children in costumes. She says it's clear that Dodgson found "an emotional pleasure in the company of girls and young women as well as a visual pleasure," but that

> to try to recover the exact or underlying nature of Dodgson's desires by reading between the lines is not my purpose. Instead, the goal of this volume is to contemplate the ways in which Dodgson expresses his fascination with children through photography and within the society in which he lives.

This she does, though the discussion of the nude photography is well done, detailed, and balanced. Compared with previous writers about Carroll's photography of children, Waggoner has been able to draw on more recent biographies by writers such as Jenny Woolf, Karoline Leach, and Robert Douglas-Fairhurst, who offer more recent research. All paint a more accurate portrait of Carroll, even though disputes remain over many topics. Waggoner says, "Crucially, as Dodgson's biographers have concluded, there is no hint anywhere that Dodgson ever acted in any way that crossed the line into what we today would consider pedophilic abuse of children." She adds that the recent biographers all believe that Dodgson "genuinely felt that his motivations and desires were innocent in regard to children."

There is so much more in this book. For example, Dodgson displayed his photos in albums—a key way for him to interact with both adults and children. He carefully arranged the photos so he could use them to tell stories, and his "in focus" photography served as an accurate, encyclopedic record of friends and family. Seeing these albums remained in the memories of many of his child friends, and many recorded their visits in diaries and letters. The book also describes Carroll's remarkable ability to pose children to obtain a more natural look, despite the slow shutter speeds required at the time. For me, the most telling of all the images is a photograph of Dodgson sitting on the grass surrounded by children, literally putting himself on their level. It perfectly symbolizes his relationship with children in a single image.

I recommend this book not only to photography aficionados, but to all Carrollians. You'll learn a lot about Carroll, and the photos are a joy to look at.

Princeton has offered a 30% discount to Society members for books purchased on their site, press.princeton.edu, through December. The code is CARROLL.

The Making of Lewis Carroll's Alice *and the Invention of Wonderland*

Peter Hunt
Bodleian Library, 2020
ISBN 978-1-85124-532-1

Selwyn Goodacre

In *Knight Letter* Vol. II No. 25 Fall 2015, I was rather critical in my review of *How Did Long John Silver Lose his Leg? and Twenty-Six Other Mysteries of Children's Literature*, by Dennis Butts and Peter Hunt. Peter Hunt dealt with Lewis Carroll. He has now expanded his views on the *Alice* books. I fear many of my criticisms remain. To start with, I was not encouraged by his assessment of *The Nursery Alice*—which he calls "radical and sentimental (and to most modern readers, highly embarrassing)." This is patronising and shows a certain misunderstanding of those under five.

Hunt makes the odd suggestion that "there is a myth that the best ones—*Winnie the Pooh, Treasure Island, The Wind in the Willows, The Hobbit*—originated with stories for a specific child." This is in fact quite true for at least two of the ones he cites (and you could of course add *Alice's Adventures*), so it is hardly a myth.

His aim here is to "look at the layers of ideas that went to make up the *Alice* books." So the book largely concentrates on the influence of Oxford, its colleges, local people, and the general surroundings of the city.

Some years ago I wrote to him about his strange views, as expressed in the *Long John Silver* book and in a talk to the Lewis Carroll Society of North America. Some of these were repeated in his introduction to the Oxford Classics 2009 edition of the *Alice* books. I never received a reply, and I'm not surprised to see that his views on certain matters I mentioned have not been corrected—for example, the weather on the Wonderland boat trip. I gave him the reference in the magazine *Weather,* which he has ignored. He has at least corrected some of the obvious errors in *Long John Silver* (Lorina's name, the date and title of *Looking-Glass,* and so on). But he has added some new errors, such as Carroll's age on 4 July 1832 (he was 30 years old, not 29), and he does not understand the one-trip basic origin of *Alice's Adventures.* To describe the book as a "confabulation of stories told on several river trips" hardly fits with the facts as we know them—such as Carroll's writing out the basics on a train trip a day after the boat ride.

In my letters to Hunt, I also queried his views on the puppy in *Alice's Adventures.* I mentioned that in our UK Society, we had discussed his view that the puppy bears a resemblance to a beagle (Hunt thinks it is a reference to Darwin's *Voyage of the Beagle*). I discussed the breed at length with a patient of mine, a keen dog breeder. She said the beagle idea was nonsense. And Hunt's suggestion that the face is like Darwin's is just ridiculous. But he repeats his strange ideas here, with no reference to any possible doubts. He again suggests that William Turner Thistleton Dyer had something to do with the thistle at the puppy encounter. But Edward Wakeling has noted that Dyer did not matriculate till December 1863, some while after the *Under Ground* manuscript was completed, and that he and Carroll did not meet until the Hilary term in 1864.

I find Hunt's efforts to put names to originals for the characters unnecessarily complicated. He seems to be echoing the strange ideas of Jo Elwyn Jones and J. Francis Gladstone expressed in their book *The Red King's Dream, or Lewis Carroll in Wonderland* (Jonathan Cape, London 1995). He thinks the Mock Turtle's Drawling Master is based on Ruskin, suggests that the March Hare might be based on John Charles Hare (there is no evidence that Carroll ever knew him), that the Caterpillar is a caricature of Benjamin Jowett, and that the White Rabbit is based on Dr. Henry Wentworth, Professor of Medicine. That there *are* many references to Oxford folk and places, one cannot doubt, but Hunt's odd suggestions do not help at all. Surely an author can create characters de novo from his own imagination?

Hunt seems to think it significant that in *Looking-Glass* the words "red" and "white" both occur 68 times. This may be true, if we omit the "Dramatis Personae" and the preface. One can check easily with a computer, but Carroll did not have access to such an aid, so his counting would have been excessively tedious (and I should have thought highly unlikely). Nevertheless, Hunt has found several extraordinary attributes of the number 68, which he thinks are significant, such as the opus number Beethoven's *Pastoral Symphony.* If you believe these, then you can believe anything.

But I do have to admit that some of his ideas are quite plausible: He mentions the "Bread and Butter War" (about the quality of food served at Christ Church) as possibly being referred to at the Mad Tea Party. And I like his suggestion that the Water Lily House in the Oxford Botanic Garden is shown by Tenniel in his picture of the Queen's croquet ground.

Hunt suggests that Dodgson indulges in self-portraits three times in the *Alice* books: as the Gnat, Humpty Dumpty, and of course the White Knight (the one which most people would agree to)—even possibly the discarded Wasp chapter. I find these very unconvincing.

On the other hand, Hunt's account of the earlier influences on the *Alice* books is detailed. This is Hunt's particular area of expertise, and his assessments are full of interest. But as a whole, I fear the book is a bit of a disappointment.

Blending Logic and Imagination: The Puzzle Art of Lewis Carroll

Marcel Danesi
Nova Science, 2020
ISBN 978-1536173420

Stuart Moskowitz

Marcel Danesi has made a new entry into the genre of Carrollian puzzle books, such as Martin Gardner's *The Universe in a Handkerchief,* Chris Morgan's *The Pamphlets of Lewis Carroll Vol. 5: Games, Puzzles, and Related Pieces,* and Edward Wakeling's *Lewis Carroll's Games and Puzzles.* What I learned from reading it is that puzzle books fall into two basic types. One type, such as Wakeling's, is a collection of puzzles to solve, usually with answers in the back. The second type is a bit broader. These typically use puzzles along with historical references as a means to some other purpose, often to study the creator of the puzzles, as in Gardner's or Morgan's works.

Lewis Carroll's puzzles have been studied from a variety of angles. *The Universe in a Handkerchief* explores their mathematical connections. The titles of John Fisher's *The Magic of Lewis Carroll* and Kathleen Blake's *Play, Games, and Sport: The Literary Works of Lewis Carroll* speak for themselves. Rather than focusing on math, magic, or play, Danesi's book takes a new approach. In his own words, "My purpose here is . . . to consider his puzzles cohesively as constituting a unique art form that blends logic and imagination."

Throughout most of the book, he accomplishes his purpose, but at some points he does not. Much could have been fixed with closer editing, proofreading, and fact-checking, but whatever the cause, the problems are sufficient to interfere with the content.

Chapter One, "The Puzzles of Lewis Carroll," begins with short summaries of the two *Alice* books, the *Sylvie and Bruno* tales, and *The Hunting of the Snark.* Then Danesi introduces the phrases "puzzle art" and "a blend of logic and imagination." The next six chapters expand on these phrases, each focusing on a different type of puzzle: Riddles, Anagrams, and Acrostics; Doublets; Logic; Mathematics; Miscellaneous (which could have been included in the mathematics chapter); and Nonsense. The chapters are followed by a fourteen-page list of references, a short bio of Mr. Danesi, and an index.

The phrase "puzzle art" is new to me, and as an avid puzzler with a growing interest in all things Carrollian, I was intrigued. While Danesi never actually defines the phrase, I found myself liking the way he uses it. Chapter One's summary of the *Alice* books consists primarily of a list of characters that are either cards or chess pieces, along with several references to the books' mathematics (often presented in riddle or puzzle form). Danesi adds: "Overall Carroll's narrative art . . . is shaped by his puzzle art. The two are intrinsically intertwined. This blend of storytelling and puzzling characterizes Carroll's unique literary genius." By presenting the logical world of mathematics in such an imaginative way (thus the book's title), Carroll has created an art form.

With fourteen pages of references, and citations in nearly every paragraph, one would think the book was researched thoroughly. I found, however, enough erroneous statements to raise doubts about Danesi's research. On page 4, he writes about the famous boat ride and how Alice asked Carroll to write down the story he had told. But he concludes by writing that Carroll:

> started doing so the next day, although no copy of that manuscript has ever been found. Carroll and the sisters took another boat trip a little while later; … and this led to another manuscript titled *Alice's Adventures in the Underground* [sic] which he gave to Alice on Nov. 26, 1864 as a gift. It too has never been found.

Seriously? To verify this narrative, Danesi cites page 117 of Gordon Ray's *The Illustrator and the Book in England from 1790 to 1914.* Danesi's narrative contradicts everything we know. Confused, I looked up Danesi's reference and found two listings of printed copies of *Alice's Adventures Under Ground* and nothing resembling Danesi's version of the story or his version of the title of the manuscript. This coming so early in Danesi's book (page 4) caused me to question the accuracy of the rest of his research.

The second half of Chapter One emphasizes how Carroll turned puzzles into an art form. Examples include poems and prose with puzzles hidden in the structure of the words (e.g., acrostics). He even wrote at least one poem that reads the same vertically and horizontally: the first words of each line, when read downwards, replicate the first line of the poem. The second words of each line replicate the second line, and so forth. Danesi connects Carroll with OuLiPo, short for *Ouvroir de littérature Potentielle* (workshop for potential literature), a group founded in France in 1960 by a mathematician and a writer. Their goal was to break free of the boundaries of writing by creating even stricter boundaries, in order to create a deeper understanding of what has been circumvented. An example is the lipogrammatic *La Disparition* (1969) by Georges Perec, a 300-page novel that never uses the letter "e" (in English, the title has been rendered as *A Void*). Lewis Carroll did similar things a century before the group was created.

Chapter Two presents riddles, anagrams, acrostics, and examples of Carroll turning text into art. Chapter Three focuses on Doublets, Carroll's most successful puzzle. After he created this two-player game for his child friends in 1879, it became a regular feature in the weekly *Vanity Fair* magazine. Danesi considers the Doublet as a linguistic challenge and an insight into language, calling it Carroll's "masterpiece in puzzledom." He discusses the Phoneme Principle, the Principle of Double Articulation, the Red Queen Hypothesis, and the Principle of Economy, also known as the Principle of Least Effort (PLE). The PLE requires that tasks be as short and efficient as possible; a goal when playing Doublets is to bridge the starting and ending words with the shortest feasible chain. Danesi closes the chapter inquiring how a simple word game could foster so much interest. He offers no simple answer, but suggests that Doublets shows how language, patterns, and reality are all interconnected. He goes on to quote linguists, mathematicians, psychologists, biologists, and computer scientists about all things Carrollian—a testimony to the genius of Carroll's puzzle art.

Chapters Four and Five, on "Logic" and "Mathematics," beg for better editing. The pixelated, mislabeled images on page 80 of cause confusion. Take, for example, the third and fourth sketches at the top of the page, which show two overlapping circles, creating three interior regions. In both sketches, the non-overlapping region of the circle on the right is labeled "B." In the third sketch, the overlapping region is labeled "A," the non-overlapping part of the circle on the left is unlabeled, and the caption says "Some A is B." But it's not clear if the label "A" applies to the whole circle or just the overlapping region. In the fourth sketch, the label "A" is moved to the non-overlapping region on the left, the overlapping region is unlabeled, and the caption says "Some A is not B." If the label "A" applies to the region it's in, then the "B" should be interpreted the same way; thus the captions are incorrect. If the label "A" applies to the entire circle, then, for consistency, its placement should be the same in each diagram. Alternatively, it would be clearer to shade selected regions instead of moving labels.

Chapter Five, "Mathematics," opens with this false assertion: "Carroll . . . from all accounts, was a brilliant teacher." No references are cited. I wish I knew how Mr. Danesi came to this conclusion. My own research on Carroll (including many of the same references Danesi cites) indicates something very different. From Fisher's *The Magic of Lewis Carroll*: "The Reverend Charles Lutwidge Dodgson was a dull, mediocre lecturer in mathematics." James Newman, in his epic four-volume *The World of Mathematics* wrote: "C. L. Dodgson was a mediocre mathematician who taught at Oxford for 27 years without brightening the hour of a single student or producing anything of lasting value to his subject." And Jenny Woolf, in *The Mystery of Lewis Carroll*, quotes Sir Herbert Maxwell, "his teaching was described as 'dull as ditchwater' . . . and the singularly dry and perfunctory manner in which he imparted instruction to us, never betraying the slightest personal interest in matters that were of deep concern to us." While Carroll does get positive reviews about his teaching, these counterexamples are enough to refute Danesi's claim: "from all accounts."

The Vanishing Area Paradox discussion in Chapter Five needs major revision. The images on pages 101–102, as printed, are incorrect: the squares are not square, and a parallelogram appears as a line segment. Furthermore, Danesi's use of citations in these pages lacks substance. First, he writes that Carroll had found unexpected properties within this puzzle, citing Warren Weaver's 1938 *American Mathematical Monthly* article "Lewis Carroll and a Geometrical Paradox." But instead of probing Weaver's article, he uses Wikimedia Commons for more diagrams (some of which are redundant), and his explanation is incomplete and vague, with no mention of Carroll's discoveries or Weaver's explanations. He writes: "a close inspection will show that the diagonal is really a long and very narrow parallelogram that can barely be noticed" and "A microscopic examination will show that the slopes of the two hypotenuses are not identical." But part of the genius of this puzzle is that it is an optical illusion! The solution *is not supposed to be* visible simply by inspection. Danesi says only that one hypotenuse is "bending inwards" and the other is "curving outwards," attempting to justify the difference in the slopes by having the reader look at diagrams instead of using Carroll's explanation or basic ideas from elementary algebra.

Chapter Six, "Miscellaneous," showcases Carroll's broad-ranging and ingenious puzzle art, with many delightful games, puzzles, and ideas representing all branches of mathematics. Everything in this chapter is both logical and imaginative, including cyclic numbers, which Carroll wrote about in his diary entries, letters, and his pamphlet "Eight or Nine Wise Words About Letter Writing." However, this charming work is not included in Danesi's 28 cited publications by Carroll. That is unfortunate because it is a prime example of Carroll's penchant for infusing mathematics in non-mathematical settings. For instance, cyclic numbers are integers whose multiples are the same digits as the original number *in the* *same cyclic order*! Consider 142857. 142857 × 2 = 241857, 142857 × 3 = 428571, and so on. This leads to fascinating implications for the study of fractions and decimals: 1/7 = 0.142857142857142857 . . . this pattern repeats forever. Carroll writes:

> *Don't repeat yourself.* When once you have said your say, fully and clearly, on a certain point, and have failed to convince your friend, *drop that subject*: to repeat your arguments, all over again, will simply lead to his doing the same; and so you will go on, like a Circulating Decimal. *Did you ever know a Circulating Decimal come to an end?*

The chapter includes an analysis of magic squares, arrays of numbers (often consecutive) arranged so that the sum of each row, column, and diagonal is the same constant sum. Danesi writes: "I know of no one before Carroll who used the magic square concept as a puzzle, beyond its mathematical implications." What about Albrecht Dürer? His engraving, *Melancolia 1* prominently features a 4 by 4 magic square containing the numbers 1–16, and each row, column, and diagonal—and each 2 by 2 square within the bigger 4 by 4—sums to 34. Furthermore, the two cells in the center of the bottom row are 15 and 14. 1514 is the date Durer made the engraving; I would argue this provides strong evidence of a magic square being used beyond its mathematical implications 350 years before Carroll.

Chapter Six continues with the three-dimensional maze Carroll drew for his family while he was still a teen, and presented in *Mischmasch*. Danesi's citation "(Carroll 1971)" gave me pause because Carroll died in 1898. I looked at the list of references and discovered that the citation came from the edition published by Dover in 1971. I found several other citations referencing Carroll's works that are not directly from Carroll but from reprints published after he died. While some citations refer to Carroll's original editions with original dates, it would be clearer for the reader if citations were consistent.

The final chapter, "Nonsense," begins with Carroll's famous riddle "Why is a raven like a writing-desk?" Riddles without answers are classic examples of nonsense. For another example, Danesi used the poem "Jabberwocky." While many words are nonsensical, they are not gibberish. The poem exhibits grammatical and phonetic structure, but its meaning depends on the reader's imagination. "Jabberwocky," argues Danesi, is an imaginative blend of nonsense and syntax.

Sense and nonsense. Logic and imagination. Thus begins Danesi's final discussion, subtitled "The Bi-Part Soul," a term coined by Edgar Allan Poe in "Murders in the Rue Morgue" (1841). Here Danesi refers to John Huizinga's 1938 claim that we are not just *Homo sapiens*, but also *Homo ludens*. As *Homo sapiens*, we are rational thinkers, but as *Homo ludens*, we are tricksters seeking knowledge in a more roundabout way. Our left brain and right brain work together; both parts are needed, and Lewis Carroll's puzzles have us using both at the same time.

Lewis Carroll continued to create puzzle art until his death. With this publication Marcel Danesi helps keep it alive.

[The elephant in the room here is the book's listed price, $95. They also charge an additional $16.50 for "handling" and then $6 for shipping as well! Plus tax. This for a small, thin (174 pages) paperback with large type, wide spacing and margins, that one would think would list for $12.95, max. The publisher has offered us a 20% discount, bringing it down to $76 + $22 shipping/handling (enter the code Carroll20 when ordering), but still.– Ed,]

Alice Unbound: Beyond Wonderland

Edited by Colleen Anderson
Exile Editions, 2018
ISBN 978-1-55096-766-1

Rose Owens

It is a truth acknowledged by many that the most common form of reading *Wonderland*-affiliated fiction these days is in the form of a short story or a poem. There is a plethora of such collections out in the world today, and indeed, in my years of reviewing works of literature for this fine magazine, this will be the fourth such collection to cross my desk. It is a useful format, I believe, as it allows for readers to be introduced to a variety of writers, while keeping them from being bogged down by a scribe who just doesn't tick the boxes.

So what makes a collection? Frequently, I have found that the previous tomes have not had a through line beyond that of the Alice/Carroll subject matter. This bevy of stories and a few poems, however, has a surprising connection: All of the writers are Canadian! Granted, this is the concept behind the series; the publisher is Canadian, and the book was sponsored by the Canada Council for the Arts, the Government of Canada through the Canada Book Fund, the Ontario Arts Council, and the Ontario Media Development Corporation. I myself have not read much Canadian fiction (to my knowledge), so it was intriguing to get a view into another country's literary predilections. You're not going to find big red leaves, maple syrup references, or characters saying "aboot," but it makes the reading that much more interesting to keep the area of origin in the back of your mind. For other books in this series of

Canadian writers, look up the Exile Book of Anthology Series.

Another theme that could be found is that none of the stories was set during the original Alice's time period. Per the introduction by Colleen Anderson, this was an editorial choice, much like the Canadian authors. Most, if not all, are set in the future and involve space travel/exploration or methods of transport just far enough from reality that readers will feel transported from their current time and place. Personally, I found it hard to keep each sci-fi setting separate from those in neighboring sci-fi stories, making me long for landscapes with fewer lasers and spaceships. But that just might be my own preference.

Of all the books I have read for the *Knight Letter*, including long-form and short stories, I will say that this collection contains by far the most swearing and drug use. The shock value wore off fairly quickly, and all of the slurs began to bore me. My advice: Don't hand this collection off to younger readers unless you're ready for them to learn R-rated language/subject matter quickly.

I'd like to give a shout-out to the two poems included in this collection, which were among the most captivating pieces.

"Twin," by Danica Lorer, is a terrifyingly beautiful poem revealing the world(s) of Tweedle-Dee and Tweedle-Dum respectively, as one little boy grows and takes shape, wishing for the brother he knows exists but cannot find. Taking some cues from the movie *Freaks* by Tod Browning and the "Humbug" episode of *The X-Files*, "Twin" brings us into a world where the phantom sibling is more dangerous than the original brother anticipated. . . .

"The King in Red: An Abomination in Four Anglo-Saxon Attitudes," by J. Y. T. Kennedy, is an unnerving, surreal four-part poem that begins as a detective/noir piece in which we're trying to find missing "tarts." Later, we enter a different world in which the narrator must confront his or her (gender unspecified) own human frailties, and is subsumed by the horrors of their journey. It's reminiscent of an epic poem like "Beowulf," but on a much smaller scale.

In toto, I did not enjoy this collection as much as I have others. It could be the aforementioned swearing or constant shuttling between various spaceships and futuristic landscapes, but I felt that the most successful stories were drowned out by too many busy and confusing voices, sounding not unlike a collection of college-freshman creative writers trying to one-up each other with the most outlandish re-imagining of this particular universe: "Look what I did!"

⁂

Unbirthday: A Twisted Tale
Liz Braswell
Disney/Hyperion, 2020
ISBN 978-1-4847-8131-9

Cindy Watter

Imagine the Queen of Hearts running even more amok than usual. Imagine that Alice must return to Wonderland to rescue her old friends from that manic despot. Imagine that Alice is eighteen and is waking from a dream, with ". . . her thick golden hair spread around her like the resplendent halo of an angel." A sudden noise causes her eyes to open, "the long lashes on her lids [note: where else?] waving like wheat with the suddenness of the motion." All right, I'll stop.

No, I won't. As you may have surmised, this tome (500-plus pages!) is slanted toward the tween-age female. It is but one of a collection of "Twisted Tales" put out by Disney to tie in with their animated adaptations of children's classics. (By the way, I have been waiting for *years* for a Johnny Depp version of "Bluebeard.") Because most of the Disney productions have the loosest relationship possible to the originals, the books' twistedness makes a tove's snout look perfectly aquiline. (More about those toves later.)

As evident from the above excerpts, this work could have used some editing. Empurpled prose is one thing, but the use of "snuck" (an American colloquialism) in a novel ostensibly set in nineteenth-century England is an incongruous anachronism, one of several. There is the occasional missing word, and then there is this:

> She felt very unsettled and anxious, as if something terrible had happened or was about to happen, like descriptions she had read of the battlefields in the American Civil War when brother found brother in battle, wearing the opposite side's colors. Things were familiar but horrible. Everything was red and terrifying. If photographs came in color she was sure her picture of the Queen of Hearts would have been in all of the shades of red as well.

The preceding paragraph appears twice, one page apart. At first I thought there was some purpose in the repetition, but after too many other errors and omissions I decided that Bob Iger probably should have sprung for a couple of the copy editors who were laid off by the *New York Times* a few years back.

Unbirthday alternates between Alice's life in a small English town not unlike Oxford and the other world known as the Grunderground. At home, she has kindly parents and a particularly tiresome maid. (At least Juliet's nurse, while an oversharer, didn't talk about menstruation.) Alice also has a "young fogey" older sister. Said sister is interested in a fellow who tags along after *his* friend, a rising politician with all the charm of Oswald Mosely. The first fellow also has another friend named Coney, who indeed looks very rabbitlike, and that unattractive gentleman is interested in Alice. She does not return his affections.

The town is a staging ground for anti-immigrant/nationalist demonstrations. Alice, who enjoys taking photographs of the Eastern European children in town, opposes this xenophobia. On her wanderings, she meets the intriguing solicitor Mr. Katz. This young man has a double in the Grunderground, the Cheshire Cat, and I think any young reader will see where this will lead.

Alice has an aristocratic bohemian Aunt Vivien, who appears to be a cross between Lady Ottoline Morrell and Tallulah Bankhead. (Her alter ego, is, of course, the Caterpillar, and her name could belong to any gender.) She has a darkroom where Alice prints her photographs. When Alice puts on a monocle she has found, Aunt Vivien compliments her: “I love it. A monocle on a girl. Absolutely subverting the whole masculine dandy gestalt. Oh my, you may start a trend.” Auntie Vivien is a hoot, and, yes, she gets high.

Before Alice ends up in someone’s doctoral thesis on Victorian cross-dressing (early on there is a detailed description of her clothing that particularly pays attention to her underwear), she looks at her pictures and sees images very different from what she thought she photographed. *A cry for help!* Very soon, Alice is in the Grunderground battling the Queen of Hearts, who has forgotten that she never executes nobody. There’s a lot of bloodshed here, and those toves use their corkscrews as serious weapons.

There is so much switching between Alice’s familiar world and the alternative universe that it is difficult to keep track. The transitions are not smooth. The author, Liz Braswell, is a former video game designer—that could be one reason. *Unbirthday* also mixes up *Looking-Glass* and *Wonderland* characters, as did the original Disney cartoon. Will there be a sequel? Doubtless, since the opening paragraphs of *Through the Looking-Glass* appear after the Epilogue.

Who will enjoy this book? To repeat, the tween girl is the target audience. She had better enjoy a violent battle scene (or, as someone calls them, “games of thrones”), but there is a romance to soften the rough edges. One final quibble: For some reason, the pages are printed so that they look distressed. I suppose the faux finish was a nod to the dirt and squalor endured by some of the characters, or maybe the intent was to give an air of antiquity, but the effect is to make the book look as if it has been fished out of a coalscuttle.

* * *

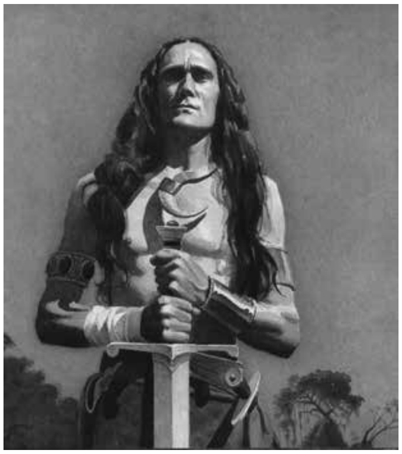
Jabberwocky

Illustrated by Charles Santore
Running Press, 2020
ISBN 978-0762465439

Andrew Ogus

In his charming illustrator’s note, the late Charles Santore explains that upon embarking on *Looking-Glass* as an illustration project, he came to “Jabberwocky” and “did not need to go farther.” He saw Carroll’s “island where the Jabberwock was slain” as an ancient place where “nothing ever changes,” which was suddenly under a terrible threat. This is a place wherein the tradition of heroic fantasy metal work is sophisticated, but clothing is not. The muscular warrior hero wields a handsome sword and a surprisingly simple shield; he wears elegant arm rings, an asymmetrical torque—and a leather skirt and sandals.

A magnificent Jubjub bird spreads its wings in a forest, followed by a tigerish warthog-like Bandersnatch in a rocky landscape. Both appear in hot, dark, dangerous colors. Realizing that “the words mean what they sound” freed Santore from a strict adherence to Humpty Dumpty’s explanations. In the lovely picture of the wabe, his toves are badgers with delicate stags’ horns, his borogoves colorful macaws. Charming tortoises appear instead of green pigs, undoubtedly crying out in the voice of the turtle. These friendly creatures appear repeatedly, reminding us of what is at stake.



The color is gorgeously contrasted from spread to spread as the hero moves through the island’s shifting environments, first suggested by an aerial view of a sandy beach marred by gigantic footprints. A Jabberwock-shaped cloud does not deter his determined march past squarish red cliffs as he searches for the monster. He broods in the shadows of the Tumtum tree on the edge of a dense forest. And then, in a fabulous gatefold, in the green wabe itself, the salivating red-and-yellow-eyed monster attacks.

Callooh! Callay! The triumphant hero, crowned with a wreath of laurel, grins against a deep golden-orange sky punctuated by flying borogoves. And in the last spread we return to the sweet calm of the wabe, now augmented by his sword, in what may be a nod to Arthurian legend.

The text is set in a slightly narrow but lively typeface, and each verse is preceded by a handsome initial capital. Though we may regret that Santore never did a complete *Looking-Glass*, we do have his lovely *Under Ground* (*KL* 96:42) and *Wonderland* (*KL* 99:41), and this marvelous final book.

[Mr. Santore first graced the pages of the Knight Letter *as far back as issue no. 7 (June, 1977), which described his painting of Alice falling, displayed in the History of Illustration exhibit at the New York Historical Society and later made into a poster for the pharmaceutical company Roerig-Pfizer. Michael Patrick Hearn's touching obituary can be read in* KL *103:39. – Ed.]*

The Hunting by The Snark

[J. J. Secker]
Doplin Books, 2020
ISBN 979-8601805179

August A. Imholtz, Jr.

This curious work, subtitled "An Apology in Eight Fits and a Start and an End" and recounted largely in verse, belongs to the bizarre subgenre of *Snark*-related books under the broad class of Carroll imitations and continuations. The author, J. J. Secker, is a playwright and scriptwriter, as well as the designer of a *Snark*-inspired card game. The book, according to the narrator, **The**ophilus Willard ("The" for short) Snark, purports to be the true story of the ill-fated expedition of the *Cutty Snark*—the first word of the ship's name is important. As is Carroll's *Hunting of the Snark*, it is a mystery (bearing the tagline "A Who(How(Why)) Dunnit"), but far more violent than anything Carroll could have imagined. Without giving away the conclusion, one could say the book bears some similarities to Agatha Christie's 1939 mystery *And Then There Were None,* originally published under a now highly offensive title that was derived from an old blackface minstrel song. Also, if the charge of being somewhat derivative cannot be denied, it bears some similarity not only to David Elliot's delightful 2016 *Snark: Being a true history of the expedition that discovered the Snark and the Jabberwock . . . and its tragic aftermath* (*KL* 98:43) but also to Alison Tannenbaum and this reviewer's 2012 *The Haunting of the Snarkasbord* (*KL* 88:45).

Some of the rhymes of Secker's verses are clever, e.g., "success / evanesce," but some are a bit of a stretch if I read them correctly, e.g., "Stygian / pigeon." Few imitators succeed in matching Carroll's graceful poetic simplicity. The illustrations by Xanna Eve Chown are of two sorts: intriguing colored side-view faces of each of the Snark expedition's crew members are framed in portholes, one at the beginning of each Fit; and a sequence of silhouetted, faceless figures runs, fretlike, at the base of the pages of the text, darkly illustrating the coming violence in black and red. For the *Hunting of the Snark* completest collector, Secker's book, although a must-have, could rest at the far end of the shelf. For those who just like grisly takeoffs, this one is for you, too.

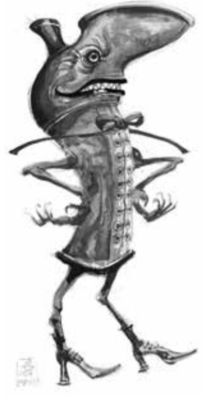
The Hunting of the Snark

Illustrated by Ángel Domínguez
Inky Parrot Press, 2020
Ltd. Edition of 126

Andrew Ogus

Is it possible for an illustrator's head to be filled with too many ideas? Ángel Domínguez explores a number of influences in this fever-dream *Snark* from Inky Parrot, whose pictures range from full page to spot illustrations.
An armored crowd of hunters holding matches as lances, with a few forks disappearing into the border (à la Rackham), is an attractive idea, but it mixes and misses the point of the verse. The benevolent Bellman (the only character clearly modeled on Holiday's, bearing the face of the book's publisher, Dennis Hall) steers a charming, dodo-shaped boat. But he and the boot-shaped, monstrous, leering Boots are among the few readily distinguishable characters, most of whom have a frightening aspect (à la Steadman). A delicate head of the deceased defendant pig recalls Domínguez's lovely *Wonderland* (*KL* 53:10) and *Looking-Glass* (*KL* 96:43 and cover). Versions of the map are variously sized and filled. The beautiful cover suggests intricate Celtic knotting, a motif that reoccurs on the endpapers and sporadically within.

It is to his credit that Domínguez dares to present disparate versions of the shape-shifting Snark itself: as a monster with the frightening head of a shark, embedded in the cover motif; with a reptilian body in a roundel added on the back; then inside, first as a harpy pressed lasciviously against a bathing machine, and later monocled in court, her judicial robes spread to show her seductive figure—and her clawed bird's feet. Then it appears again in a primal sharkish form. The Jubjub is seen elaborately robed and jeweled (pearls are always correct) with a Celtic bird's head. The Bandersnatch is a hairless pink monster



grasping the hapless Banker, in a drawing reminiscent of a medieval Bestiary's griffon grasping a pig.

The reader is bewildered by the design decisions. Because many characters have been placed far from their text references, much is lost in the frustration of trying to determine who exactly is who. The Bonnet-maker, Banker, and Broker, all in very tall top hats, are nearly indistinguishable, though educated guesses may help identify the Billiard-marker chalking his nose or the Banker rattling bones. In the most egregious example of poor layout, the second appearance of the Boots falls precisely across the gutter. Given the very tight binding, which makes the book uncomfortable to read, one wonders how much of this illustration disappeared. The typeface is a slanting display font that falls just far enough between Roman and Italic to be irritating to read, and the telling emphasis of "the Snark *was* a Boojum" is lost.

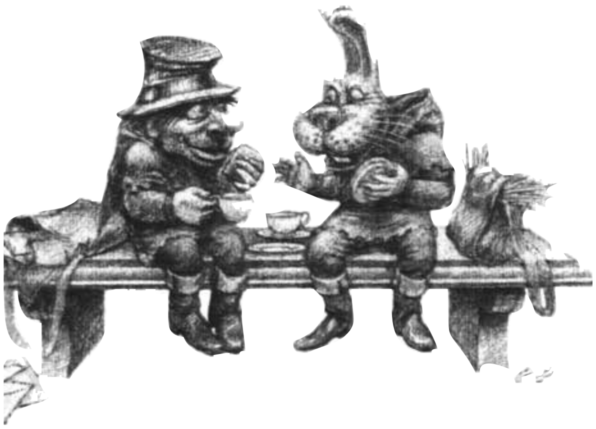
Brian Sibley's thoughtful foreword makes many salient points. Searching for the Snark does in fact fill everyone's head with ideas.

Through the Looking-Glass
Illustrated by Oleg Lipchenko
Studio Treasure, 2020
ISBN 978-0-9783613-5-8

Andrew Ogus

Oleg Lipchenko's *Looking-Glass* is full of delight: his in making it and the reader's in seeing it. Despite an extremely limited palette—rich chestnut with dark brown framing devices—every picture is worth more than a thousand words. Sometimes there seem to be a thousand tiny details gracefully incorporated into a single frame, so every page deserves careful scrutiny. It's worth getting out a magnifying glass, if not a telescope.

Our first view of the chess pieces as they glide through a delicately arched castle hall is suitably aristocratic. Later, we realize that the Queens' faces almost mirror one another (well, they are royal cousins as well as chess pieces after all). The Jabberwock is a terrifying abstract amalgamation of spikes, claws, and jaws threatening a brave knight. The Goat, the Horse, and the rarely seen Gnat cram the railway carriage with Freud, a dodo, Rossetti, Wilde, *The Snark*'s Beaver, Mr. Dodgson himself, and others in a composition recalling da Vinci's *Last Supper.*



The Tweedles' chapter opens with a charming tribute to John Byrom's poem about Handel and Bononcini found in the *Annotated Alice*: a formal portrait of the brothers wearing baroque fashions, including wigs, one cheerfully playing cello. The crow's wing erupts from its border, sweeping across an aerial view of the terrified twins. In Chapter VI, Humpty Dumpty points out the charms of a Picasso, with both eyes on one side. I've always suspected that the Frog in Chapter IX was the Duchess's Footman in retirement; here he is still in livery and wig as he gives the door a mighty kick.

Throughout the imaginative layouts, like those of Lipehcko's *AAIW*, pages and spreads of straightforward columns of text alternate with pages and spreads carved into dynamic shapes by the illustrations, the accompanying text running around them, inside or out. This daring coordination is completely satisfying, makes perfect visual sense, and yet doesn't call attention to itself.

A distinctive illuminated initial floats independently next to the opening text of each chapter; each folio has a decoration. The type is a suitably bold font that stands up well on the creamy paper and the occasional tinted spread. The "Shaking" and "Waking" chapters fall together on a single page. At the last, before the valedictory poem, Haigha and Hatta companionably share a sandwich in a sweet, quiet spot illustration that brings the book to a graceful close.

Truly a wonderful production.

[This completes the Carrollian trifecta for Lipchenko: Wonderland *came out in 2007 (*KL *80:43) and* The Snark *in 2012 (*KL *89:34). The former won the prestigious Elizabeth Mrazik-Cleaver Canadian Picture Book Award. He also illustrated a book of nursery rhymes in 2010 called* Humpty Dumpty and Friends *(*KL *86:44). Oleg has been a most welcome presence at many of our gatherings; spoken at four of them (Spring 2008, Fall 2010, Fall 2014, and Spring 2016); graciously hosted us, along with his wife, Natalia, at their Toronto house and studio (Fall 2014); contributed articles about his process to this publication (*KL*s 80:16; 86:14); and been featured on its cover (*KL *80).* Wonderland, Humpty*, and* Snark *are available in trade editions from Tundra (amazon.ca has them) and Studio Treasure (studiotreasure.com) has the limited editions of all four.*

From Our Far-Flung Correspondents

ART & ILLUSTRATION

Italian "fantasy art" sculptor Annarosa Indennimeo has created a lovely one-of-a-kind figurine of Alice and the Caterpillar in polymer clay. Sadly for us, it has already sold. However, she will take commissions for a similar piece, or one of a different scene, perhaps?

ARTICLES & ACADEMIA

On July 1, Michael Dirda, Pulitzer Prize–winning columnist for *The Washington Post Book World*, posted "One Critic's Summer Reading List," which contained the following: "Overall, though, I now gravitate to highly specialized periodicals, such as *The Book Collector*; *Plum Lines: The Journal of the P.G. Wodehouse Society*; two quarterlies devoted to the supernatural, *Wormwood* and *The Green Book*; *The Baker Street Journal*; *Knight Letter: The Journal of the Lewis Carroll Society of North America*; and, not least, *Biblio-Curiosa*, Chris Mikul's eye-opening personal zine covering 'unusual writers' and 'strange books.'" We appreciate the nod!

The Mathematical World of C. L. Dodgson (*KL* 103:50) received a positive review by John J. Watkins in the *Mathematical Intelligencer* (Vol. 42, Issue 2, June 2020). Watkins called it "an important contribution to the vast literature on Charles Dodgson/Lewis Carroll."

"The Curious Life of Lewis Carroll" in *The Stuttering Foundation* magazine (Fall, 2020), discusses his stammer and the following article, "Taking a Closer Look" by Dr. Dennis Drayna discusses his family lineage and how it may have led to a predisposition.

AUCTIONS

Swann Galleries' "Illustration Art" auction of July 16 offered the original art (tempera and colored pencil) by Rea Irvin for an unpublished book, *Alice in Wonderland: A Mystery Thriller*. A rather voluptuous young lady is depicted falling through space, with the tagline, "why did she fall? the adventure of an innocent girl in a sinister underworld!". Irvin, of course, was the co-founder and first art director of *The New Yorker*, the artist who first portrayed Eustace Tilley and who went on to create 169 covers, numerous cartoons, and many of the elements of the magazine's abiding graphic style, including its signature display typeface. Estimated at $300–400, it sold for $1,000.

Vintage prints of Tomasz Sikora Marcin Mroszczak's 1978/1979 "Alice in Wonderland" series of nine original staged, hand-tinted photo/collages exhibited in 1980 at the Youth Biennale in Paris, each 70 × 100 cm (27 × 40 inches), was an item in the "Photography Classics and Avant-garde" online auction on October 15 at DESA Unicum in Poland. The set sold for 120,000 złotys ($31,000).

On October 8, Heritage Antiques & Auction of Rossville, GA, sold a 1930s *Alice in Wonderland* painting on canvas by Jean Blanc Miller for $275, noteworthy only for the painting's size of 4 feet 8 inches ×10 feet. (Edith) Jean Blanc Miller received her BS from Columbia University in 1940, so if the description is accurate, this was a student work. She became a lecturer on interior design at the University of Chicago and Northwestern and holds three U.S. patents: two for a color harmony selection system, and one for a bottle cap.

BOOKS

Just in time for the holidays, Princeton University Press has authorized a 30% discount (plus free shipping!) for Society members for the trade edition of *Alice's Adventures in Wonderland: 150th Anniversary Edition, Illustrated by Salvador Dalí* (*KL* 95:45). Go to their website, press.princeton.edu, and enter CARROLL in the "Discounts" box at checkout. A wonderful gift for all!

Time to give a shout-out to the Pook Press of Alcester, Warwickshire, UK, which is producing an inexpensive series of facsimile editions, "celebrat[ing] the great 'Golden Age of Illustration' in children's literature—a period of unparalleled excellence in book illustration from the 1880s to the 1930s," the original editions of which would be prohibitively expensive. Illustrators included in the *Wonderland* editions are: Frank Adams, Honor C. Appleton, Ada Bowley, Gwynedd M. Hudson, A. E. Jackson, Dudley Jarrett, Gertrude A. Kay, M. L. Kirk, Thomas

All Far-Flung items and their links, implicit or explicit, are from www.lewiscarroll.org/blog and can be accessed by using its search box.

Maybank, Blanche McManus, Charles Pears and T. H. Robinson, Willy Pogany, Arthur Rackham, Charles Robinson, Harry Rountree, Georg Soper, Millicent Sowerby, Margaret Tarrant, John Tenniel, and Milo Winter. They also have a mash-up that showcases many of the above called *The Illustrated Alice in Wonderland: The Golden Age of Illustration Series; Songs From Alice in Wonderland and Through the Looking-Glass*, illustrated by Charles Folkard; and *Alice in Wonderland: A Play* by Emily Prime Delafield, illustrated by Betram Goodhue. The books are POD (print-on-demand) and are available in hard- and softcover and Kindle.

It seems there's been a run on *Alice*-based books for kidlets in the last few years. Board books for toddlers include *Alice's Wonderland Tea Party - A Lift-the-Flap and Peep-Through Adventure*, adapted by Poppy Bishop and illustrated by Laura Brenlla (Little Tiger, 2018); *Alice's Adventures in Wonderland - Lit for Little Hands*, adp. Brooke Jorden, ill. David Miles (Familius, 2018); *Alice in Wonderland - A BabyLit Storybook,* adp. Mandy Archer, ill. Annabel Tempest (Gibbs Smith, 2018); *Alice's Adventures in Wonderland - Bedtime Classics*, ill. Carly Gledhill (Viking Books for Young Readers, 2019); *Alice in Wonderland – Baby's Classics*, adp. Alex Fabrizio, ill. Greg Paprocki (Starry Forest Books, 2020); *Disney My First Stories - Alice Wants to Grow*, ill. Jerrod Maruyama (PI Kids, 2020); and *Classic Moments from Alice in Wonderland,* ill. Jocelyn Kao (Ice House Books, 2020).

Then there's *Alice in Wonderland: Or Curiouser and Curiouser* (Great Little Classics/ Faros Books, 2020), *Wonderland* adapted by Antonis Papatheodoulou and illustrated by Iris Samartzi, a hardcover picture book for the seven-to-nine-year-old set.

For the eight-to-twelve-year-old set, in the six-book series *The Land of Stories* by Chris Colfer, the protagonist twins wander in and out of various storybook lands, such as Wonderland, Narnia, Oz, and Neverland.

The Little Book of Alice: Wonderland's Wit & Wisdom (Oh!, 2020) contains small quotes from the books divided into themed sections and illustrated with badly enlarged snippets of Tenniel.

Wonderland is one of the six spines featured on the front cover of *Remarkable Books: The World's Most Historic and Significant Works* by Father Michael Collins et al. (DK, 2017).

Su Blackwell's assemblage depicting Alice at the tea-party graces the cover of *A History of Children's Books in 100 Books* (British Library Publishing, 2017; Firefly, 2017) by Roderick Cave and Sara Ayad, and *Alice* is discussed therein.

Logan Smalley and Stephanie Kent's *The Call Me Ishmael Phone Book: An Interactive Guide to Life-Changing Books* (Avid Reader Press / Simon & Schuster, 2020) documents a project by the authors to ask the public—by means of voicemails and even actual rotary phones that they placed in libraries, schools, and bookstores—to describe their most beloved books and how their lives were changed thereby. *Wonderland* appears in the "Seeing Yourself in a Book" section.

A portrait of Our Man in words by Lindsay Fulcher, chairman of the LCS (UK), and a picture by Pete Von Sholly, the book's editor and illustrator, appears in the first volume of *The PS Book of Fantastic Fictioneers* (PS, 2019).

Wonderland by Miranda Renae' (Immortal Works, 2020) is in the horror-romance-virus genre, if there is such a thing.

The board book called *The Great Book of Games in the Fairy World* (White Star, 2019) contains a two-page *Alice* game.

Myths of the Underworld in Contemporary Culture: The Backward Gaze by Judith Fletcher (Oxford, 2019) contains several references to Alice. Sample: "[Neil Gaiman's character] Coraline resembles Alice in certain aspects: she enters a womb-like space through a narrow aperture and encounters a dangerous female leader." (Paging Dr. Freud!)

Articles by Dr. Sanjay Sircar, a scholar in children's literature and fantasy fiction, have been a welcome addition to our pages in the past (*KLs* 73:1, 78:26). He was responsible for assembling what is still extant of a modern Indian *Alice* imitation, *Alice in Inania* (a social satire), which appeared with his commentary in *KLs* 79:13 and 80:13. His recent book, *Fantasy Fictions from the Bengal Renaissance* (Oxford University Press, 2018), translates and annotates two masterpieces of Bengali literature, Abanindranath Tagore's *The Make-Believe Prince* and Gaganendranath Tagore's *Toddy-Cat the Bold.* (If the names seem familiar, yes, they are Rabindranath's nephews.) The latter is certainly an *Alice* imitation; Sircar's erudite 90-page essay introducing it is called "'In the Manner of Lewis Carroll,' but a Very Different Matter."

COMICS & GRAPHIC NOVELS

Alice, Secret Agent of Wonderland: A Graphic Novel (Far Out Classic Stories) by Katie Schenkel, illustrated by Fernando Cano (Stone Arch/ Capstone Press, 2020). A tale for the eight-to-twelve set with a "pre-teen secret agent" Alice.

The original art for the first four pages of Wallace Wood's "Malice in Wonderland" can be seen—along with many other pages of his original art—in the oversize volume *Les Mondes de Wallace Wood* published by the Festival International de la Bande Dessinée d'Angoulême, 2020.

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EVENTS, EXHIBITS, & PLACES

The long-anticipated *Alice: Curiouser and Curiouser* exhibition at the V&A has new dates: March 27–December 31, 2021.

We all know about the MBTA Blue Line "Wonderland" subway stop in Revere, just north of Boston, but the *true* geographic Wonderland has at last been located! Wonderland was a vacation resort in Plumas County, in the Sierra Nevada mountains in the far northeast of California. The USPS operated a Wonderland post office in summers from 1924 to 1946. One wonders if anything remains, other than a few canceled stamps bearing its mark.

⁂

INTERNET & TECHNOLOGY

Former Disney Imagineers Don Carson and Daniel Rover Singer (longtime LCSNA member) have created videos that digitally re-create the experience of riding Disneyland's original "Alice in Wonderland" ride, which opened in 1958. It was visited by millions of Disneyland guests before it was destroyed in 1983 after 25 years, without any known attempt to properly document it. The original art directors adapted the Disney cartoon into more of a carnival spook-house ride, which is why it was gutted to make way for a new version in 1984 that more closely resembled the animated film. Don and Rover were lucky to find enough rare documentation to re-create the entire experience in fine detail and full color. (The indoor part of the ride, that is; the ride itself then went outdoors for its final third, wending through a winding vine of leaves. Walt loved the idea of passersby seeing caterpillars wiggling along amongst tall blades of [fiberglass] grass and towering dandelions that glowed at night.) It's difficult to say what Lewis Carroll would have thought of this attraction—it's nightmarish and has little to do with his witty, charming stories. But for Alice fans who may have seen the original ride, the videos are a fun memory-jog and a fascinating piece of theme-park history.

Move One Place On, Bridgette Mongeon's monumental bronze sculpture of the Tea Party, in Bellaire, Texas, just outside of Houston (*KL*s 94:6, 102:28), was the subject of her free webinar on October 28. She promised to reveal a few of the 150 elements hidden within the sculpture.

Award-winning writer/artist/political cartoonist Chris Riddell, Children's Laureate emeritus of the UK, whose illustrations to *The Snark* came out last year (*KL* 101:58), talked about Carroll and Tenniel in a long Alice Day (July 4) interview, which also contains a drawing lesson, with Nicolette Jones of Oxford's Story Museum, viewable on YouTube. Riddell's *Wonderland* is out in the UK from Pan-Macmillan, and he says he is already working on illustrating *Looking-Glass.*

A ticketed online opera was streamed by White Snake Projects on Oct. 23-27. "The heroine of Lewis Carroll's *Alice* books navigates an absurd alternate reality, and that idea spoke to the composer Jorge Sosa and the librettist Cerise Lim Jacobs during this chaotic year. Their virtual opera, *Alice in the Pandemic,* employs C.G.I. to build a desolate, nonsensical cityscape, where a modern-day Alice searches for her sick mother. Designed with Epic Games' Unreal Engine—the same software platform used to create Fortnite—the world of the opera resembles that of a first-person-shooter or role-playing video game. The soloists sing to a prerecorded accompaniment of strings and electronics, and their voices and facial expressions come together in real time to animate their onscreen avatars during the live stream."

On October 22 as part of a virtual Celebration of Mind (near Martin Gardner's birthday), Georgia Tech's Evans Harrell, Mathematics in Motion, and his Math Club students performed a costumed skit called "Math Court – Alice in Königsberg" recounting one of the foundation stories of mathematics, the puzzle of the Seven Bridges of Königsberg, solved by Euler in 1726. The skit took place as if a trial, with many Wonderland characters, references, quotes, and, per usual with math geeks, painful puns.

⁂

MOVIES & TELEVISION

OK, it was broadcast almost 70 years ago, but just came to our attention. *The Fred Waring Show* (yes, he of the Blendor [sic] and the Pennsylvanians) ran on CBS from 1948 to 1954. Half of his hour-long show of March 18, 1951, was devoted to previewing Disney's *Alice in Wonderland,* which would be released six months later. (Although Fred made a big deal about its being the first time Disney's *Alice* was presented on television, he was mistaken: Disney's *One Hour in Wonderland* had been shown the previous December 25 on NBC.) Walt was present through a prerecorded intro, but Kathy Beaumont and Sterling Holloway were live. Walt talked a bit about the production, but the lion's share of the show was taken up by live re-creations of the musical scenes from the upcoming film. Viewable on YouTube.

Speaking of whom, Walt Disney first saw Miss Beaumont (aet. nine) in a 1948 Esther Williams vehicle called *On an Island with You,* which led to her being cast as

Alice and later, Wendy. Her elocution, accent, voice, and appeal are unmistakable in the movie, even when she's imitating Jimmy Durante! You can rent the movie on Amazon Prime or YouTube, but please be warned that although there are some nice dance sequences and musical numbers, in this #MeToo era, the central romance comes off as way more creepy than charming. Better perhaps just to see the clip of excerpts in which Kathryn appears. "But, Grandmother, how can one possibly be *too* British?"

San Francisco's own Rock M. Sakura took the runway in *RuPaul's Drag Race* (Season 12, Episode 3, aired March 13, 2020) as "half Alice in Wonderland, half Rapunzel." She came in twelfth and was eliminated in the next episode.

Singer/actress and former Disney star Sabrina Carpenter, 21, has inked a deal with Netflix to produce and star in a modern-day retelling of *Alice in Wonderland*, to be called *Alice*. According to *The Hollywood Reporter*, the musical will be set against the backdrop of a music festival called "Wonderland." Oh, joy.

In the Dark Horse comic book series *The Umbrella Academy* and the Netflix adaptation, the alien who traveled to Earth in the early part of the twentieth century in order to train superpowered children to save the world took on the name Sir Reginald Hargreeves. One of the children is named Allison Hargreeves. Coincidence?

MUSIC

Young Canadian composer Jason Noble sees the Internet as Alice's Wonderland. In a 23-minute a cappella choral piece (with narration) in eight chapters, *Furiouser and Spuriouser*, he explores their parallels. The composition was created at Pro Coro Canada's Choral Art: Conductors and Composers program at the Banff Centre for Arts and Creativity in 2018, and is viewable on YouTube.

An Instagram post by Britney Spears on November 1, 2019, was a selfie in her Halloween costume: Alice. The 37-year-old singer wore the classic blue dress, paired with black high heels. Remember how in 1999 we narrowly avoided seeing her and her then-boyfriend, Justin Timberlake, in a proposed rock'n'roll, hip-hop, psychedelic *Alice* remake for MTV (*KL* 62:21)?

Lady Gaga's new album *Chromatica* pays tribute to Our Girl in the song "Alice," whose lyrics are simply too banal (I'm being polite) to quote here.

PERFORMING ARTS

Most everything has been postponed due to The Plague, but *ALICE (in wonderland)*, choreographer Septime Webre's take, is still scheduled for May 13–23, 2021, at Milwaukee Ballet. Premiering in 2016, "this eye-popping production blends ballet, modern dance and theatrical movement."

THINGS

Blue Barnhouse, a letterpress greeting-card company with a paronomasiacal orientation (e.g., "I Ovary-acted"), originally put out a series of twenty humorous Alice-related cards, but they are now down to seven, most discounted. Put "Alice" in the search box at bluebarnhouse.org.

U.S. Games Systems's The Wonderland Tarot in a Tin ($18) is still available (made in 2017, but new to these pages).

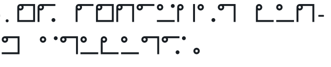
The "Femme Fatales" series of PVC figurines from Diamond Toys contains a 9"-tall Sam Greenwell sculpt of an adult (fully dressed) Alice ($165).

The tiny PWR (People's Wine Revolution) of Calistoga, California, produces wines under the label Le Chasse-Snark.

The good ol' Unemployed Philosophers Guild continues to make Alice-related products, such as Curiouser and Curiouser: The Wonderland Magnetic Play Set ($15), Alice in Wonderland Curiouser and Curiouser orange-marmalade-flavor lip balm ($4), a Lewis Carroll Literary Quotes Mug ($16), and a watch depicting Alice surrounded by flying playing cards; as the watch ticks, the cards circle the dial ($40).

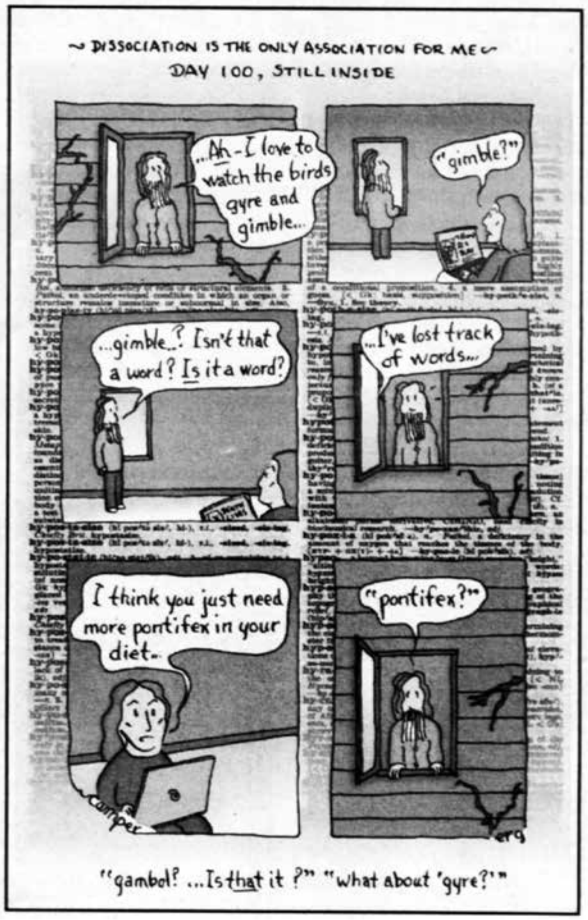
"Bibliophile Ceramic Bookends" ($60) in the Bas Bleu catalog included *AW/LG* among its seven books.

"The Blind Venetian" sells plastic nyctographs in a variety of sizes via Shapeways.com. Dodgson wrote about the invention in his diary (September 24, 1891), and published a corresponding letter in *The Lady* (October 29, 1891). These days, one can download the font (there have been over 7,000 downloads, somewhat inexplicably as this contradicts the very reason for its invention, writing in the dark).

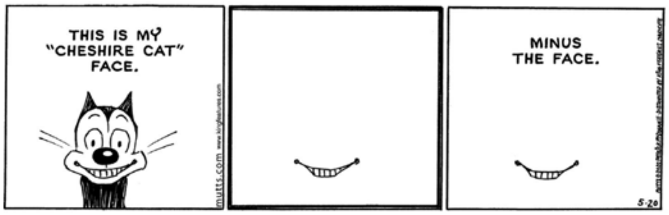


The Funny Pages

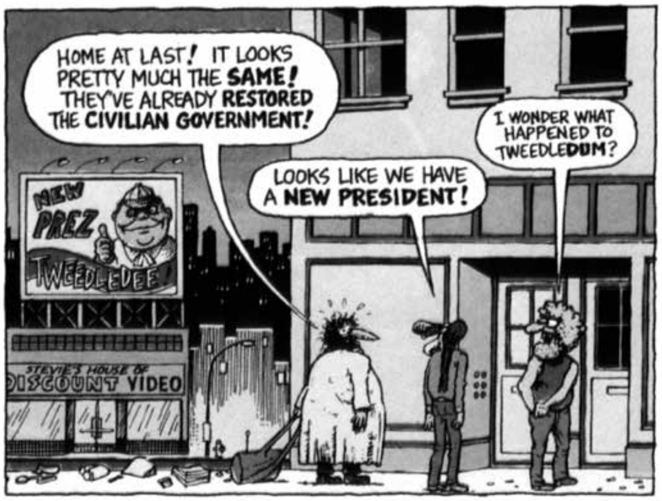
Jack Compère, Funny Times, September 2020


~ DISSOCIATION IS THE ONLY ASSOCIATION FOR ME ~
DAY 100, STILL INSIDE
...Ah - I love to watch the birds gyre and gimble...
"gimble?"
...gimble..? Isn't that a word? Is it a word?
...I've lost track of words...
I think you just need more pontifex in your diet..
"pontifex?"
compère
"gambol? ...Is that it ?" "what about 'gyre?'"

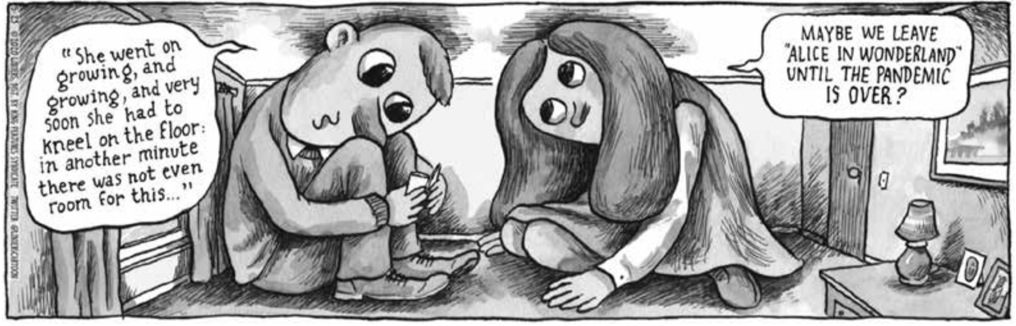
Patrick MacDonnell, Mutts, May 20, 2020


THIS IS MY "CHESHIRE CAT" FACE.
MINUS THE FACE.
mutts.com
5-20

Panel from the final page of "The Idiots Abroad" by Gilbert Shelton & Paul Mavrides, The Fabulous Furry Freak Brothers #10, 1987


HOME AT LAST! IT LOOKS PRETTY MUCH THE SAME! THEY'VE ALREADY RESTORED THE CIVILIAN GOVERNMENT!
I WONDER WHAT HAPPENED TO TWEEDLEDUM?
LOOKS LIKE WE HAVE A NEW PRESIDENT!
NEW PREZ TWEEDLEDEE
STEVIE'S HOUSE OF DISCOUNT VIDEO

Ricardo "Liniers" Siri, "Macanudo," May 23, 2020


"She went on growing, and growing, and very soon she had to kneel on the floor: in another minute there was not even room for this..."
MAYBE WE LEAVE "ALICE IN WONDERLAND" UNTIL THE PANDEMIC IS OVER?