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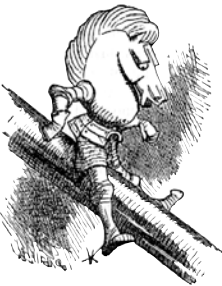
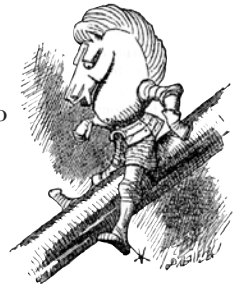
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On the cover: Byron Sewell, Teenage Alice Playing Croquet



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In this issue, we offer a mini-theme on puzzles—a favorite pastime of Lewis Carroll’s (and mine, too, I may add). The word puzzle appears once in the *Alice* books, in the “Wool and Water” chapter of *Through the Looking-Glass*:

‘Things flow about so here!’ [Alice] said . . . after she had spent a minute or so in vainly pursuing a large bright thing, that looked sometimes like a doll and sometimes like a work-box, and was always in the shelf next above the one she was looking at. . . ‘I’ll follow it up to the very top shelf of all. It’ll puzzle it to go through the ceiling, I expect!’

Another puzzle—the mysterious one-sided Möbius strip—is mentioned in *Sylvie and Bruno Concluded*:

‘You have seen the puzzle of the Paper Ring?’ Mein Herr said, addressing the Earl. ‘Where you take a slip of paper, and join its ends together, first twisting one, so as to join the upper corner of one end to the lower corner of the other?’

The “puzzle” is to figure out how a one-sided strip of paper can exist in a three-dimensional world. Puzzle collectors call such apparent paradoxes “impossible objects.” You might ask, “Is a Möbius strip really one-sided?” It sounds impossible, but as we know, many impossible things can be believed before breakfast.

Carroll loved word puzzles, as well as mechanical puzzles, which he often showed to his child friends. I report here on a new set of mechanical puzzles unveiled at the annual International Puzzle Party

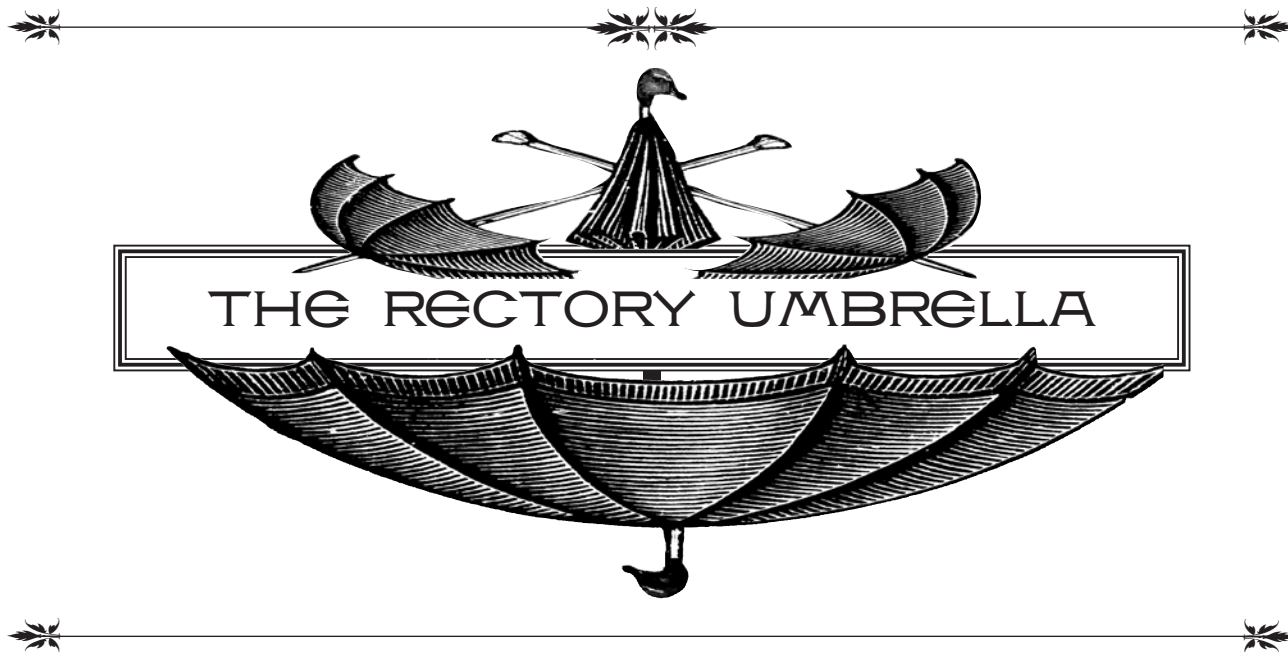
last summer in Paris—more than a Baker’s dozen of puzzles, in fact. They’re based on themes from the *Alice* books, and I got a chance to try to solve them. The set includes such puzzles as “The Cheshire Cat” and “Down the Rabbit Hole.” I’m sure Carroll would have delighted in this tribute to him from some of today’s greatest puzzle designers. Each of the limited-edition puzzle sets is contained in a large Victorian-style chest, itself a daunting puzzle. These editions are likely to sell at auction in the five figures.

Carroll also liked anagrams, and they appear often in his writing. Clare Imholtz unveils some newly discovered anagram challenges from Carroll. We hope readers will enjoy trying to solve them. We also feature an anagram in the title of our meeting report, “Delaware and Dodgson,” which, as it turns out, is fodder for anagrammatists. (Incidentally, an anagram for “SYLVIE AND BRUNO” is “VALORISED BUNNY,” clearly a hidden reference to the White Rabbit. But I digress.)

Victor Fet and Michael Everson discuss the possibility that the word “Snark” could be part of a Cyrillic Doublet. Carroll invented the game of Doublets in 1879 and conducted a regular column about them in *Vanity Fair* magazine. Doublets are better known today as “Word Ladders,” in which you’re given two words of the same length and asked to link them together with a series of intermediate words, each differing from the last by one letter. For example, one solution to the challenge “HEAD—TAIL” is “HEAD, HEAL, TEAL, TELL, TALL, TAIL.”

We hope you’ll enjoy our venture into the Carrollian world of puzzles.

CHRIS MORGAN



Delaware and Dodgson, or, Wonderlands: Egad! Ado!

CHRIS MORGAN

Delaware met Dodgson this past October, at our fall meeting in Newark, Delaware, at the University of Delaware—and given Mr. Carroll’s fondness for puzzles, we have included an anagram in our title. (We rejected GARLANDED DODO WANES as possibly leading to ADDLED WORDAGES ANON.)

The weekend began for several LCSNA members on Friday the 27th, when we converged on Newark Charter School for the twentieth anniversary Maxine Schaefer Reading. We were welcomed by librarian Maria Bolan, and organized ourselves for a special event. As always, we read/performed the Mad Tea-Party chapter, using a script written by Griffin Miller, who performed Alice and the Dormouse. April Lynn James took the role of the Hatter, Stephanie Lovett read the March Hare, and Ellie Schaefer-Salins narrated. In celebration of this landmark, though, we didn’t entertain our usual audience of 40 to 60 children—instead, we performed for 200 third graders! The students, who have *Alice in Wonderland* in their curriculum, asked us all kinds of questions, and were especially impressed with April’s outstanding Hatter outfit (and critical of the rest of us for not living up to this standard). The event concluded with each student, and the school, being given a nice hardback copy of Alice, and our group left, very much pleased to have carried on the legacy of Maxine Schaefer.

At the meeting the next day, David Schaefer spoke about the twenty years of Maxine Schaefer readings. He noted that Maxine always felt that the LCSNA didn’t pay enough attention to children. When she died, the family felt the best way to honor her memory was indeed to honor children. “We came up with the reading idea, and that’s how it all started.” He shared a photograph of a whimsical thank-you letter from a student who had attended one of the readings (p. 10).

Our first speaker of the morning was Dr. Dana Richards, associate professor of computer science at George Mason University in northern Virginia, on the topic “Martin Gardner: Behind the Looking-Glass.” For decades Dr. Richards has been working on a biography of Martin Gardner, whom he knew well, and a bibliography of Gardner’s massive and wide-ranging work in science, mathematics, logic, magic, theology, pseudo-science, and literary criticism—particularly his work on G. K. Chesterton, Lord Dunsany, L. Frank Baum, and many other authors, including, of course, Lewis Carroll. His lively lecture, delivered with PowerPoint slides in the background as he moved back and forth in the open area between the audience and the lectern, wove in and out of Martin’s intellectual life and works.

Born in 1914, in Tulsa, Oklahoma, where his father was a successful petroleum geologist, Gardner attended the highly regarded Central Tulsa High

School. From an early age, he was interested in mechanical puzzles, which he collected seriously from 1928 to 1940, and *The Wizard of Oz*, not *Alice!* As a teenager, in 1926, he was interviewed by a Tulsa newspaper reporter and said he didn't think Lewis Carroll was suitable for children. (Little could he then have known he would spend much of his life in making Carroll understandable not only to children but to adults as well.) In 1936 he graduated from the University of Chicago, where he had majored in philosophy.

After working at odd jobs, he served in the Navy in World War II, and afterwards returned to the University of Chicago for one year of graduate school to study theology—not math or science. He moved to New York, where he did freelance writing and became a regular contributor to, and the editor of, *Humpty Dumpty* children's magazine in the early 1950s. In 1955, during a lunch with then Doubleday editor Clarkson N. Potter, Martin mentioned the idea of an annotated version of Lewis Carroll's *Alice* books; Doubleday demurred.

Three years later, Potter had moved to The Dial Press, and in 1958 he persuaded Dial—over the skepticism of their president, George Joel—to sign a contract with Martin for what was to become (but not straightaway) *The Annotated Alice*. Clarkson Potter left Dial to found his own firm under his own name and purchased *The Annotated Alice* contract from Dial for \$500; he clearly had confidence in the idea, and rightly so, as it turned out. Martin suggested that the philosopher and mathematician Bertrand Russell write the annotations. Russell refused, so the task fell to Martin, who at first wanted to include *The Hunting of the Snark* together with the *Alice* books. (That work, his *Annotated Snark*, did not appear until 1962, from another publisher, and Richards pointed out that the charming verses on the back of the 1967 Penguin paperback edition, beginning “The inscrutable Snark / leaves us all in the dark” were not written by Gardner, though they are good enough to be his.) Potter himself disliked footnotes, so he turned to artist and book designer Sydney Butchkes (1920–2015), who designed the marginal glosses, which were a significant contribution to the popularity of *The Annotated Alice*, first published in 1960. (The book was originally on laid, as opposed to wove paper, which increased the cost from \$8 to \$10.) It is a work, Richards pointed out, that is probably burned onto our retinas.

Noted Carroll scholar Roger Lancelyn Green reviewed the first British edition four years later. The book has sold over a million copies in eight languages. The marginal glosses—the annotations—are successful because they complement our natural eye movements in a way footnotes, not to mention endnotes, do not. It became a practice imitated by dozens of subsequent books, the titles of which regularly

begin *The Annotated* _____. Almost all books that were annotated before 1960, pre-Gardner that is, were annotations of the Bible or other religious texts.

Martin updated the work continually, although, much to his distress, his royalties were reduced when the book was sold to other publishers, even when the “other publishers” were simply corporate subsidiaries. As Martin continued to receive suggestions and corrections, he incorporated them in new editions: *More Annotated Alice* appeared from Random House in 1990, followed by *The Annotated Alice: The Definitive Edition* from Norton in 2000. (After Martin's death, Mark Burstein edited *The Annotated Alice: 150th Anniversary Deluxe Edition* for Norton in 2015.)

In a letter to the poet and Carroll biographer Florence Becker Lennon, Martin wrote that he felt guilty seeming to appear as an expert on Lewis Carroll when all he did was conduct library research.

One could not talk about Martin Gardner, however, without mentioning several of his other accomplishments. Outside the world of Victorian literature, Martin Gardner is surely known to most people as the author of the “Mathematical Games” column in *Scientific American* from 1957 to 1986. And Carroll did appear not infrequently in those pages. The columns were collected and published in various editions to some success over the years. (The bibliography Dana Richards is compiling of Martin Gardner's publications, it should be noted, now runs to some 350 pages.)

In 1974, Martin, together with his wife Charlotte, Stan Marx, Morton Cohen, David and Maxine Schaefer, and other Carrollian collectors and enthusiasts, such as the young English literature scholar Edward Guiliano, was one of the founding members of our Society.



Photo by Alan Tammenbaum

Dana Richards

Next, the ever-effervescent Victor Fet returned to the LCSNA to discuss “Old Russian and New Siberian Wonderlands.” Victor is a biology professor at Marshall University in Huntington, West Virginia. His talk was dedicated to the fiftieth anniversary of Nina Demurova’s Russian translation of both *Alice* books in 1967, a major incident in literary translation. (Later, Victor said that translations of the *Alice* books have helped keep certain languages alive.) Victor classified the books he discussed as “pre-Demurova” (Old Russian) and “post-Demurova” (New Siberian).

The first Russian translation was *Соня в царстве дива* [Sonja in a Kingdom of Wonder], appearing in 1879 (*KL* 97:25, 98:16). Victor’s research has proven that the original translator was Ekaterina Boratynskaya, maiden name Timiryazeva, and not Olga Ivanovna Timiryazeva, who was believed to be the translator for many years, based on Warren Weaver’s quotation (in *Alice in Many Tongues*) of one of Carroll’s letters requesting that Macmillan “please send a French and a German *Alice* to Miss Timiriasef—care of Rev. H. S. Thompson, English Church, St. Petersburg. She is the lady who, I believe, is going to translate *Alice* into Russian.” Victor pointed out that Boratynskaya went on to become a professional translator of American and English children’s books.

For many years there were only two known copies of *Sonja*, but it was recreated by the LCSNA and Evertime in 2013. Victor wrote the introduction for the updated 2017 Evertime edition, which includes Byron Sewell’s additions to the Tenniel illustrations.

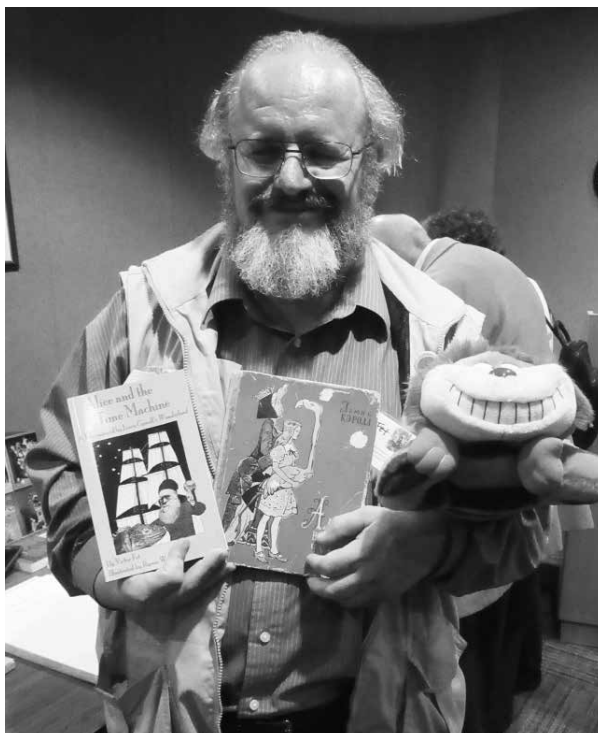
Victor said that this version of *Alice* is “not just heavily Russified, but full of cultural references familiar to the educated middle-class children of the 1870s.” Such references were to Russian fairy-tales, Tolstoy, Lermontov, and Pushkin, for example. Other details of the book include the translation of “mock turtle soup” (known as *fausse tortu* in Russia because French used to be the court language) as *teliachya golovka*, or “calf-head,” to follow the Tenniel illustration. Mishenka-Surok (Mishenka the Marmot) replaced the Dormouse (which is a homophone of the Russian name Sonja). The price tag of the Hatter’s hat was changed to 50 kopecks (equivalent to Carroll’s 10/6, or about \$60 today—though 10/6 was the price of a *real* hat, and 50 kopecks was most likely the cleverly calculated price of a *toy* hat), and Bill the Lizard becomes a cockroach named Vaska.

The next translation was by Matilda Granström in 1908. *Alice* becomes Anya here; most puns and nonsense are removed; “an interesting approach to Lewis Carroll,” Victor said dryly. The poems were replaced by non-parodies. The mouse’s “dry” lecture was replaced by “The War between Mice and Frogs,” a famous ancient Greek parody of *The Iliad*. This was published in a luxury edition (Granström and her husband had a successful business publishing such books).

In 1909, two more translations appeared. The first, by Alexandra Rozhdestvenskaya, appeared in a children’s journal called *Zadushevnoe slovo* [A Heartfelt Word]. This weekly publication introduced children to authors such as Mark Twain, Louisa May Alcott, Beatrix Potter, Jules Verne, Carlo Collodi, and so forth. Rozhdestvenskaya also translated *Hans Brinker*, *Little Men*, and other bestsellers for children. “Allegro” (pen name of Poliksena Solovyova), who was responsible for the other translation of 1909, was not a professional translator; she was a symbolist poet. According to Victor, she ran a “wonderful” biweekly children’s journal whose audience was the children of St. Petersburg’s literary and artistic elite. Her knowledge of English was not great (an odd quality in a translator), but her puns were inventive. “Father William” was replaced by a poem describing a war of the mushrooms, a parody of Pushkin’s “Poltava.” Peter the Great appears as a fat boletus (mushroom)!

Victor explained a couple of terms to us. The “replacement” (also called “domestication”) of puns, parodies, and poems with other wordplay that would be more familiar to a non-English-speaking reader

Photo by Alan Tannenbaum



A very happy Victor Fet holds an unexpected discovery from the books for sale by Matt and Wendy Crandall at the meeting: a Russian edition of *Alice* he had as a child but had not seen since!

was a feature of many Russian translations. The “academic” approach was to translate the parody poetry “very, very closely,” and print them next to the originals of Isaac Watts and the rest. Carroll preferred “domestication,” and said so, in a note in the 1869 German edition, according to Warren Weaver. Some words, however, need no translation. Victor said that “Snark” is a “nice Russian sound. . . ‘Boojum’ doesn’t sound well, but it shouldn’t.”

A 1913 edition was very likely written by Mikhail Chekhov, the younger brother of Anton. It was abridged and “enhanced,” and titled *Alice in a Magic Country*. Victor said that Chekhov put in “interesting and strange passages.”

In 1923, V. Sirin (pseudonym of Vladimir Nabokov) published *Anyia in Wonderland*, in Berlin. The distinctively antic artwork was done by Sergei Zalshupin. Recently a very negative review of this book (written in 1924) was unearthed in Prague (page 36).

Victor’s least favorite translator (“I hate him”), D’Aktil (pen name of Anatoly Frenkel), also published an edition of *Alice* in 1923. The translation is quite good, but the translator was a notorious propagandist for Lenin and Stalin. He wrote a cheery ditty known as “The March of Budyonny’s Cavalry.” (One of the White Russian refugees pushed by that cavalry from the Crimea to Europe was the young Vladimir Nabokov.) Frenkel’s name is infamous as “a reminder to writers who use their talents to serve those who kill and enslave.”

Russians have a tradition of translating English nonsense. Samuil Marshak translated “Humpty Dumpty,” “Father William,” and “The Lobster Quadrille” (Nina Demurova used them). He also translated every one of Shakespeare’s sonnets, and most of Robert Burns—as well as “the best children’s poetry.” Victor said that every Russian child knew Marshak’s poems. Appropriately, given Humpty’s interest in language, Marshak translated HD’s name into “Shaltay-Boltay,” which means “babble, empty talk.” The name is possibly borrowed from a Turkic-influenced Russian dialect. Marshak tried to translate *Wonderland*, and got as far as Chapter 1. Victor showed us a photograph of the manuscript, which had been sent to him by Marshak’s grandson.

There is a largely forgotten translation of *Looking-Glass*, which was translated by Vladimir Azov into *Mirror-Land* (1924). Victor called it a “poetic, potent toponym for Carroll’s unnamed chess-world country.” After 1940, more editions of *Alice’s Adventures in Wonderland* appeared. Victor showed us a picture of a 1958 edition that was the version he first read.

Alice is a highly dialogic text, with heteroglossia and polyphony (terms of Russian language theorist Mikhail Bakhtin), presenting challenges for the translator. The text is “frozen,” but target languages

for translation are constantly evolving. The characters are exploring the limits of “identity, memory, knowledge, power, social and gender conventions, and language itself.”

Victor next discussed the “New Siberian Wonderlands.” Thanks to publisher Everttype, and inspired by Alice 150, he recruited a group of translators, linguists, and authors, and is producing a series of *Alice* books in languages indigenous to the more remote areas of Russia and ex-USSR. Victor wrote a set of guidelines for translating poetry, names, puns, and the like, and in 2016-17, Everttype published *Alice* in Kyrgyz, Shor, Altai, Bashkir, and Khakas, with Komi-Zyrian and Yakut to come.

Relatively few people speak these languages. For example, the Shor are a small indigenous ethnic group from southern Siberia, in Russia. They number fewer than 13,000. Their language is from the Uigur-Oguz group of Turkic languages. The translator is Dr. Liubov Arbacakova, who “domesticated” the text to make young readers more familiar with their history. For example, Alice says of the Mouse, “I daresay it’s a Russian [mouse] come over with the missionary Verbitsky . . .” (who also happened to be an encourager of Shor literacy and literature). Victor added that some words that were nonexistent in Shor were taken from other languages, but other wordplay (such as pig/fig) was manageable.

To conclude, Victor told us the lessons learned in translation:

1. *Alice* helps to promote and support rare languages.
2. For some, it is the first translated English book they will read.
3. It is very rewarding and appreciated by the native linguists, writers, and poets.
4. Advisory editing and consulting are necessary.
5. “Domestication” of puns and poetry is often accepted, but might be rejected in favor of an “academic” approach.
6. A print-on-demand book is hardly available to local readers and/or school libraries in poor countries.

Victor closed with an appreciation “above all, to Nina Demurova, who brought Lewis Carroll to my generation in Russia.”

There was a delightful coda to Victor’s talk. During a break, when people were selling/trading Alice-related items, what should Victor find but the 1958 Russian translation by Alexander Olenich-Gnenenko, his long-lost childhood book! He was thrilled.

Next, Edna Runnels Ranck, EdD, who is an early childhood care and education advocate and historian, gave a talk entitled “Glorious Nonsense: Not Only Lewis Carroll but Also Gertrude Stein.” She ex-

plored the nature of nonsense in children’s literature by comparing the two *Alice* books to Gertrude Stein’s two children’s books, *The World Is Round* and *To Do: A Book of Alphabets and Birthdays*. Stein lived from 1874 to 1946, so she was alive during the latter part of Carroll’s lifetime. It’s an unusual, intriguing comparison of authors, perhaps, but Ranck notes that “Carroll and Stein lived with a constant focus on language, its development and its use to communicate, to inform, educate, and entertain.” Both played with language. And all of their children’s books employed nonsense content, phrasing, and words.

Lewis Carroll is considered by most to be a master—if not the master—of “glorious nonsense” in children’s literature. One of eleven children and friend to numerous children throughout his life, Carroll knew his young audience well. He notably entertained his younger brothers and sisters with stories, jokes, puns, limericks, constructed toys, newsletters, and puppets. Also, Lewis Carroll’s muse, Ranck reminds us, was a child. Carroll may have used nonsense to achieve total order, as Michael Holquist posits in his 1969 *Yale French Studies* article “What Is a Boojum? Nonsense and Modernism” (he suggests that the abstract nature of nonsense gives the creator total control over the “rules”). Or perhaps Carroll wanted to provide a challenging “wider world” to his young readers, or simply to arouse children’s curiosity. Whatever the reason, the nonsense is indispensable . . . and glorious, both playful and sometimes unsettling. However, as Francine Prose notes in *The Lives of the Muses: Nine Women and the Artists They Inspired*, Carroll had a fondness for mischief, nonsense, and invention—he was a “grown-up who knew how to play.”

While it might be said that Carroll became an author of children’s literature through unplanned success, Stein was formally invited. In 1939, Margaret Wise Brown, author of *Goodnight Moon* and other children’s books, suggested to publisher William R. Scott that some well-known authors, including Ernest Hemingway, John Steinbeck, and Gertrude Stein, be invited to write a children’s story. Hemingway and Steinbeck declined; Stein accepted. She surprised them, at once, with a near-complete children’s manuscript, *The World Is Round*. At Stein’s request, despite additional publishing expense, the book was printed on rose-colored paper in blue ink. The illustrations were done by Clement Hurd, who had illustrated Brown’s *Goodnight Moon*.

The sound and rhythm of the language in Stein’s two children’s books are playful and “musical”; the two are best read aloud. The heroine, Rose, of *The World Is Round*, recites one of Stein’s most famous quotes, “Rose is a Rose is a Rose is a Rose” as she ponders if she would still be Rose if she were not named Rose. Many of Stein’s phrases in the books are repetitive,

and most have no punctuation marks, in accordance with her famous stream-of-consciousness style, which many concur originated with the work of psychologist William James (brother of novelist Henry). The style emulates the passage of thought through one’s mind. Sentences typically are longer, less organized, and more sporadic. Stein was undoubtedly influenced by William James’s work when she studied medicine under him at Harvard for three years.

Ranck noted that, “in reading many of Stein’s writings aloud, it becomes clear how a sentence should be read only as you read it, most likely twice—or more times.” For example, Rose decides to carve her name into the trunk of a tree:

So she took out her pen-knife, she did not have a glass pen she did not have a feather from a hen she did not have any ink she had nothing pink, she would just stand on her chair and around and around even if there was a very little sound she would carve on the tree Rose is a Rose is a Rose is a Rose is a Rose until it went all the way round.

Stein’s second children’s book, *To Do: A Book of Alphabets and Birthdays*, was rejected in her lifetime by Scott Publishers as being too long, and inappropriate for children. It was published posthumously, without illustrations, along with some of Stein’s other unpublished work, by Yale University Press in 1957. In 2011, it was again published by Yale University Press in association with the Beinecke Rare Books and Manuscript Library, this time with color illustrations by Giselle Potter.

August Imholtz, Jr., next gave a talk about perhaps the only person in the history of the *Under Ground* original manuscript about whom most of us know very little. He began his illustrated lecture, titled “His Master’s Voice and Alice,” with a projected photo of a rather stolid looking child—Eldridge Johnson, na-



Photo by Alan Tannebaum

Edna
Runnels
Ranck

tive son of Delaware, who invented the Victor Talking Machine, the source of the wealth that allowed him to purchase *Alice's Adventures Under Ground* in 1928.

The genesis of the book was, of course, the fateful boat trip on July 4, 1862, but it was more than two years later that Carroll gave her the manuscript as a holiday present. (He had had difficulties with his illustrations.) Carroll received very positive informal reviews of the story—George MacDonald's son said "There ought to be sixty thousand volumes of it." (August added, "What market researchers worth their salt would ignore such a six-year-old's opinion!") Carroll decided to find a commercial publisher for his tale.

Because John Ruskin told him that his illustrations would not do for a trade publication, Carroll hired John Tenniel, in what became one of literature's most felicitous pairings of picture and text. August showed why: The picture placement was such that "you see what you are reading and read what you are seeing." On the page where Alice finally fits the little golden key into the lock, the appropriate text encases the illustration.

Alice Liddell grew up; she was eighteen when *Looking-Glass* was published. A few years later, she married a well-to-do landowner named Reginald Hargreaves, and settled in the country, where she was mistress of Cuffnells and led a life full of horses, hunting, and house parties. She had three sons (two of whom were killed in the Great War). After her husband died in 1926, she had money worries, and decided to sell the manuscript at auction. This is how it came about that, on April 2, 1928, an American rare book dealer, A. S. W. Rosenbach of Philadelphia, outbid everyone, including the British Museum, for possession of *Alice's Adventures Under Ground*.

Rosenbach offered to sell it to the British Museum for the price he paid, but the museum was unable

to raise the money, so he brought it back to Philadelphia and sold it to Eldridge Reeves Johnson for \$150,000 (over two million dollars in today's money).

He then told a funny story about Coolidge inviting Dr. Rosenbach to the White House for dinner. Coolidge admired Carroll's works, and expressed surprise that the 1865 printing had been suppressed. Supposedly, he said to Rosenbach, "Suppressed? I didn't know there was anything off-color in *Alice*." (Suppress that guinea pig!)

Eldridge Reeves Johnson was born in Wilmington, Delaware, in 1867. His parents were Asa Reeves Johnson, a carpenter, and Caroline Johnson. Young Eldridge apparently was not a brilliant scholar: He was told by the headmaster of his school, Delaware Academy, that he was not college material. Thus Eldridge went to a machine shop in Camden, New Jersey, to learn the trade—and ended up owning the company.

Johnson became rich by improving upon Edison's talking machine. In 1889 one of Johnson's associates brought in one of Emile Berliner's hand-cranked gramophones and asked if Johnson could design a spring motor for it. It took a while, but Johnson came up with a fly-wheel governor to maintain a constant turntable speed. He came up with other innovations, too, such as sound box improvements, tone arm developments, and so forth. He and his fellow engineer Alfred Clark were awarded a patent for "Sound Recording and Reproducing Devices" on August 7, 1900. In 1901 Johnson brought Berliner and other business competitors together to incorporate the Victor Talking Machine Company. Assuring them that there was enough money in the business for all of them, he invited them to join his company. The ones who did became very rich—by 1905 the company's assets reached \$4,156,018 (over a hundred million today). August showed us pictures of the Victrola (quite impressive), the factory (very large), and Johnson's yacht, the *Caroline* (glamorous indeed). The yacht was named after his mother, Caroline, not Lewis Carroll. Rumor had it that he took the *Under Ground* manuscript on board with him in a special asbestos and morocco leather box.

Johnson was one of the richest Americans of his day, and could easily afford the manuscript. August told us that in 1927 Johnson gave away 78% of his income. He wrote to President Hoover in 1931, suggesting a way out of the Depression—raise wages. August quipped, "Clearly the kind of billionaire close to the heart of Bernie Sanders"—although in 1932, fed up with Roosevelt and his New Deal, Johnson enthusiastically distributed copies of James M. Beck's *Our Wonderland of Bureaucracy* to America's financial ruling class. Beck was the Solicitor General under President Harding, and his book, while not a parody or

Photo by Alan Tannenbaum



August Imholtz, Jr.

satire, used quotations from Carroll to mock the New Deal. It appears that Johnson preferred personal philanthropy over government programs.

Johnson loved to recite “Jabberwocky,” according to his son, and that may have been one reason he wanted the manuscript. He also wanted other people to enjoy it as much as he did, so Alice immediately went on tour. When it was exhibited at the Library of Congress, Eldridge’s technical brain went into gear. He wrote Herbert Putnam, the Librarian of Congress, saying he could easily construct a page-turning device, but he was afraid of damaging the little book. Instead, he had it photographed by Lewin C. Handy (nephew of Matthew Brady), who had photographed many of the important examples of Americana in the LOC collection, including the Declaration of Independence. August showed us images of the negatives.

Johnson decided that the best way to preserve his manuscript was to have a high-quality facsimile made of it, and he chose Max Jaffe of Vienna, Austria, for the project. Jaffe used the collotype process of printing from color photographic negatives. Since there is no record of Johnson sending his book to Vienna, it was probably printed from photographic negatives. No one knows if Lewin Handy’s glass plates were used. However, Max Jaffe printed 500 sets of sheets of *Under Ground* in Vienna in 1935, and 50 of them were bound in green leather to match the original. They were sent to America, and Johnson distributed them—among others, he sent one to Mrs. Coolidge, one to Mrs. Hoover, and one to Alfred Clark’s wife, Florence Beecher Crouse Clark of Monte Carlo.

The unbound sheets remained in Jaffe’s home for the duration of World War II. Eldridge Johnson’s son wrote, mistakenly, that they had been destroyed in the war, but they had actually been shipped to Rosenbach. Two hundred copies were bound for Mrs. Johnson in 1952 (after her husband’s death). August says he still needs to do some research on this, but it appears that at least another 241 sets of the sheets were bound in green leather, with many of them going to Rosenbach in payment of a debt.

August showed us how the bindings varied. The headbands (the strips of silk or cotton that are attached to the bound signatures for strengthening) are different—gold and red in the earlier binding, white and green in the later, and the top and bottom right corners are round in the first fifty books, but square in some of the later ones.

Eldridge Johnson died on November 14, 1945. The Parke-Bernet Gallery was in charge of the auction of his art collection and his library, including *Under Ground*. Before the auction, a group of bibliophiles came up with a plan. Dr. Rosenbach, Lessing

Rosenwald, Arthur Houghton, and Luther Evans, the Librarian of Congress, decided to buy the manuscript and return it to the U.K. in recognition of England straight-arming Hitler, alone, until the United States entered the fray. (Evans was a colorful Texan who liked to be the center of attention. He had, unsuccessfully, tried to convince Rosenwald to build him a house on Capitol Hill so he could entertain important people.) August showed us the list of donors, which included the gentlemen above, minus Luther Evans, as well as General “Wild Bill” Donovan, Nelson Rockefeller, and Walt Disney, among others.

Evans led the campaign to raise the money (\$50,000; equivalent to \$680,000 today) for *Under Ground*, and he worked on the protocol for the presentation of the manuscript. On Saturday, November 13, 1948, Evans presented the manuscript to Sir John Fosdyke, Director of the British Museum, and Geoffrey Fisher, the Archbishop of Canterbury. Evans’s account of the ceremony sounds dizzily euphoric:

The Archbishop made an impressive speech of thanks about the gift as ‘an unsullied innocent act in a distracted and sinful world . . . a pure act of generosity.’ Mr. George V. Allen, Assistant Secretary of State and chief of the U.S. delegation to the UNESCO conference, made a few kind and approving remarks, a number of Americans present swelled with pride, and a number of Britishers had a quicker heartbeat and maybe even a slight catch in the throat. Alice had returned!

Today the British Library has left the British Museum and relocated to a new building in the Euston Road, where *Alice’s Adventures Under Ground* is on permanent display. August stated that Eldridge Johnson would most certainly have approved of one brilliant new invention—the “Turning the Page” technology on the British Library’s website. This has made the original manuscript of *Alice*, in digital form, accessible to all.

In our next talk, Sarah Boxer presented a novel approach to *Alice*, titled “Alice: What’s in a Name?” Boxer is a critic and writer whose work has appeared in *The Atlantic*, *The New York Times*, *The New York Review of Books*, *Slate*, and many other publications, including *The Comics Journal* and *The L.A. Review of Books*. Sarah focused her presentation on Alice’s identity in the *Alice* books.

Most of us would probably immediately link Alice and identity to Alice’s “Who are You?” interaction with the Caterpillar and its inherent search-for-self connotation. However, in Carrollian fashion, Sarah started with *Through the Looking-Glass* and Alice’s encounter with Humpty Dumpty, then worked her way backward and eventually discussed the Caterpillar experience.

Alice the housekeeper from *The Brady Bunch*), and “movie Alices” (*Alice Doesn’t Live Here Anymore*, *Alice in the Cities*, and Woody Allen’s *Alice*).

Sarah questioned the popularity of the name Alice and speculated that it might have derived from Princess Alice, the daughter of Queen Victoria. She ended by bringing us full circle to the Alice prototypes where she started—with the “original” Alice, this time as the adult Alice Liddell Hargreaves.

Sarah asked another question to move further into her theory: “Is Alice a malady?” She answered the question by using an alliterative set of generalities to describe the various personality traits and behaviors of the Alice prototypes:

- Alice is Reactive – She becomes herself by reacting to what she sees. Here, Sarah turned to the familiar dialogue between Alice and the Caterpillar. Alice questions herself when she is questioned by someone else.
- Alice is Related – She might be nothing without the people she knows. Examples? Alice Kramden is Ralph Kramden’s wife, Alice Coltrane is John Coltrane’s wife, Alice B. Toklas is Gertrude Stein’s confidante and partner.
- Alice is Resistant – She reacts by resisting. Here, the examples are Alice Liddell, as she is photographed in the famous defiant ragamuffin pose; Alice James, who resists death; and Alice Miller, who repudiated the work of Sigmund Freud and Carl Jung.
- Alice is Remote – She is alien to herself and sees herself by looking in. Carroll’s Alice is the example, when she grows so large that she speaks to her feet as if they are not a part of her.
- Alice is Reflective – Again, Carroll’s Alice is the example, this time from *Looking-Glass*.
- Alice is Recessive – She is a “willing shadow” to more dominant personalities. The examples here are Alice B. Toklas and Alice Coltrane.
- Alice is Regressive – Alice cannot be a mother because she is literally and figuratively a child.
- Alice Rejects motherhood – The examples here are Alice Longworth’s difficult relationship with her daughter Paulina, Alice Neel’s painted depiction of a maternity ward as a mental institution, and Carroll’s Alice and her encounter with a baby who turns into a pig.
- Alice lives a Reduced life – She is too tiny or too deprived of space. Again, Alice B. Toklas is an example, as is Carroll’s Alice at various places along her journey.

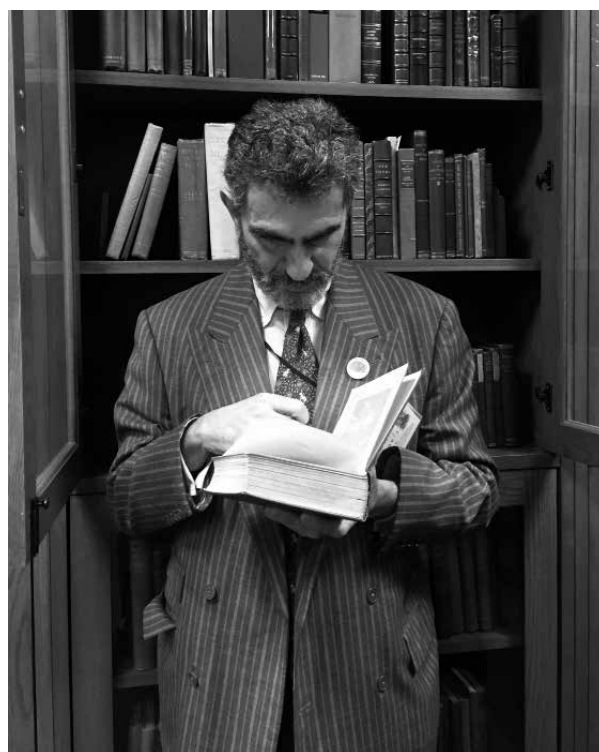


Photo by Alan Tammenbaum

Mark Samuels Lasner in his collection

- Alice Retreats – to other worlds. Examples here include Woody Allen’s Alice, Grace Slick and Jefferson Airplane’s “White Rabbit,” and Carroll’s Alice at the beginning of her adventure (“Eat Me,” “Drink Me”).

Sarah concluded by returning to Alice’s conversation with Humpty Dumpty. However, where the original heading for the quote was “The Shape I Am,” the final heading is “The Shape Am I.” In other words, it isn’t the shape that defines Alice, but Alice who defines the shape. Perhaps Sarah said it best when she said that none of the Alices fits a conventional mode. And perhaps there is another “R” that should be here: Alice is Resilient. All of the prototypes describe girls/women who have defied society’s rules and created lives of their own in some fashion. Alice B. Toklas became an author; Alice Walker defied sexism and racism and created the term “womanist” to define black women’s feminism; Alice Coltrane became a musician in her own right; Alice Neel became a feminist icon; and Alice James suffered with breast cancer, but refused to give in to her body’s increasing deterioration—rather, in defiance of the expected, she reveled in her illness and celebrated it. If these Alices represent a malady, these days it seems that more and more women might be afflicted with it.

The final speaker was Mark Samuels Lasner—collector, bibliographer, typographer, and senior research fellow at the University of Delaware Library.

Earlier in the year the Library received the generous gift of his collection of Victorian literature and art. However, his presentation “I Am Not a Carroll Collector” may seem an odd choice for a LCSNA meeting. He explained that while Carroll was arguably the most famous Victorian author, he unfortunately lacked the fortune necessary to be a completist collector of his work, preferring to concentrate on three Victorians on whom he has done significant bibliographic research—William Allingham, Aubrey Beardsley, and Max Beerbohm. (When Lasner opined that Wonderland “has been read, illustrated, parodied, translated, referred to, edited, and transmogrified into other media more than any other work of the period . . . even more than Sherlock Holmes,” he appreciated a few good-natured jeers and boos from several dedicated Sherlockians in the audience.)

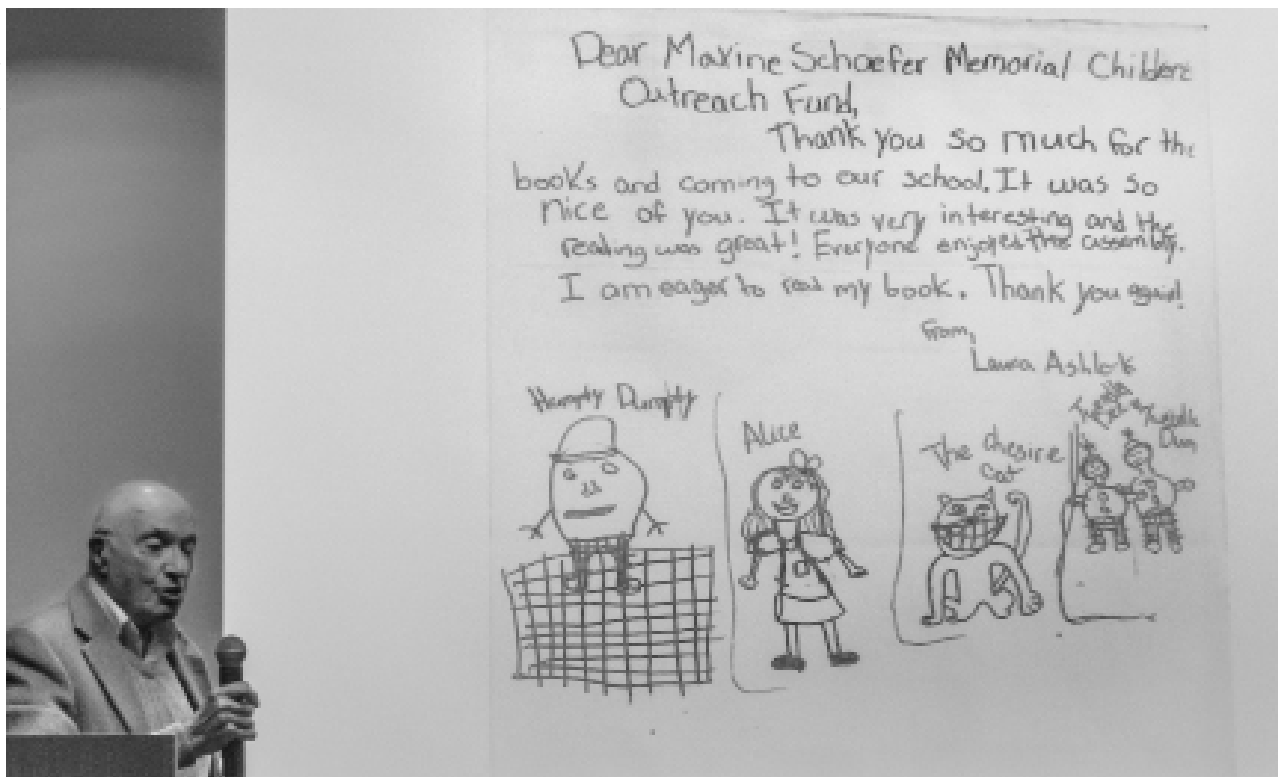
He stated that no Victorian collection would be complete without Carroll and that he sought out items that would also reflect the pre-Raphaelite focus at the University of Delaware. He told of purchasing copies of *Sylvie and Bruno* and *Sylvie and Bruno Concluded*

for £60 in the late 1970s that had been inscribed by Carroll to Joan Severn, John Ruskin’s cousin and later-in-life caretaker. He also found a copy of *The Game of Logic* in France inscribed to Bartholomew Price, Carroll’s teacher at Oxford, whose nickname inspired “Twinkle, twinkle little bat.” Some of Lasner’s Carroll collection was on display for LCSNA conference attendees, including a copy of the 1886 facsimile edition of the *Under Ground* manuscript. He concluded by speaking of his own adventures, such as spending all day in 95-degree weather in a storage unit in Vancouver, British Columbia, where he later discovered he had unknowingly purchased an album containing not one, but three Carroll photographs, one of which was only the second known copy!

An enjoyable reception, hosted by the English Department, followed at Memorial Hall.

[Our thanks to the LCSNA members who contributed to this article: Bronna Butler, August Imholtz, Stephanie Lovett, Beverly Pittman, Robert Stek, and Cindy Watter. –Ed.]

Photo by Cindy Watter



David Schaefer and the letter from a student at a previous reading.

Drawing the Looking-Glass Country

DMITRY YERMOLOVICH

Illustrators do not often explain why they have drawn their pictures the way they did. What inspires them and what they think as they take up a pencil or a stylus remain confined to a “black box.” But some readers are quite keen to know what thoughts and ideas have crossed the artist’s mind.

A recent bilingual edition of Lewis Carroll’s *Through the Looking-Glass*¹ included my Russian translation of it and my color illustrations (following a similar edition of *Alice’s Adventures in Wonderland*).² The books also contained my comments on the Carroll translator’s challenges.

Like translation, illustration is a decision-driven process. The idea of writing about it came to me later and took final shape as an online essay in Russian.³ This article is an extract from it, focusing on six out of the book’s eighteen color pictures.

A literary description is fundamentally different from a graphic image. In words, only some parts of a scene are described in detail, while others may not be mentioned at all. An artist cannot normally depict just some details and leave blank spots elsewhere. The scene has to be depicted complete with all its parts, whether mentioned in the text or not. What the book doesn’t say has to be created, preferably in line with the author’s concept.

But so much for general statements: welcome inside the black box of an illustrator’s mind.

In Figure 1 (page 12), I wanted—paradoxically enough for a dream tale—to achieve a degree of authenticity and recreate a room in a typical mid-nineteenth-century style. My research led me to conclude that the English middle class of the period liked to have a large bay window in the living room, with a fireplace wall at a right angle to it, and this is how I designed my looking-glass room.

In the tale, Alice suspects from the very start that the invisible sides of things may turn out to be very different from what we expect. For me, this meant that the “back” of the fireplace had to differ from its front, preferably in a weird way. Carroll seems to have meant that, too, as he wrote that the mantelpiece clock had the face of a grinning old man.

The idea of portraits making faces made me think of eighteenth-century Austrian sculptor Franz

Messerschmidt, famous for his “character heads,” or busts with countenances contorted into exaggerated emotions. They inspired me as I drew the two figureheads that adorn the mantelpiece. (The reader will surely know that artists often allude, in their pictures, to the work of their colleagues. One example is Tenniel’s Duchess, roughly based on a portrait by Quentin Matsys.)

Carroll also wrote that the pictures on the wall “seemed to be all alive.” To me, this meant they had to be three-dimensional, and I drew a man’s head sticking out of a picture frame and making a face, also in the style of Messerschmidt.

Some people wonder why I decided to make my Alice red-haired. Well, Carroll never specified his character’s hair color. Alice Liddell had black hair, but the writer never wanted his heroine to look like her, and Tenniel drew her as a blonde.

But why couldn’t the Alice of the book be red-haired? The English are famous for their ginger royals and celebrities, such as Henry VIII, Elizabeth I, Prince Harry, or Eddie Redmayne (a telling name!). Studies have found that “a third of the population of Britain and Ireland carry red hair genes.”⁴ Not only does red hair add to my Alice’s Englishness, but red is an advantageous color from the artistic point of view.

On the table, Alice finds a book with the poem “Jabberwocky.” I drew it as a miniature copy of John Tenniel’s drawing, another allusion to a favorite artist. (My own version of the beast is different, but I’ll discuss it later.)

In Figure 2 we are looking at the same fireplace and “character” heads. As in the first illustration, the carpet on the floor has a chessboard pattern, for obvious reasons. When drawing the table on which Alice put the White Queen, I decided to make it a chess table with a malachite top, to complement the red-brown tones of the fireplace and carpet with a contrasting color, green.

Behind the table, parts of the wallpaper’s floral design combine into another weird head, that of a woman with puffy cheeks. I did it entirely for fun and as another indication that one can expect anything to appear on the back of things, which one doesn’t normally see.



Figure 1

In drawing chess pieces (the White King, Queen, and Pawn), I tried to reproduce a typical “wooden” texture while giving them a degree of plasticity. As for the White Queen, she is, as we know, a truly weird character who will eventually drown in a tureen, so I gave her a troubled face with big round eyes.

Now the fire screen, or fender. In another tribute to Tenniel, I re-drew his famous image in thick simplified lines, making sure that no part of the lattice looks as if it could fall out (and not forgetting to embed my initials in Russian, D and E, in it). Then I turned the drawing into a 3D object and made it part of this picture and the previous one.

Figure 3 took me twice as long as any other. In fact, it is two drawings in one.

Let’s begin with its lower half. Sitting opposite Alice (and seen through her eyes) is a gentleman dressed in white paper. He is lecturing Alice with a raised finger (“So young a child ought to know which way she is going”). Yet I pictured him as a bon vivant, hence a cigar in his other hand; his red cheeks and nose indicate he has probably had one or two for the road. We have, I believe, all met with this type of passenger: a good-natured man who easily enters into conversations, but quickly turns into a nuisance.

The seating of two passengers in my drawing is slightly at odds with the book. The Goat is not right next to the Gentleman in White Paper—I placed the Beetle between them. I didn’t want a clutter of big bodies: some breathing space was needed. Above the Beetle, another group of passengers can be seen, in-



Figure 2



Figure 3

cluding the Horse. And on their right, I added a train attendant with a fox’s head. It is not the Guard mentioned by Carroll, but he is checking tickets as well.

And now a digression concerning the clothing of animal characters. Tenniel dressed his animals



Figure 4

inconsistently. His White Rabbit wears only a waistcoat and gloves (and a pair of pants during the trial). The Dodo and the Mouse walk around with no clothes on, while the March Hare drinks tea in a full suit. I followed the same policy—or rather lack thereof—leaving the Beetle with no clothing, but dressing the Goat in a long coat. However, so as to show its hooves, I gave it no shoes. Fox the conductor is, of course, in full uniform.

Carroll was being mischievous to the limit as he made a passenger remark, “She must draw the train herself the rest of the way!” I grasped at this and made it the subject of the top picture in a speech bubble. As the bubble’s tail has to lead somewhere, I pointed it at a woman with a bright orange hat ribbon which stands out visually as if to indicate: she’s the one who said it!

Inside the bubble, a red-faced and sweating Alice is pulling the locomotive with an inhuman effort. This nonsense was fun to draw. It also led me to undertake a short study of nineteenth-century steam locomotives. I found that most had a shelf in front, onto which an oil lamp with a reflector was fastened. I intended the cone of light from the lamp, contrasting with a gloomy clouded sky, to create an added dramatic effect, along with bats flying over Alice. And, since she is pulling the engine, the role of the engine driver (whom I portrayed as a guinea-pig) is reduced to watching over her and blowing the steam whistle.

Figure 4 depicts the “tragic” finale of “The Walrus and the Carpenter” poem. It follows from the White



Figure 5

Queen’s riddle that oysters were dirt cheap in England at the time. Presumably, the writer and his child friends ate them often. The poem thus turns a familiar everyday experience, a cheap treat, into a mock tragedy. It is also a spoof of moralizing poems that warned children against disobeying good advice. I am sure that Carroll’s child friends would dissolve into laughter when the poem was read to them. So the picture had to be drawn with a fair share of humor.

Its layout was a challenge, too. It is easiest to depict a meal in a horizontal, or landscape, format, with eaters seated next to or facing one another. But the book’s vertical page format dictated that the Walrus and the Carpenter be placed one above the other, as if watched from an elevation. I seated them separately and made them look different ways, remembering that the Walrus was “ashamed” to look the Carpenter and the uneaten oysters in the eyes. This is also why I depicted him with his back to them.

Before drawing the eaters, I watched several oyster festival videos online and found that most people gnaw shellfish out of shells and throw their heads back so that no oyster juice may miss their lips. This is exactly the position of my Carpenter. For added emphasis, his newspaper hat is falling off his head. He is lifting a poor oyster to his wide-open mouth with his left hand, while his right hand holds an ominously shining knife, which he needs to open oyster shells. I also drew the shameless Carpenter with eyes rolled up in anticipation of pleasure.

Unlike his friend, the Walrus cannot bite oysters out of their shells with his huge tusks, so he uses a fork for the purpose, while the emptied shell remains in his left flipper. Real-life flippers are not good for holding things, so I had to manage to make them look sufficiently dexterous for the task.

I gave the Walrus a bib to underscore his hypocrisy, showing that he was even better equipped for the deceit than the Carpenter.

As for the oysters, I wanted to give them distinctive personalities, each reacting differently to its imminent death. One is numb with horror, another is trying to protest, yet another hopes to escape, a fourth one is bowing to her fate—and so on. I hope these characterizations help reproduce Carroll’s sense of mock tragedy, contrasting with a romantic and peaceful sea with a tall ship in the distance.

Figure 5 represents these lines:

The Jabberwock, with eyes of flame,
Came whiffing through the tulgey wood . . .

One, two! One, two! And through and through
The vorpal blade went snicker-snack!

My hero’s sword has just chopped off the beast’s head, the trophy with which he will “galumph back” home. The sword keeps moving by inertia, and blood is still gushing from the Jabberwock’s severed neck.

The poem was a spoof of Anglo-Saxon literature, which Victorian children had to study—thoroughly enough so Carroll’s parody made them laugh, no doubt. John Tenniel conveyed the laughing spirit by putting a waistcoat on the monster. Nothing else!

I, too, decided to make my Jabberwock look funny in polka-dot pants and bedroom slippers. To contrast the improbable with the authentic, I browsed through scores of images of Victorian-era slippers and stumbled on a pair that looked surprisingly similar to those of my (then) little cousin in the late 1950s (for some reason, I still remember them). So my Jabberwock’s slippers happen to be Soviet-styled as well as Victorian.

And now to the monster killer. Tenniel drew him as a young boy, something that has always surprised me. Shouldn’t a monster-killer be a strong adult man? They are usually played by bodybuilders in the movies.

My hero is a strongman. But why is he wearing shorts, you may ask? Well, in old drawings, most epic heroes are dressed in short tunics with nothing to cover their legs. Some contemporary artists have taken the tradition further. In Robert Zemeckis’s 2007 version of *Beowulf*, the protagonist prepares to meet with Grendel by undressing himself completely, apparently to remove any hindrance to the impact of his physical energy. Well, I didn’t need my hero to go all the way along that path, so I gave him a pair of shorts.

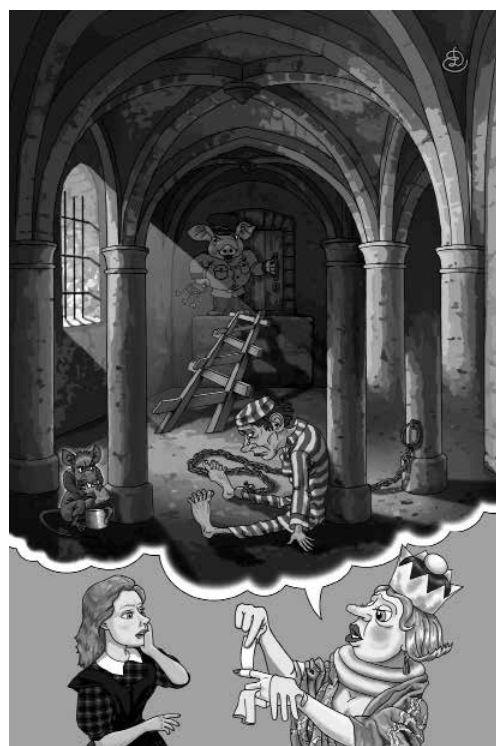


Figure 6

Consider them a conventional fig leaf, or a jocular anachronism to match the Jabberwock’s underwear.

In terms of layout, the hero had to be lifted from the ground to reach the Jabberwock’s neck, given the monster’s size. At first, I put him on a horse, but it looked somehow out of place. Then I toyed with a step-ladder—“but that would be going too far,” as Mary Poppins once said. Finally, I put my hero on a tree stump—a most natural thing to be found in a tulgey wood.

It was fun drawing this illustration, and it is one of my favorites in the series.

In Figure 6, we again see a “two-story” picture, but here the “first floor” takes up about two-thirds of the image. Let’s start from the “ground floor,” however.

The White Queen tells Alice that she lives backwards, while sticking a large piece of plaster on her finger. Now, an anatomical digression. In my picture, she has only four fingers on each hand—why is that?

Let me start with some background. As I have written earlier, it was a daring literary innovation of Lewis Carroll’s that he supplied many of his animal characters with “arms,” “hands,” and other human features.⁵ The idea was adopted by artists, including Disney, Hanna-Barbera, and others, who also came up with the convention of making the “hands” of their human-like cartoon characters four-fingered. Their reasons are not sufficiently clear. I believe they wanted to emphasize the purely conventional and fictional nature of those “funny animals” as distinct from human beings. (I have read explanations that

four-fingered hands are simply easier to draw, but they cannot be taken seriously.)

I followed the convention in the case of my funny animals—and chess pieces as well. They are not people either, which is why the White Queen has four-fingered hands and gloves.

And now to the upper “story” of the picture. It is, of course, in a speech bubble as it refers to the Queen’s words: “There’s the King’s Messenger. He’s in prison now, being punished.”

So here he is, the messenger Hatta, in striped prison uniform and chained to a pillar. When drawing the interior of his prison, I recalled the Chillon castle near Montreux in Switzerland, made famous by Lord Byron’s “The Prisoner of Chillon.” I have visited the castle and taken quite a number of photos inside. The vaulted room where the prisoner of Chillon languished inspired the interior you see in my illustration, although it is far from being an exact representation.

Now let’s look at some details. In my illustrations to *Alice’s Adventures in Wonderland*, I drew all kinds of impossible objects, such as a Penrose/Escher staircase, a twisted bridge, and others. Hatta’s prison is a great place for more impossible objects, to emphasize the absurdity of “living backwards” (the man is serving a sentence before being tried or even committing a crime).

First I played with the columns, drawing some with no bases and some with no tops, dissolving in emptiness. Two columns have ambiguous spatial positions: they are both farther away and closer to the viewer than the cell window.

Secondly, in the back of the room, there is a ladder leading up to a door. If you take a closer look you will find that the ladder is also an impossible object.

Having drawn the door, I felt like adding another figure, that of a prison guard with a pig’s head. After all, what is a door for if not to allow guards to check what the inmates are doing?

Hatta, who is sitting on the floor, is so unhappy he is in tears. We will learn later in the book that he was fed poorly in jail. So I added a rat brazenly eating the prisoner’s bread and drinking from his mug. A “long and sad tale” has unfolded out of the Queen’s casual remark.

Limited space does not allow me to discuss the remaining twelve illustrations—a task I may pursue in a later contribution. I believe, however, that I have made clearer what went on in my “black box” as I was doing my pictures, and how they are connected with the writer’s words and messages. An illustrator’s imagination can, of course, soar to unlimited heights, but the text being illustrated is its best fuel.

¹ . . . — : . . . , 2017. (*TTLG*, trans., annot., and illustr. by Dmitry Yermolovich). ISBN 978-5990794320.

² . . . —2- — : . . . , 2017. (*AAIW*, trans., annot., and illustr. by Dmitry Yermolovich). ISBN 978-5990794344.

³ See <http://yermolovich.ru/index/0-219>.

⁴ *The Telegraph*, August 24, 2013.

⁵ Yermolovich, Dmitry. “As You Translate, So Shall You Draw.” *Knight Letter*. Fall 2016. Vol II, issue 27, No. 97, p. 13.



Randall Munroe, XKCD (a webcomic at xkcd.com), used with permission

Is SNARK Part of a Cyrillic Doublet?

VICTOR FET & MICHAEL EVERSON

The etymology of the word “snark” is enigmatic—although less so than its meaning. Lewis Carroll himself told Beatrice Hatch that “snark” is a portmanteau word (snail + shark). Other combinations are also possible, such as snake + shark and the like. Portmanteau words, which Carroll discussed in his Preface to *The Hunting of the Snark* (Richard + William = Rilchiam), link the poem to the second *Alice* book, specifically to “Jabberwocky” and Humpty Dumpty.

A single-letter difference between “snark” and “shark” resembles a Carrollian Doublets-style pun. The Doublets game, also known as Word Ladders, was first formally published by Carroll in *Vanity Fair* in 1879 (after both *Alice* books and *The Hunting of the Snark*). It is a word transformation game, possibly one of the simplest of all linguistic/alphabetical games. The game was first played by Carroll on Christmas 1877 with two girls who complained that they had “nothing to do,” and was initially named “Word-links.”

Carroll’s original 1879 pamphlet, *Doublets*, had a Glossary “of all well-known English words ... of 3, 4, 5, or 6 letters each, which can be used in good society.” It did not list the Snark, but one can easily obtain it from five-letter words in the Glossary by transforming a single letter not only in “shark” but also in “snare,” “snarl,” “stark,” or “snack”—or two letters in “snake” or “snail” (both via “snare,” which is, of course, a hunting technique).

Note that the very first of Carroll’s original *Doublets*, published March 29, 1878, in *Vanity Fair*, appears to be directly related to *The Hunting of the Snark* (Fit the Sixth, “The Barrister’s Dream”). There is no comment on this in Gardner’s *Annotated Snark* (2006). The task is to “drive PIG into STY.” Carroll’s solution was PIG-PIT-SIT-SAT-SAY-STY.

Another interesting sequence (dated May 10, 1879) is Darwinian: to turn APE to MAN (Darwin’s *Descent of Man* had appeared in 1871). A good Carrollian Doublets sequence is also: ALICE-SLICE-SLICK-SLACK-SNACK-SNARK.

Carroll is considered an official inventor of this game, but surely similar games were known earlier. He notes, “I am told that there is an American game involving a similar principle. I have never seen it... .” There

are Doublet-style puns in Carroll’s previous works, such as the famous pig/fig of the Cheshire Cat, which is also a single-letter transformation.

The Doublets game bears an uncanny resemblance to the essence of modifications of the fundamental chemical language of life. The simplest genetic code “point mutations” (substitutions) are changes in a single “letter” (nucleotide) in a three-letter DNA “word” (codon).

Most Anglophone Carrollians might not be aware of the sweeping conjectures that Jean Perrot made about Carroll’s Russian journey in summer 1867, the only foreign trip in his life. Perrot suggested that the Russian journey strongly influenced the genesis of *Through the Looking-Glass* (1871), including, but not limited to, the train scene, the chess theme, the White Knight’s ballad, some words from “Jabberwocky,” and even the name Haigha, which Perrot derives from a Russian folkloric witch, Yagha.

While all this is rather conjectural, we know from his *Russian Journal*, etc., that Carroll was indeed acutely aware of the exotic Russian language and alphabet. He wrote down a survival word list, and tried his best reading signs, and even speaking to Russian hotel servants and taxi drivers. He copied, largely correctly, menu items of the Russian restaurants. In his letter to Maud Standen of August 28, 1890, Carroll commented that he “used to know the [Russian] alphabet pretty well.”

Carroll’s brief struggle with the Russian Cyrillic alphabet was obviously alleviated by his knowledge of the Greek alphabet, with which he was well familiar. There are twelve letters, all originally derived from Greek, which are exactly the same in the Latin/English alphabet and the Russian Cyrillic of 1867: A, B, C, E, H, I, K, M, O, P, T, X (the letter I has not been used in Russian since 1918). Of these twelve letters, only four (B, H, P, X) designate sounds different from English ones, and of these four, only H designates in Russian a sound very different from the classical Greek.

In Russian Cyrillic, the letter *en* (н, Н) is used for the “n” sound; thus, CHAPK is pronounced “SNARK.” (To confuse matters, the capital form of the Greek letter *eta* [η, Η] looks like the capital Cyrillic *en*, but

eta actually evolved into the Cyrillic *i* [и, И]; both are pronounced “i.” The Greek *nu* [ν, Ν] was the source for the Cyrillic *en*.)

Alice’s most famous (and only) foreign-language phrase is “*Où est ma chatte?*” The French CH is phonetically equivalent to the English SH. At the same time, the Cyrillic Ш is SH in English, but the Cyrillic ЧH is SN in English, and SNARK is transliterated into Russian as ЧHAPK.

In his struggle with the Russian alphabet, Carroll had to confront both CH and SH. A long word Andrew Muir wrote down for him on the train going to Russia (see *The Russian Journal*), was a scary (*ZASHCHISHCHAIUSHCHIKHSIA*, a genitive of a participle meaning “of people defending themselves”). This word, which Humpty Dumpty would be proud of, includes *three* instances of the infamous Russian consonant Ш. To represent it in English requires *four* letters, SHCH. Vladimir Nabokov advised that the best way to pronounce Ш is as in “poSH CHair” (see his pronunciation guide to his translation of *Eugene Onegin*, 1964). Thus both SH and CH lurk very close to the surface for producing SNARK.

According to Carroll’s own recollection, the line “*For the Snark was a Boojum, you see . . .*” appeared (“came into my head”) to him on July 18, 1874, in Guildford. If we believe Carroll—and there is no reason not to do so—then both the Snark and Boojum

names were subconsciously produced, within a single line of poetry.

We suggest, therefore, that the word SNARK could have been generated by a collision of the Latin and Cyrillic alphabets in a cross-alphabet Doublet fashion. SNARK can be seen as a result of reading a Latin/English character H in SHARK as an exotic Cyrillic character, producing the sound [n]. A change from SHARK to SNARK thus can be seen as a Doublets interlanguage pun set in a mix of the English/Latin and Cyrillic alphabets, with an additional impact of the SH/CH combination.

The *same* letter confusion was famously used in Agatha Christie’s *Murder on the Orient Express* (1934), where a Russian aristocrat drops a handkerchief embroidered with letter H, which in fact reads “N” and stands for the name Natalia “Наталья” (Dragomiroff).

There are other similar cases of erroneous or humorous readings of the Latin alphabet by the Russians as Cyrillic, and vice versa, some being old school puns. Some involve more than one letter: In *Three Sisters* by Anton Chekhov (1900), for example, a high school student famously misreads the Russian word чепуха (*chepukha*, “nonsense”) as a nice-sounding but meaningless Latin реникса (*reniksa*), based on the visual similarity.

from Carl Barks’ “Land Beneath the Ground!” in *Uncle Scrooge Comics #13, March-May 1956*



USC Libraries' 13th Wonderland Award

LINDA CASSADY

The Wonderland Award is an annual multidisciplinary event that showcases the creative and interpretive talents of students from USC and other Southern California institutions as they transform the life and writings of Lewis Carroll into new creative and scholarly works. Goals of the contest comprise using the Cassady Lewis Carroll Collection, held at Doheny Memorial Library at USC, to promote Curiosity, Discovery, and Creativity. Submissions this year included short films, art, a performance/music video, fiction, a musical, an art installation, photography, an augmented reality book, and poetry.

The six judges evaluated each submission for Quality, Carrollian Spirit, Originality, and the accompanying Artist Statement. The distinguished judges were Peter Hanff, deputy director of the Bancroft Library at the University of California, Berkeley; Molly Bendall, poet and USC professor of English; Lisa Mann, USC professor of cinematic arts; Amanda Kennell, USC PhD candidate, Mellon Digital Humanities fellow, and the first USC Carrollian Scholar; Sara Fenton, last year's first-place winner and a Cinematic Arts graduate student; and myself.

Azusa Pacific University commercial music major Steven Schmidt, along with friends Cristian Guerrero and Chandler Patton, took home the new \$10,000 Charles Dodgson Prize for the original composition *Mad World: A New Musical*, which included the full script, production photos, libretto, and nineteen audio recordings. The award sponsors, Linda and George Cassady MD, bestowed the prize for the winners' astonishing work on their submissions and the promise shown for future professional work and development.

"We started writing this when we were in high school, and it is something that has kept us together for a long time. There were profound moments when it felt like the spirit of Charles Dodgson was in the

room with us," Schmidt said in accepting the award at Doheny Memorial Library on April 20. "I was excited to come here and be surrounded by so many other people who were touched by the diversity of his work—in the arts, in logic and math."

Three USC students from the Interactive Media and Games division of the USC School of Cinematic Arts and another from the USC Thornton School of Music earned first prize (\$3,000, sponsored by a generous anonymous donor from Society) at the event.

Yiwen Dai, Kelsey Rice, Jung-Ho Sohn, and Uriel Vanchestein topped the field of two dozen with "What Is It But a Dream?" Their work included a hand-bound red cloth book, similar to the first editions of the *Alice* books, that operates in conjunction with an augmented-reality iPhone app, like a digital looking-glass. Playing cards keyed to the app can be inserted throughout

the book, giving the viewer a chance to create his or her own Carrollian narratives (www.youtube.com/watch?v=VaB8IktjI5Q).

The second prize, \$1,500, went to Cinematic Arts student Alex Haney for *Iconoclast*. The short film, which focused on one person's struggle to balance his mixed-race, half-Jewish, and gay identities, incorporates a multitude of familiar Carrollian images in fresh ways. *Iconoclast* (youtu.be/2PIg2IwMU9g) has subsequently been well received at a number of highly regarded film festivals, including the Cannes Short Film Corner, the Oscar-qualifying Calgary International Film Festival, the National Film Festival for Talented Youth, and the Berlin Flash Film Festival.

Amy Plummer, a Society member, provides all of the Wonderland Award winners with a bonus one-year membership in the LCSNA. She has generously participated in supporting the award in this manner for several years. Thanks, Amy!



Charles Dodgson Prize winners: Steven Schmidt, Linda Cassady, Sponsor; Cristian Guerrero & Chandler Patton

A "NEW" LEWIS CARROLL PUZZLE

CLARE IMHOLTZ

Among some of his enthusiasts, Lewis Carroll's puzzles are more important than his books. I am not one of those people, but I recently came across a virtually unknown anagrammatic puzzle by Carroll. I found it online in, of all places, the June 1898 issue of *The Observatory: a monthly review of astronomy* (Volume 21, no. 267), in the "Notes" column, pages 254–6. (Digital copies can be found at several sites, including Hathitrust.org.) The author, who I suspect was Henry Park Hollis (1858–1939), one of the journal's editors at the time, first discusses the recent sale of Carroll's effects, and then presents the puzzle:

We have had a rather exciting sale at Oxford this last month, the books and other properties of the late Rev. C. L. Dodgson (known to most of the world as 'Lewis Carroll') having been put up to auction. They went for rather good prices: people in Oxford seem to know pretty well the market price of books, and are also ready to give a few extra shillings for sentiment when the library of an eminent man comes to the hammer. One of the cheaper lots, for instance, which went for 42s., was De Morgan's Budget of Paradoxes, with a few odd volumes. I was not able to be at the sale more than a few minutes, and do not know what price was fetched by other books interesting to the scientific world, such as, for instance, the author's copies of 'Euclid and his modern imitators [sic].' But I see from the 'Oxford Magazine' that the first edition of 'Alice in Wonderland,' dated 1865, and bound in vellum, with a short poem of 12 lines by the author

to M. A. B. on the flyleaf, was purchased by Mrs. Bickmore for £50; the first edition of 'Through the Looking-glass' fetched £24, and so on.

Does the world know how fond he was of puzzles? Here is one that he made on rather original lines. The following five questions are all to be answered by the use of the same letters (all and no more) anagrammatically transposed: —

1. When are you going to make your will?
2. Shall I write it for you in pencil?
3. Under what circumstances may a man leave all his money to charities?
4. What did the uncle say when he heard this?
5. What did the nephew say when his uncle left him all his money?

It is a rather difficult puzzle to state properly, and this is not a puzzle-magazine: hence I had better give a little more help than usual. The answer to the first question is "Now, I think," and to the fourth is "Hint! I know." Perhaps the others can be guessed.

The author concludes by devoting a few paragraphs to his appreciation of Carroll's delightful mathematical humor.

The puzzle has since been reprinted twice that I know of (in the *Bombay Law Journal*, June 1936, Volume 14, No. 1 p. 54, and in *Sussex County Magazine*, 1941, Volume 15, p. 334), but seems otherwise to have escaped notice.

Answers to the challenges appear below.

[We have not found any other answers to the five challenges, but perhaps KL readers can supply some! — Ed.]

Answers: 2) NO, WITH INK; 3) WITH INK; 5) I THINK
I WON.

Two Laments: One for Logic
and One for the King

AUGUST A. IMHOLTZ, JR.

The digitization of large corpora of British and American newspapers from the past two centuries has brought to light many curious and previously forgotten items about Lewis Carroll. Here are two examples.

Degeneration

(Mr. "Lewis Carroll" has published an elementary treatise on Logic.)

Listen, Alice, and bewail;
Your historian and rhymmer,
Weaver of your wondrous tale,
Needs must write a logic primer;
No more peeps henceforth alas,
Through the magic Looking-Glass!

He will teach you sneers and pshaws,
How to argue and wrangle,
Find out fallacies and flaws
In your dream's delicious tangle;
Slay once more the Jabberwock,
And at your Mock-turtle mock.

Red and white queens will not move,
As they once did unassisted;
You will now be taught to prove
No such things could have existed:
Snarks will vanish (well-a-day!)
Softly, suddenly away.

So a protest let us make
(Sadly, for we bear no malice);
Humbly say: "For pity's sake,
Less of Logic, more of Alice,
As you used to 'carol' on
Lewis! And forget the don."

Anonymous. Published in the newspaper *The Star*, Saint Peter Port, England, March 5, 1896, p. 1. That "Lewis Carroll" was a pseudonym was of course by that date well known. The "treatise on logic" is *Symbolic Logic. Part I* (London and New York, Macmillan and Company, 1896).

Less than two years after the appearance of "Degeneration" in print, Bernard Malcolm Ramsay published the following poem on the death of Lewis Carroll.

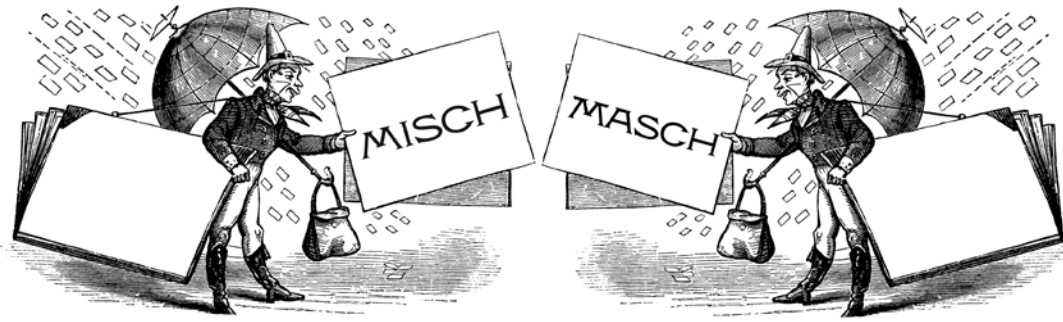
**King of Wonderland
In Memoriam Lewis Carroll**

Don't you remember, Alice, years ago
In Wonderland we wandered—you and I?
You—strange pedantic child! With "how"
and "why."
And "wherefore" vexed my simpler faith, I know;
But never could I bear to let you go
Till you had satisfied my eager eye
With marvels that none other could supply;
And, Alice, all the while I loved you so!
Now we are older, Alice—you and I;
And I have viewed the wonders that are spread
Throughout my Sorrowland of hope and fear.
Still do your charms dwell dear in memory.
Alas! Your King of Wonderland is dead;
Come! Hand in hand we'll stand beside his bier.

Published in the newspaper *The Weekly Standard and Express* of Blackburn, England, Jan. 22, 1898, p. 6, and in other papers.

Bernard Malcolm Ramsay was a minor, a very minor, British poet and songwriter. Perhaps his best remembered work is *London Lays, and Other Poems* (London: E. Stock, 1903).





Leaves from The Deanery Garden



A query to holders of the 1866 edition of *Alice's Adventures in Wonderland* published in New York by D. Appleton and Co.:

There were 1,952 copies of what has come to be known as "The Appleton Alice," and it turns out to be an elusive book to locate. The British Library is the only institutional holder found in the UK. Some 70 institutional holders are found in the U.S. and Canada and one in Switzerland. Fewer than 20 private holders have been identified.

When Macmillan published the first edition of Alice in 1865, it was promptly suppressed because the illustrator, John Tenniel, was dissatisfied with the quality of the illustrations. Forty-eight copies had been bound up for friends of Lewis Carroll, leaving 1,952 sets of sheets from the original print run of 2,000. These sheets were sold to the firm of D. Appleton and Co.

in New York. They were bound in London with the Appleton title page as a cancel.

We have a new book in process with the working title *Much of a Muchness: The English Language Editions of the Four Alice Books*. The four books are: *Alice's Adventures in Wonderland*, *Through the Looking-Glass*, *Alice's Adventures Under Ground*, and *The Nursery "Alice."*

In our new book we plan to include a census of holders of the 1866 Appleton Alice, and information on which version each institution or person holds. It turns out that there are four versions of the book, with no priority. The suppressed sheets of the 1865 Macmillan Alice exist in two variants, "A" and "a." The cancel Appleton title page also exists in two variants, 1 and 2.

The differences in the 1865 sheets can be identified by the last stanza of the prefatory poem. Variant "A" begins "Alice! A child-

ish—." In variant "a" it begins "Alice! a childish—."

The Appleton cancel title page was printed in duplicate, and the two versions differ slightly. In variant 1 the B in "By" on the title page is directly above the T in "Tenniel," and in variant 2 it is above and just to the right of the T.

Copies of each of the four versions have been located.

If you have a copy of the 1866 Appleton Alice, please identify your variant as 1-A, 1-a, 2-A, or 2-a and respond to jalindseth@aol.com.

I'm also pleased to announce that George Cassady, who has been working with us on this project, is now Research Professor of Bibliography and Library Management at USC Libraries.

Jon Lindseth

I learned long ago that being Lewis Carroll was infinitely more exciting than being Alice.

Joyce Carol Oates (attributed)



Q. *What was the first book you fell in love with?*

A. *Alice's Adventures in Wonderland*, by Lewis Carroll. Not just for the obvious reasons ... but because I fell in love with Alice's confidence. There she is, lost in Wonderland, constantly changing size, knowing nothing about her surroundings, and yet she's so irresistibly opinionated, always telling people off and snapping her fingers at the mighty, You're nothing but a pack of cards. My kind of girl.

Salman Rushdie, interviewed on Literary Hub (lithub.com), September 5, 2017



Kafka, he thought, and then, more appropriately, he felt, Lewis Carroll.

Alexander McCall Smith, My Italian Bulldozer, Pantheon Books, New York, 2017



It was a tough search because you've got to find an actor who was prepared to play *Alice in Wonderland* as though it was Hamlet.

Charles Fitzsimmons, associate producer of the Batman TV series (1966–69), interviewed in the documentary Holy Batmania (1989) about Adam West



He [Jann Wenner] used to send ... [film executive] Barry Diller long and rambling pitches seeking advice—What about *Alice in Wonderland* starring Gilda Radner?

Joe Hagan, Sticky Fingers: The Life and Times of Jann Wenner and Rolling Stone Magazine, Knopf, 2017



(That the British monarch should have two birthdays, his or her real one and also an official one, observed in early summer, when the likelihood of good weather is at its highest, is a peculiarity of the national culture that might have been invented by a children's author, perhaps Lewis Carroll.)

Rebecca Mead, "Paddington Bear, Refugee," The New Yorker online, June 28, 2017



The consultations were being held in another nondescript multipurpose room: a dozen small, round tables were spread at even intervals on its hibiscus-printed carpet. Each table had a tablecloth with a sunflower pattern, giving the entire experience the aura of being trapped in Alice's Wonderland.

Rakesh Satyal, No One Can Pronounce My Name, Picador, New York, 2017



Goth in its first wave—Siouxsie and the Banshees, the Cure, Bauhaus—is intense, ethereal, and dreamlike, a European fairy tale, a walk in the woods at dusk, Lewis Carroll in monochrome.

Graeme Thomson, I Shot a Man in Reno: A History of Murder, Suicide, Fire, Flood, Drugs, Disease and General Misadventure as Related in Popular Song, Continuum, 2008



He handed me the rifle. Suddenly the alley looked much longer than before, as if the target was receding. I felt like Alice after she Drank Me, or Ate Me, or whichever ingestion made her become diminutive

Amor Towles, Rules of Civility, Penguin, 2012



[Witches] sent forth disembodied creatures, in one case a man's head connected to a white cat tail by several feet of nothingness—a Cheshire cat centuries before Lewis Carroll.

Stacy Schiff, The Witches: Salem, 1692, Little, Brown and Company, New York, 2015



If trouble should ever arise, Louise is simply not there; she fades like the Cheshire Cat, and comes back serenely when it is all over.

Mary Stewart, Madam, Will You Talk?, Fawcett, 1955



"I'm not denying it, but girls aren't Frankie's scene [...]"

"He only does it to annoy, because he knows it teases," suggested John.

Michael Gilbert, The Long Journey Home, Harper Publishing, 1985



(She feels another stab at the thought of his *Wonderland* collection, a further loss. Oh, that pair of 1920s evening gloves embroidered with the mad Hatter on one sleeve, the March Hare on the other; how she had itched to try them on!)

Julia Glass, A House Among the Trees, Pantheon Books, New York, 2017

—*—
 The story unfolds from this opening perfectly logically, at least if your definition of logic includes, as surely it should, not only modern astrophysics, but Xeno’s paradox, Borges’s Aleph, and the Mad Hatter’s tea party.

Ursula K. Le Guin, reviewing Italo Calvino’s The Complete Cosmicomics, Words Are My Matter, Small Beer Press, 2016

—*—
 This speed was due less to Mrs. McDermott’s dramatic gifts—although she did gyre and gimble quite acceptably—than to the fact that a bit of the “Jabberwocky” is an almost inevitable part of any session of The Game.

Dorothy Parker, “The Game,” Cosmopolitan, December, 1948

—*—
 “Yes?” said Reeve. He had an orange stain on his mouth from the prawns, the old jabberwock. “Found something that amuses you?” ... The party was from six to nine. I smiled, sweated, tried to make my way to the bar, only to get waylaid and cut off and sometimes physically dragged back by the arms of Tantalus—“And here you are, my beamish boy!”

Donna Tartt, The Goldfinch, Little Brown, 2013

—*—
 [Peter Wimsey:] “You show commendable patience with my bad temper.” [Harriet:] “Is that what you call it? I’ve seen tempers in comparison with which you’d call that a burst of heavenly harmony.” ... Then Miss Titterton chirped agitatedly to herself: “Oh dear, oh dear! What has become of it?” ... Like the White Rabbit—a white rabbit in a cage... Peter made a wry face. “You ran like the Red Queen.”

Dorothy L. Sayers, Busman’s Honeymoon, Gollancz, 1937

—*—
 Sic’s like Humpty Dumpty in *Through the Looking-Glass*. He enjoys taking words out for a spin.

Emma Donoghue, The Lottery Plus One, Scholastic, New York, 2017

—*—
 If we tore down all the statues of men who had terrible attitudes toward women, we would not have anything in Central Park but *Alice in Wonderland* and a dancing goat.

Gail Collins, “Dogs, Saints, and Columbus Day,” The New York Times, October 7, 2017

—*—
 We have passed through the looking glass and down the rabbit hole. America has mutated into Fantasyland.

Kurt Andersen, Fantasyland, Random House, New York, 2017



Nancy Berry
 Sarah Boxer
 Bronna Butler
 Sarah Crotzer
 John DiBattiste
 Sara Fenton
 Emily Grover
 Mary Hurst
 Wendy Ice
 Goetz Kluge
 Sarah Mahler



Tina Martin
 Ann Mathewson
 Hiroaki Matsuzaki

David Miller
 Tena Nestler
 Jan Parker
 Linda Panther
 Ed Reichert
 Jung-Ho Sohn
 Stephanie Turner
 Casey Urbancic
 Yu Yu
 Alan Yuspeh
 Janet Horn Yuspeh



Wolfe von Lenkiewicz's practice is a continuum of struggle with art history, a constant appropriation of its narratives and rearrangement of its protagonists into the artists' own, contemporary context. Standing on the ambiguous line between iconophilia and iconoclasm, both elevating and desecrating the canon, Lenkiewicz creates an ever-expanding wunderkammer of references where history and popular culture merge into uncanny figures in hyper real settings.

The exhibition I have an excellent idea, LETS CHANGE THE SUBJECT is a bricolage of fictional and factual worlds where Goering is put on trial in Alice's Wonderland and Leonardo da Vinci exists parallel to Disneyland. The exhibition comprises of a series of oil paintings where Pablo Picasso and John Tenniel's methods interlock in a seamless interplay.

Lenkiewicz adopts the epistemological anarchy of Paul Fayerabend's notion of "anything goes" colliding differing cultural ideologies into forced dialogue resulting in surprising reformations of formerly degenerated truisms back to life in a modern context. Taking



its name from the utterance of the Mad Hatter, a character from Lewis Carroll's *Alice in Wonderland*, the exhibition centers on the ambiguity between history and myth, and the possibility of an interplay ring of the two discourses.

From AllVisualArts.org. Aside from the dead-on satire of "art speak" (unless, heaven forbid, they were serious?), it was of course the March Hare, not the Hatter, who said, "Suppose we change the subject."

The more important question, perhaps, is whether Lewis Carroll himself suffered from mercury poisoning. He was, without question, exposed to mercury in the course of his photography ...

Mary Hammond, The Mad Hatter: The Role of Mercury in the Life of Lewis Carroll, 2014. Actually, there is a small question: the wet collodion process does not in any way involve mercury.

The pamphlet "Three Letters on Ant-Vaccination" . . .

Eugene Seneta, "Lewis Carroll, Boole's Inequality and Statistical Inference," The Carrollian no. 30, 2017

{Carroll's} aggressive joke played on the idea that Xie might be growing fast enough to suffer the fate Alice is threatened with by the Red Queen: "Off with her head!"

and, in the same chapter,

There is the same pun on fit": the poem is *An Agony in Eight Fits*, just as in *Wonderland* the King of Hearts quotes the line before she had this fit, then asks Alice if she ever has fits.

Robert Douglas-Fairhurst, The Story of Alice: Lewis Carroll and the Secret History of Wonderland, Harvil Secker, London, 2015

A simple translation of Jonathan Swift's famous novel, *Alice in Wonderland* [cover]; novel by Lewis Carroll [© page].

Hindi adaptation ("Magic World") first published by Shiksha Bharati in 1958 and frequently reprinted



Ravings from the Writing Desk

OF STEPHANIE LOVETT

Perhaps the most intellectually fascinating and personally gratifying things about being interested in Lewis Carroll and involved in the LCSNA are connections—making them, seeing them made, following them as they cascade, seeing what new things they bring into being.

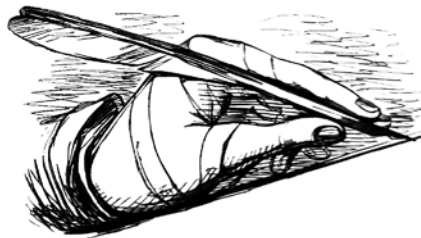
There can't be many LCSNA members who haven't taken step after step from their initial reason for being interested in the life or works of Lewis Carroll into new activities and pursuits. How many of us started with an intuition about Alice and Carroll (as Alice says, "Somehow it seems to fill my head with ideas—only I don't exactly know what they are!") and now draw connections among Christina Rossetti, Bram Stoker, Tristan da Cunha, vivisection, John Lennon, tennis tournaments, railways, Shakespeare, ciphers, bathing machines, and eternal damnation?

Although I often think of this amazing post-modern network of interconnections as a defining quality of Lewis Carroll, it is actually on my mind now because I'm just back from the fall LCSNA meeting at the Morris Library of the University of Delaware at Newark, where we were hosted by scholar and collector Mark Samuels Lasner. I could say this of every meeting, but this one seemed to be particularly overflowing with connections, both academic and personal.

Perhaps you've already read the meeting summary and noticed this, too. We were so fortunate to have ideas and information crackling around the room, as each speaker brought forward things that sparked and connected with members of the audience and other speakers. Dana Richards's descriptions of Martin Gardner's role in launching the modern skepticism movement brought forth cheers from an audience member deeply involved in that cause, and more cheers erupted from other—Sherlockian—audience members when Dana and Martin's enthusiasm for Holmes came up. August Imholtz and Mark Samuels Lasner both drew lines, some direct and some more wander-y, between the hand of Lewis

Carroll and where we were sitting right at that moment. Edna Runnells Ranck's connections between Gertrude Stein and Lewis Carroll set up a launchpad for the speaker following her, Sarah Boxer, who included Alice B. Toklas among the many Alices she proposed as embodying a number of commonalities that connect them into an Alice paradigm. Among Sarah's Alices were four who feature in the work of audience member Beverly Pittman, who saw new connections there for her. Victor Fet's work with Russian and Siberian *Alices* not only made worldwide connections for Alice and us, but also for himself: At the morning break, he discovered that among the books for sale brought by Matt and Wendy Crandall was the edition of *Alice* that he had had as a child and—despite his extensive research into Russian *Alices*—had not seen since!

I and the LCSNA in general hope that many of you who have enjoyed meetings in the past, and many who have planned to come but haven't found the right one, will all mark your calendars now for the weekend of April 13 and 14. We will be in Los Angeles, hosted by the University of Southern California and Linda and George Cassady, and will be privileged to be there on the occasion of their fabulous Wonderland Awards (see page 18). There will be a number of remarkable events and speakers, and more information will follow, but do make your plans and put in now for a personal day from work—the main event will be on a Friday this time.



ALL MUST HAVE PRIZES

MATT CRANDALL



Let's talk movie posters. Domestic movie posters. Here in the U.S., the vast majority of movie posters were distributed by National Screen Service, an independent distribution company that managed all movie promotional material for all the major studios from 1940 through the early 1980s, ultimately closing its doors forever in 2000. NSS brought order to the movie promotion world by instituting a numbering system that identified all films uniquely. This number consisted of a two-digit code representing the year, followed by a 1- to 4-digit code representing the film's release spot in that year. For instance, Walt Disney's *Alice in Wonderland* bears an NSS number of 51/408, meaning that the film was released in 1951, and was the 408th film to have material released by NSS that year. Many people confuse these NSS numbers with the modern-day concept of the dreaded "limited edition number," but it is just an identification number.

Because NSS controlled the creation and distribution of promotional material, they were able to standardize the types of material available. And since movies were released nationwide over a period of weeks or months, the posters would (theoretically) be returned to NSS and then sent to other theaters for use. After the company's demise, all promotional material production and distribution reverted to the individual studios, the variety of material was essentially reduced to a single poster, and posters were single-use. The reason movie posters exist in the collector's market is twofold: Theater owners kept the material rather than return it to the NSS exchange, and exchanges themselves closed up shop and sold off their contents. Thank goodness, otherwise we wouldn't have all those wonderful posters.

Because Walt Disney's *Alice in Wonderland* was released in the heyday of NSS, it received a large variety of movie posters. Let's start with the standard movie poster, the only original size that still exists today. Called a one-sheet, it is 27"×41" in size, and was folded into eighths (Figure 1). The paper used in these vintage posters was essentially newsprint, which has a high acid content, so they tend not to age very well. It is common for collectors to have them professionally mounted to linen, both to conserve the poster and to restore any damage. This process can also remove the fold lines, thus providing a much more attractive image when the poster is framed. The practice of linen-mounting and restoration does not diminish the value of the poster in the majority of cases, and in fact usually enhances it.

The next size up is called a three-sheet, and is essentially three one-sheets in size, measuring 41"×81". Interestingly, this poster looks almost exactly like

the one-sheet, using the same art, and only changing the color of the words. There is an additional illustrative element at the bottom of the poster, several portraits of the characters. The main art is also slightly larger, affording a full rendition of the Cheshire Cat. This poster was issued folded as well, but it was divided into two pieces, so that it had to be properly aligned when posted in order to present a full image. This separation is right through the middle of the word "Alice" in the film's title. Again, linen-mounting can usually hide all evidence of the junction of the two pieces.

The next size is the six-sheet, which, as you might expect, is the size of six one-sheets, measuring 81"×81". This is the only poster that is precisely square, albeit a very large square. Since they were so

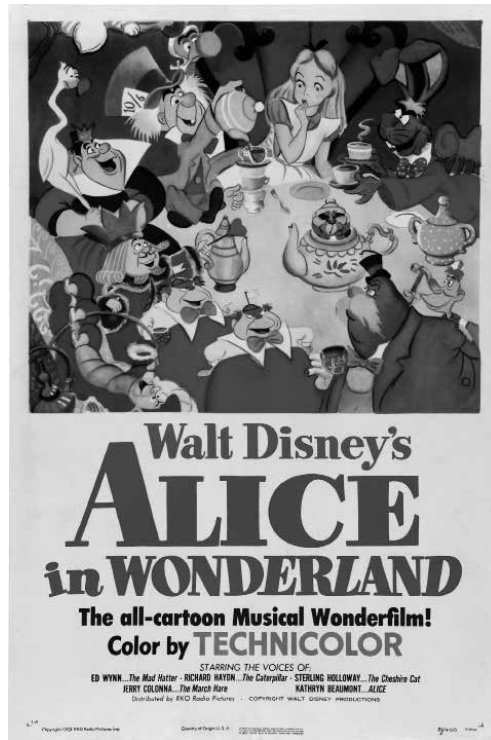


Figure 1 NSS one sheet

large, these posters were typically displayed on the outside of theater buildings. Again, folded, six-sheets usually came in four pieces, and sometimes the registration of the individual pieces is a little off. A talented restorer can usually resolve most of these issues during the mounting process.

The last of the newsprint posters is the 24-sheet, a billboard. These are extremely rare, and I am unaware of any copies in private collections. Fellow Carrollian Byron Sewell owned one in the 1980s, and it is now in the Harry Ransom Center at the University of Texas at Austin—guess I'll have to visit there someday to see if I can get a photo of it. Fortunately, there is a black-and-white image on the back of the campaign book (press-related materials sent by movie studios to theaters and movie distributors) and an advertisement for a billboard company that utilizes an image of it, so we at least know what it looks like.

The remainder of the posters issued by NSS are on a heavier paper stock, more of a card stock. The first size of these is the lobby card, 11"×14" in size. This is just about 1/16 the size of a one-sheet. Usually issued in a set of eight, lobby cards consist of a scene from the film with some additional text that usually lists the title and stars of the film (Figure 2). Many films have a title card in the set, but *Alice* does not; it has eight scene cards. Oddly, the lobby cards have an unusual color scheme, with Alice's dress being red, and with many other character's colors replaced as well. They look strange, but are certainly easy to identify.

The next size is called a half-sheet, with dimensions of 22"×28". You guessed it, they are about half the size of a one-sheet, equal to four lobby cards. *Alice*, like many films of the day, had multiple styles of half-sheets, creatively labeled Style A (Figure 3) and Style B. Both styles exhibit the same odd color scheme of

the lobby cards. Style A reuses the art from the six-sheet, but with a light blue background. Style B reuses the art from the 24-sheet. Both were issued rolled (or rather unfolded), but theater owners would often fold them when returning them to NSS.

Next up is the insert. I'm not really sure why these posters are called inserts, but they are vertical and narrow, measuring 14"×36". They were issued both folded and flat, but it is rare to find them unfolded because of their inconvenient aspect ratio. The art on the *Alice* insert is very strange: It has the same image as the three-sheet, and with the same oddly reversed color scheme as on all the other card-stock posters, but it only occupies a fraction of the poster, the rest being taken up by verbiage. The colors are also very muted; I'm not sure if that is by design or if all copies seen to date are just faded.

Next is the window card, perhaps the most unusual of the standard posters in the set. Window cards were designed to be displayed in windows of local businesses, to advertise the film at the local theater. Consequently, there is a large white area at the top of the poster, where the theater would either custom-print or hand-write the date, time, and location of the movie show. It is rare to find window cards unused; nearly all have this information written at the top. The *Alice* card is particularly odd in that the art is monochromatic blue, with simple yellow bands on the sides and the text in red and blue. Not very attractive, in my opinion.

The posters that survived are very rare, and limited in production. Not all films had these posters, and it is possible that the examples here are the only known copies.

NSS issued a large paper banner on the same card stock as the large posters above, with dimensions of 25"×82". The colors on this poster are very strange:



Figure 2 Lobby cards



Figure 3 Half sheet

blue, yellow, and green. It is the most common of these rare posters. I've seen at least three copies over the years.

They also issued a smaller paper banner, measuring 5"×28" with an extremely limited color scheme of essentially black and yellow. It is unknown how many of these were issued. This is not a standard size, and I've not seen any others like it for any other movie.

The next size is a standard size, although quite rare for any title. This poster does not have a name, it is simply referred to by its size: 40"×60". Again, on the same heavy card stock, this poster is probably the rarest of the standard sizes (other than the 24-sheet), and there is to my knowledge only one known copy—this one. The art is unique to this poster, although it does resemble the art on some foreign posters. There is a smaller companion to the poster in the standard-size set, called a 30×40. I have not seen an *Alice* in this size, but knowledgeable poster professionals tell me that if a 40×60 was made, a 30×40 was almost certainly made. We'll have to see if one turns up someday.

The last of the posters is not really a poster—it is a standee (Figure 4). Standees are still made to this day, and in fact have become quite elaborate for many of the summer-blockbuster type films. But in the old days, standees were typically a variation of one of the standard poster styles, rendered as a three-dimensional cardboard display. Vintage standees are exceptionally rare. Very few survived, as they were at the mercy of the theater-going public. Whereas the posters were usually behind glass or up on a wall at least, standees were on the ground and able to be molested by many grubby hands.

There are a few more pieces of promotional material on *Alice*. The first is the herald, a single sheet of paper folded like a small program. It features art

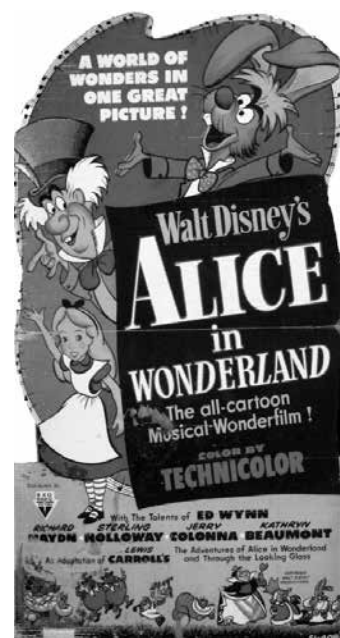


Figure 4 Standee

on the cover—in this case the same art as on the six-sheet, but reversed—and details of the film inside, with the name of the theater usually printed on the back. Theaters typically ordered lots of these to hand out to customers, enticing them to come back for the next exciting feature film. I don't know why, but this herald is the only one I've ever seen. I would expect the herald to be very common, easy to collect at the time and not a burden to store. But for whatever reason, it is very, very rare.

Another rare piece of promotional material is the theater slide. This is a glass slide that the theater projected on the screen either between showings or during intermissions, to advertise upcoming films. I didn't even know that these slides were produced after the 1930s and 1940s, but lo and behold, here one is!

Finally there is the wide world of 8×10 still photographs. There are probably over 300 different still photographs from the original release of *Alice*, each with a negative number printed in the image. Numbers run from at least A-1 to A-341, so that's a lot of stills. However, there is one set that stands out: the Color-Glos. These are listed in the campaign book as a set of ten hand-tinted stills, and they exhibit the same weird color scheme as the lobby cards and a few other posters. There is also something about the process used to make these that renders them extremely brittle. A great many of them turn up with significant tears or chips in the margins. It is indeed rare to find a complete set in excellent condition.

So that wraps it up for domestic movie paper for Disney's original release of *Alice*. Stay tuned for future articles on the even larger topic of foreign movie posters.

ARCANE ILLUSTRATORS: GORANKA VRUS MURTIĆ

MARK BURSTEIN

My dear friend Professor Mark Stoll was once again on his way to an academic conference, this time in Zagreb. (The twisted tale of his finding a very rare copy of Teresa Lima's illustrated *Alice in Portugal* is told in *KL* 93:31.) He asked me for a list of my holdings in Bosnian, Croatian, Serbian, and Montenegrin so as not to buy anything I already had. Mark diligently scoured a half-dozen Antikvariat (used book stores) and found two books I was lacking, both in Croatian: a combined *Wonderland/Looking-Glass* (*Alice u zemlji čudesa / Iza zrcala i što je Alice tamo zatekla*) published by Edicije Božičević in 2016, translated by Borivoj Radaković and illustrated by Antonija Marinić (ISBN 978-953-7953-47-8), and a rarity, a *Looking-Glass* (*Alica s onu stranu ogledala*) translated by Mira Buljan and Ivan V. Lalić (verses) published in 1962 by Mladost—the first translation of that book into Croatian. It was illustrated in a minimalist yet stylized way by Goranka Vrus Murtić, somewhat reminiscent of those by Franciszka Themerson, a Polish-born artist whose 1946 *Looking-Glass* was published in 2001 by Inky Parrot, or Walter Anderson's *Alice* (University Press of Mississippi, 1983). "The friendly person at the Zagreb Antikvariat mentioned that Ms. Murtić's husband was also a famous artist," Mark told me.



Goranka Vrus was born on February 22, 1937, in Velika Gorica, in what was then the Kingdom of Yugoslavia. Her art always came first, but she did make a side venture into the cinema, as a pretty actress whose sole credit seems to be *Opsada* [The Siege, 1956], a black-and-white film in the Serbo-Croatian language in which she played the lead character, Nevenka. That same year she married the artist Edo Murtić, and they were together until his death in 2005.

Graduated from the Academy of Fine Arts (*Akademija likovnih umjetnosti*) at the University of Zagreb in 1960, she had a long, prolific career, working in oils, enamel, tapestry, and costume design. She has had many exhibitions and catalogs of her fine abstract art, but I can find no mention of any other book she illustrated.

Her husband, Edo Murtić, was one of the most significant and honored abstract artists in the socialist world. Born on May 4, 1921, in Bjelovar, Croatia (then in the Kingdom of Serbs, Croats and Slovenes), he was best known for his lyrical abstraction and abstract expressionist styles. He also attended the Academy of Fine Arts, but it's hardly likely he met Goranka there, as she was two at the time. (They met at Krsto Hegedušić's master workshop in the mid-1950s.) Edo worked in a variety of media, including oil painting, gouache, graphic design, ceramics, mosaics, murals, and set design. Over 1,500 of his works were donated by his family to the City of Zagreb in 2010.

Nose Is a Nose Is a Nose

GOETZ KLUGE



Figure 1 Henry Holiday illustration for Lewis Carroll's
The Hunting of the Snark

Henry Holiday's illustration for Lewis Carroll's *The Hunting of the Snark* shown in Figure 1 indicates that the Banker didn't feel too well after his encounter with the Bandersnatch. Holiday faithfully put into artistic form what Carroll wrote:

He was black in the face, and they scarcely
could trace
The least likeness to what he had been:
While so great was his fright that his waistcoat
turned white—
A wonderful thing to be seen!

Carroll's Snark ballad was published in 1876. In 1872, Edward Lear wrote this limerick:

There was an old man of Port Grigor,
Whose actions were noted for vigour;
He stood on his head
till his waistcoat turned red,
That eclectic old man of Port Grigor.

Did Carroll allude to Lear's waistcoat poetry in *Snark*? That would be a textual allusion. Could there be pictorial allusions as well?

Figure 2a shows a close-up of the Banker's head. Figure 2b depicts (after slight horizontal compres-

sion) *The Imagebrakers* (c. 1567), an etching by Marcus Gheeraerts the Elder. It has some surprising resemblances to Holiday's illustration: note the similar mouths and right eyes. Other details match well, too, but the noses do not—or at least not at first glance. But take the nose (highlighted by the rectangle in Figure 2b) and invert it, and you'll get Figure 2c, which more closely matches the Banker's face. If Holiday did indeed use the etching as his inspiration, he perhaps gave one of the Banker's nostrils an almost rectangular shape because he found that shape in the inverted nose from Gheeraerts' etching as well.

I first made this comparison in 2009. It was among the findings that prompted my "Snark hunt" a couple of years ago. Does it really show that Holiday had been influenced by Gheeraerts's print? Or was my finding an illusion? It's a matter of opinion, and there's no evidence to decide whether Holiday was indeed alluding to Gheeraerts's print. There probably never will be any clear evidence. Thus, this is the place for us to decide. As Heinz von Foerster once said, "Only those questions that are in principle undecidable, we can decide" (von Foerster: "Ethics and Second-Order Cybernetics," *Système et thérapie familiale*, Paris, 1990).

There are indeed other possible inspirational sources for Holiday's image. I first found William Sidney Mount's painting *The Bone Player* (1856) on Mahendra Singh's blog. Figure 3 shows a mirror image of the painting, which bears many resemblances to the Banker image. Note the similar poses and the bones in their hands held in nearly identical positions. Henry Holiday and Lewis Carroll may well have seen this painting in London in 1875 when Goupil

& Cie promoted lithographic reproductions by Jean-Baptiste Adolphe Lafosse.

There is a possible third source, involving the Bellman's arm: a Benjamin Duchenne photo taken in or before 1868 and used in Charles Darwin's *The Expression of Emotions in Man and Animals*. It is shown in Figure 4, and it might have inspired Henry Holiday as well. For more information, visit <http://kl.snr.de> in my blog.



Figure 2a Detail of the Banker's face

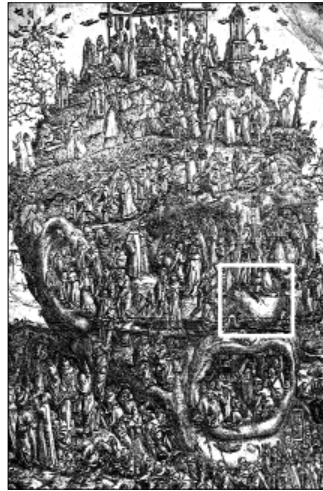


Figure 2b The Imagebreakers, a 1567 etching by Marcus Gheeraerts (the nose is highlighted in white)



Figure 2c The Imagebreakers with the nose inverted



Figure 3 The Bone Player, an 1856 painting by William Sidney Mount



Figure 4 Benjamin Duchenne photograph used in Darwin's *The Expression of Emotions in Man and Animals*

In Memoriam



Morton N. Cohen

27 February 1921 — 12 June 2017

Remembered by Edward Guiliano



*Collage by Alan Tannenbaum;
photo of Morton Cohen taken from
an "assisted self portrait" by Kazuhiro Yoshimoto*

There's a belief the act of reading is a dialogue between two minds via the printed page. By that definition, anyone studying the life and works of Lewis Carroll over the past 50 years has likely engaged in a conversation with the late Morton Cohen, editor of Carroll's letters, Carroll's biographer of record, and author of many essays and books on or relating to Lewis Carroll. For those privileged to know him, his published words live on in his voice—with its rounded genteel tones, slight high pitch, and pronunciation affected by his years researching in England, as well as by his time in the halls of American academia, where he professed Victorian literature.

While he passed away in New York City on June 12, 2017, at age 96, there is a notion that a person dies when the last person on earth who knew that person and thinks about that person dies. So Morton will live on, not only in the many people of all ages he touched, but in his many published words. He was a gifted, eloquent writer, a careful stylist who made it look easy. He was just as careful a researcher, which is why we trust his words. And his works will bear the test of time. He was 39 years old in 1962 when—after doing work on both Ryder Haggard and Rudyard Kipling—he took up Carroll as his research focus, upon the invitation of Roger Lancelyn Green to edit Carroll's letters with him. The first of those edited letters appeared in 1979.

In 1962, Carroll was not accepted as a major author in the canon of British or world literature, and children's literature was not yet a genre thought worthy of study. It was a courageous thing to champion Carroll for someone building an academic career in the publish-or-perish, complex world of American research universities during their period of rapid development. Carroll wasn't Dickens or Browning or Tennyson or the Brontë sisters. He wasn't serious. But at a time when American scholars in particular primed the publishing pump with editions of primary letters and biographies, Morton N. Cohen staked out Lewis Carroll as his main subject.

For a Columbia University Ph.D., that was bold. It turned out well for sure, as Carroll has more than eclipsed many of the once most esteemed Victorians, and Morton's work has benefited a generation and more of scholars. He was a primary researcher and writer, not a critic. He did not have patience for the critical theories that ruled English departments of the 1970s, '80s, even '90s. He was an old-school gentleman who wanted to let the literature and the facts tell the story. And he loved the humor in the *Alice* books.

He lived an extraordinary life—the stuff of the America dream. Born on a farm in Calgary, Canada, he moved to Montreal with his Jewish parents, Samuel and Zelda Cohen, then to the

Boston area with his family, and eventually to Manhattan for much of his adult life. It was in Montreal that his elder sister, Ilene, presented him with a copy of *Alice's Adventures in Wonderland* on one of her regular Friday night visits.

For decades he “triangulated,” as he called it, following the academic calendar in New York, then spending summers at a home in London, and as many winter breaks as he could manage in his apartment in San Juan, Puerto Rico. He wrote everywhere. An early adopter of word processing, he carried his suitcase-like Kaypro “portable” computer and his many files with him.

In 1996, he was made a member of the Royal Society of Literature in England. He could not believe it, and considered his acceptance one of his proudest moments. His appointment as a Fellow of Christ Church, Oxford, as a learned colleague, also filled him with self-esteem.

Morton was something of a man of mystery, traveling in different places and joining discrete communities, many of which became adopted homes and families—including the Lewis Carroll Society of North America, of which he was a founding member in 1974. He was to remain one of the Society's strongest and most loyal supporters for the rest of his life. He guarded his research and his ideas until they saw their way into print (yet was generous to those he respected and trusted). He was guarded overall, a gay man at a time when being “out” meant danger professionally and personally. He mysteriously published profitable books under a pseudonym he chose never to reveal. As “John Moreton,” he wrote a series of children's stories and books starting in the mid-1960s (e.g., *Punky: Mouse for a Day*, Putnam, 1965), and seemingly some crime novels. Such undertakings would have been frowned upon in the 1960s and 1970s by his top-tier academic colleagues.

He rarely spoke about his military adventures during the Second World War. In 1943, with three years of college behind him and not yet an American citizen, he enlisted as a private in the United States Army. As he recounted, he ended up translating German and French into English for Army leadership, notably in Germany at the close of the conflict. He left the Army in 1946 to return to Tufts University, where today he is remembered by the Morton N. Cohen Creative Writing Award, which he endowed.

He also lives on through his endowment of the Morton N. Cohen Award for a Distinguished Edition of Letters, which is administered by the Modern Language Association of America.

The man who could not finally determine from his research whether Carroll had blue or gray eyes, had sparkling blue ones himself and a ready chuckle. He was seemingly always dressed in shirt and tie, whether entertaining in his somewhat formal manner at his club in New York, the Century Club, or lecturing undergraduates and eventually Ph.D. students, or attending meetings of our Society. After he earned his Ph.D. in the early 1950s, his academic career took time to develop, including yeoman stops on the faculties of West Virginia, Rutgers, and Syracuse Universities—something he laughed a bit about, not because they are not good universities, but because they are *so* not Morton Cohen, as he acknowledged with a charming smile. In the early 1960s, he finally settled in at City College of New York and eventually at the Ph.D. Program in English at the CUNY Graduate Center, where for a period he served as the deputy director of the program up until his retirement in the mid-1990s.

Of special note is Morton's belief in high-quality research and scholarship and the need to elevate Lewis Carroll to his rightful place in the canon of Western literature. He raged against the more sensational theories about Carroll unsupported by any understanding of the facts of his life or the period in which he lived. Morton pushed the Lewis Carroll Society of North America to make a leading and serious effort to set the record straight. He surely did his part, helping with the Society's ambitious projects and writing essays and books for its publications. He gave legitimacy to the LCSNA, and it granted him the greatest respect for his work.

Morton will be remembered for helping the world understand Lewis Carroll as a man in the flesh, whose moral compass was rock solid while planted as much in early twentieth-century values as in those of his own times. Thanks to Morton's careful efforts, Carroll is recognized as a man of brilliance in many areas, of great wit and charm, tremendous curiosity, a kind and loving disposition, and now as a respected and eminent Victorian.

MORE ON MORTON
Edward Guiliano's 2012 interview "Thirty Years Later" with Morton can be found by visiting YouTube.com and then searching for the "LCSNA Media" channel.

Although Morton's introductions to various books and academic articles are far too voluminous to list, here is a partial bibliography of Carrollian books of which he was the author, editor, or a major contributor:

Lewis Carroll at Christ Church, National Portrait Gallery, 1974

The Letters of Lewis Carroll, Oxford, 1979 (with Roger Lancelyn Green)

The Russian Journal II, LCSNA, 1979

Lewis Carroll and the Kitchens, Argosy Bookstore, 1980

Selected Letters of Lewis Carroll, Pantheon, 1982

Lewis Carroll and Alice 1832–1982, The Pierpont Morgan Library, 1982

Lewis Carroll and the House of Macmillan, Cambridge, 1987 (with Anita Gandolfo)

Lewis Carroll, Photographer of Children: Four Nude Studies, Clarkson N. Potter/Crown, 1988

Lewis Carroll: Interviews and Recollections, University of Iowa, 1989

Lewis Carroll: A Biography, Macmillan, 1995

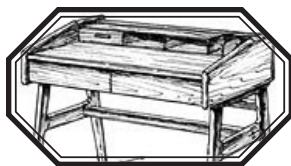
Reflections in a Looking Glass: A Centennial Celebration of Lewis Carroll, Photographer, Aperture, 1998

Lewis Carroll and His Illustrators: Collaborations and Correspondence, 1865–1898, Cornell University Press, 2003 (with Edward Wakeling)

Alice in a World of Wonderlands, Oak Knoll/LCSNA, 2015



Carrollian Notes



*
**ALICE IN PUZZLELAND:
THE JABBERWOCKY
PUZZLE PROJECT**

Chris Morgan

I'm a puzzle geek, so of course I flew to Paris last summer to attend the annual meeting of the International Puzzle Party. The IPP began nearly four decades ago, and meets yearly in different cities around the world, attracting 400 or more enthusiasts who collect Rubik's Cubes and other types of mechanical puzzles. We viewed the latest puzzle designs in Paris and swapped puzzles with friends. (As it turns out, Paris also has famous artwork and nice buildings. Who knew?) Among our regular attendees are New York

Times Puzzle Master Will Shortz and IPP founder and international puzzle expert Jerry Slocum, whose collection of over 30,000 puzzles is permanently housed at Indiana University's Lilly Library.

In the months leading up to the conference, attendees began seeing a series of online teaser videos hinting at a special group of puzzles called the "Jabberwocky Project," to be unveiled in Paris. As we later found out, UK-based puzzle designer and constructor Steve Miller had gathered together some of the world's best puzzle designers and asked them to create a set of puzzles with themes related to *Alice's Adventures in Wonderland* and *Through the Looking-Glass*, all encased within a bigger puzzle.

Steve says "An international group, including some of the top puzzle designers and makers in the world, have band(ersnatch)ed together to form the Witzend Puzzle Collective and create The Jabberwocky Puzzle Project." It is a limited-edition set of large chests, each containing the specially commissioned puzzles; an impressive, specially forged "Vorpal Sword"; and a souvenir book. But you can't get to the puzzles until you open



The Jabberwocky Project's limited-edition puzzle chest, containing more than a Baker's dozen of puzzles with Alice in Wonderland themes

the chest—itsself a challenging puzzle. These sets will most likely sell at auction, and probably in the five-figure range. There is no word yet on whether any of the puzzles will be sold individually.

The Vorpal Sword is pattern-welded with 81 folded layers of steel, and is secured in the lid of the chest. Steve noted “It can only be released once all the smaller puzzle boxes and the puzzle lock have been solved. The sword can then be used to unlock the remaining secrets of the chest. The collection has been designed to look like a contemporary Victorian campaign chest, made of burr walnut with brass edging.

The brass and finish are clean, but unpolished.” The White Rabbit motif in the center of the lid, however, is highly polished to a mirror finish, hinting that following the White Rabbit as Alice did will lead to a magical Wonderland inside the chest.

I got a chance to play with some of the remarkable puzzle creations—they’re definitely challenging!

The puzzles have clever, sometimes unexpected, connections to the *Alice* books. Kelly Snache’s “There Goes Bill,” for example, has different designs on each face

related to the chimney from which Bill the lizard emerges after being kicked by Alice. (Its designs may also provide clues to the solution of the puzzle.) Simon Nightingale’s “The Mouse’s Tale” reproduces the undulating vertical text from the book. Peter Wiltshire’s “Down the Rabbit Hole” has a hole on one side, but it is partially blocked. Would-be puzzle solvers must get down the hole somehow to solve the puzzle.

More information about the Jabberwocky Puzzle Project, including videos and photographs, can be found on the Witzend Puzzle Collective’s Facebook page and on YouTube.



The Cheshire Cat by *Yoh Kakuda*



There Goes Bill by *Kelly Snache*



Tweedle Dum and Tweedle Dee by *Brian Young*

CONTEMPORARY REVIEW OF
NABOKOV'S *ANYA* DISCOVERED

Victor Fet

The first—very brief, and very negative—review of Nabokov's 1923 translation of *Wonderland*, *Аня в стране чудес* (*Anya v stranudes*), was discovered in 2016 by researcher Galina Glushanok ("An Unknown Review of V. Sirin's Translation of *Alice in Wonderland*," *Zvezda*, 2016, 11: 214–220; in Russian). There is no other known writing about Nabokov's *Anya* until 1970 ("Anya in Wonderland: Nabokov's Russified Lewis Carroll." Simon Karlinsky. In: Appel, A., Jr. & C. Newman, eds. *Nabokov: Criticism, Reminiscences, Translations, and Tributes*. Evanston: Northwestern UP, 1970: 310–315)!

The original review was published in a Russian émigré journal, *Русская школа за рубежом* (*Russkaia shkola za rubezhom* [The Russian School Abroad]), in Prague in 1924. The author of the review was Dr. Evgenii Elachich (Евгений Александрович Елачич, 1880–1944), a zoologist who emigrated in 1917 to Yugoslavia, after publishing extensively in Russia about polar fauna, birds, dinosaurs, and the like, as well as children's literature. My translation follows.

L. Carroll. *Anya* in *Wonderland*.
Trans. from English by V. Sirin,
with ill. by S. A. Zalshupin
114 pp.

Ed. "Gamayun,"
Berlin, 1923

No matter what pedagogical criticism says, no matter what it states, books like this one will still be written, published, and presented to children. Children will read this nonsense, and parents will think and argue that such reading "contributes to the development of children's imagination." Conscious of my complete frustration in this respect, I still want to repeat again and again the arguments, which aren't new. Carroll's book appeared in Russian translation a



long time ago, and even, I think, in different translations and retellings. It is clearly designed for the poor taste of parents and the indiscriminateness of child readers. It is a fairy tale—but there is nothing poetic or heartfelt in it, which would give an inherent charm to a good fairy tale. This is a long set of insipid and deliberately invented (rather than artistically created), exaggerated, unbelievable adventures and wonders. The wit lies in the fact that the girl is constantly changing in size, her neck is stretched a few meters, then she becomes very tiny, etc. Many children are very willing to read such, for them, indisputable nonsense: dancing lobsters with turtles, playing croquet as hedgehogs serve as balls and flamingos [as mallets], etc., etc., but who needs it? Is there at least any shadow of benefit from reading such a non-poetic nonsense? I doubt that, but the harmfulness of such a book, in my opinion, is certain. So, for example, as the transformations of the girl are described, she confuses everything and, recollecting verses, recites:

Say, uncle, it's not for nothing.
That you are considered
very old,
After all, really, your hair is gray,
And you have grown incredibly
fat . . . (page 42),
etc., and so on.

In another place another "poem" is given:

Howl, my beautiful baby,
If you will sneeze, I will beat you,
You [are doing it] on purpose, it's
clear . . .
Bye-bye . . . (page 53), etc.

These doubtfully clever remarks are easily remembered, but is it good?

Children are just beginning to get acquainted with poetry; they would need to be taught to feel the beauty of Lermontov's verse, taught to love it. But here an ugly, uneasy parody, a mockery, is introduced into the child's head. And again, some will refer to the fact that "children are so willing to read," and seriously believe that in this case this is an argument in favor of this book. It still seems to me that those parents and educators who want to instill in children a respect for the book from early childhood, to develop in them good taste, artistic flair, and love for their native poetry, would have to save their children from clogging their young brains with such low-quality literature.

—*—
*The Albanian Gheg, or Liza
in the Land of Wonders*
Byron Sewell

On April 7, 1939, Benito Mussolini's troops invaded Albania and quickly swept away most Albanian resistance. Albania was immediately annexed as part of the Italian Kingdom. After their defeat, many Albanian men of fighting age who had survived the brief war fled to the protection of the northern reaches of Albania near the Kosovo border, hoping to eventually fight as partisans and resist the Italians invaders.

That same month, Albania's most prominent author, Margaret Hasluck, author of *Këndime English-Shqip* or *Albanian-English Reader: Sixteen Albanian Folk-stories, Collected and Translated* (Cambridge, 1931), was ordered to leave Albania by King Zog I for unknown reasons. She fled to Athens and ended up in the British Embassy in late April, and because of her great knowledge of the Albanian language, began work in organizing the Albanian resistance movement.

One of the top priorities was to set up a code book that could be used by the partisans to communicate with the English. She finally came up with the strange idea of translating an innocent seeming children's story into the obscure Albanian Gheg dialect, spoken where most of the potential partisan men had gone into hiding, for use as the key to the code. Perhaps because of her early work in Cambridge, she chose the unlikely English novel *Alice's Adventures in Wonderland*.

Since it would be impossible to publish the novel in Albania (it was now under occupation and all printing presses were under guard), it was published in Athens. The publishing data was falsified as: Hysejn Cela and Beqie Cela, trans. Tenniel, illus. *Liza në Botën e Çudinavet* [Liza in the Land of Wonders]. Tiranë, Albania: Ismail Mal' Osmanaj, 1944. This was accomplished in 1941 in a print run of 500 copies. The falsified 1944 date was an unnoticed printing error made in the rush to get it printed before the Germans invaded Greece. Several British agents were smuggled into Albania through Kosovo, where they contacted the partisans and informed them how to use the code book (page number, line number, and number of letters from the right-hand side) that would be air-dropped on a specific date and at specific locations. Both agents were captured by the Italians and tortured, telling their inquisitors that they were delivering copies of *Alice in Wonderland* to Albanian children who only spoke Gheg. No one believed them, and they were eventually shot.

The Italian occupation eventually abandoned Albania and returned to Italy, at which point the Germans occupied Albania. After WWII was over, the communists took over, and the country was administered by the communist and atheist Enver Hoxha as prime min-

ister. It was a long time of hardship for the Albanians, especially in the north of the country, where there were terrible shortages of many things, including paper. The result was that most copies of the Gheg translation were destroyed, being used for everything from starting kitchen ovens, to wrapping freshly caught fish, to toilet paper, and as a bad substitute for cigarette paper.

By the 1960s, copies of the Gheg translation had become somewhat scarce, and by 2015 the only known survivor was a copy held in the rare book section of one of the Albanian National Libraries. However, over time other copies eventually began to make their way into the used book stores in Tiranë, and from there offered for sale on eBay. Two copies, both in absolutely horrible condition, were snapped up by a couple of insatiable American Carrollians. The best preserved of the two wound up in The Alan and Alison Tannenbaum Collection, and the other (missing the first 15 pages, including the title page) in The Victoria J. Sewell Lewis Carroll Collection.

Albanian Sayings of Carrollian Interest

Burri është koka, kurse gruaja është qafa.

The man is the head and the woman is the neck.

Ju mund të ndani një shtrat me dikë, por nuk mund të ëndërroni të njëjtat ëndrra.

You can share a bed with someone, but you cannot dream the same dreams.

Kur të vijë Revolucioni, ne do të bëjmë plehrat e kodrave të hirit të Wonderland me kockat e Zemrave, sepse ne Wonderlanders kanë vuajtur shumë për të harruar!"

When the Revolution comes, we will manure the croquet lawns of Wonderland with the bones of Hearts, for we Wonderlanders have suffered too much to forget!



The Tannenbaum copy

The first two are famous proverbs; the last is a parody of a saying of Isa Boletini (1864–1916), a Kosovo Albanian nationalist figure and guerrilla fighter in the Ottoman Kosovo Vilayet, spoken in 1913: “When the spring comes, we will manure the plains of Kosovo with bones of Serbs, for we Albanians have suffered too much to forget.”

[This le Carré-ish piece is, of course, a parody by Mr. Sewell and none of it is to be taken literally. – Ed.]



Alice and the Graceful White Rabbit
John Langdon
2017

Robert Stek

If you are (as I am) a lover of *Wonderland* (and you wouldn't be reading this if you weren't!); if you are a boomer (as I am) who grew up with the pop songs of the '50s, '60s, and beyond; if you are a lover of wordplay (as I am), whether it makes you laugh or cringe; if your brain automatically absorbed news and popular culture (as mine did) of events from the '50s onward, then welcome to the club of Carrollians who will find *Alice and the Graceful White Rabbit*, a ponderful adaptation that goes from mad to verse, to be just their cup of tea. I mean, slick puns begin in the title.

To even begin to give you the flavor of the writing, there will be spoilers ahead. Most of the joy I had in reading this book came from discovering the clues in not only the text, but also in its presentation. (That last clause was a clue, as you will discover when you open to the very first page.)

There have been many Wonderland pastiches over the years, sum bitter than otters. This is not a child's book: it is for groan-ups who will automatically make the free associations necessary to truly cherish this type of writing. One distinguishing characteristic of Langdon's *AGWR* (if I may be so **bold**) is his mostly (as Mary Ann would say) faithful retelling of Alice's adventures, chapter by chapter, event by event, step by step. Slowly I turned each page because heartily a paragraph went by without a reference to a song, musical group, person, or event in a paronomasiacal manner. However, it would be an era to think we were Victorian—no, this is a thoroughly modern Alice who doesn't take a magic bus to Wonderland. From the very first chapter she begins "Subterranean, Homesick, and a Little Blue," tumbling down a hole like her Carrollian namesake. And she also passes a bookshelf on the way:

One was entitled, "The Book of Love." She wondered who had written it, but the author's name was not on the spine. Next to it there was a first edition copy of "Just Dropped In." Alice thought that was quite appropriate.

Down, down, down. Down without pity. Would this downward journey never come to an end?

Langdon is very respectful of the original story, as he states explicitly in this parity:

How does the little linguaphile
Refresh a classic tale.
And vex the purists all the while
On a stupendous scale.

How cheerfully he drops a pun
in a dependent clause
and does it merely 'cause it's fun
regardless of its flaws.

How blithely he'll ignore the
rules
Of grammar and of diction.

But no! He never ridicules
A classic work of fiction.

Although there are over 700 songs and musical groups referenced in this 170-page love child, otter authors and events find their place in the narrative. For example, only one with a sole so dead wouldn't be grateful for a tip of the pen to my other fruity passion:

"Wait—he looks like the dog from down the street—the Baskervilles' dog! It's Arthur! I always thought he was so small!" thought Alice, then said out loud, "They sure don't lock you up like they should. Home's the place for you. . . . Now what have you got on your face? It looks like the remains of an ice cream cone . . . and oil!"

You might want to say that last sentence out loud—jus' sayin'. In fact, the book bares rereading, as each time one does, new things jump out at one.

Buy now, you *Knight Letter* readers are ether knocked out by this review, so that purchasing the book is a fet accompli because you know that you will lovet, or you may even have a good acher and feel the knead for a massage, a beer and balm before you consider a purchase. Remember Langdon does keep green the memory of the master, as the writing is burstein with a playfulness that Carroll himself would appreciate. Even if you feel you have to hide your copy from these eyes (which see well—can you guess who?), go ahead and nuhn will ever no.

You can order a signed copy for \$20 by emailing him directly at wordplay@JohnLangdon.net, though by the time you read this he may have it available at www.

JohnLangdon.net. And do wonder about in John's web sight: he is an artist, designer, and writer who created the ambigrams for Dan Brown's *Angels & Demons*, and is the namesake for Brown's symbolologist, Robert Langdon!

All kidding aside, ewe know you want it.

—*—
*Alice's Adventures
in Punch 1864–1950*
Cheshire Cat Press, 2017

Andrew Ogus

When leafing through copies of *Punch* magazine previous to 1864, I'm always fascinated to see images that might have lodged in Carroll's memory, to be later reinterpreted in the *Alice* books. This delightful volume contains images from the other side of that mirror, those inspired by Carroll himself. Although the once burning social issues that inspired them have long since fallen on the ash heap of history, the humor of recognition—if not the exact reference—remains.

Discounting the proto-Alice of 1864 (*KL* 86: cover), the first direct visual allusion to Carroll in *Punch* appeared on March 16, 1872. Eight years after *Wonderland*, and the same year as *Looking-Glass*, Alice had already spread far enough through the culture to enter the visual shorthand of the political cartoon.

John Tenniel was not above caricaturing his own imagery, sometimes placing real-life people into his imagined postures. Later artists did the same, or simply dressed their subjects in familiar costumes, sometimes acknowledging their debt by including Tenniel's monogram preceded by a discreet "after." The name of that far-off country was easily reinterpreted as Blunderland, Thunderland, or Bumbleland.

Encountering familiar characters with unfamiliar faces in the Foreword gives a thrilling shock. Alice, the quintessential British



DAVID IN RHOSDDALAND.
 BOOJ: "I'M OFFER AWAY FROM HOME. HOW DO I GET SCARY?"
 THE MAN GRINS: "YOU DON'T; YOU FILL UP A FORM."
 BOOJ: "BUT I HAVZ FILLED UP A FORM."
 THE MAN GRINS: "THEY YOU FILL UP ANOTHER FOUR."

heroine, appears as Peace itself and as the British voter. She and Britannia trade places and identities, with Alice sometimes borrowing Britannia's traditional helmet. Ernest Shepard, the original illustrator of the Winnie-the-Pooh books and a long-time successor to Tenniel as a *Punch* artist, drew from both *Wonderland* and *Looking-Glass*.

This luxurious Canadian production, designed and printed by George Walker and Andy Malcolm, is letterpress-printed on Rives Lightweight buff, a 100% rag paper, and comes in an elegant green and gold box in a limited edition of 42 copies (\$389; contact CheshireCatPress@gmail.com). The images are beautifully reproduced from the original magazines. Let us hope for a more widely available trade version.

*
*Alice's Adventures under
 the Land of Enchantment*
 Byron W. Sewell
 Boojum Run Press, 2017
 ISBN 978-1548615024

Cindy Watter

Yet another Alice tale has sprung from the fertile brain of Byron W. Sewell, author, artist, collector, and polymath. In *Alice's Adventure under the Land of Enchantment*, Alice lives in a New Mexico of a few decades past. ("Land of Enchantment" is

New Mexico's nickname.) Alice is not the comfortably upper-class child (by American standards) who lives at the Deanery, but a little girl from rural America at the end of the Great Depression.

The dream frame anchors the story. Alice Christian wakes up early on Christmas day. (One of her presents is a copy of *The Adventures of Alice in Wonderland* and *The Thrilling Story of an Indian Boy*—a rare book today.) Instead of raspberry tart, bread and butter, or treacle, she has a hearty Christmas morn repast of biscuits, gravy, bacon, and the orange that was in her stocking. A rabbit leads her down to the cellar, and the *Land of Enchantment* adventure is launched.

Many of the incidents parallel those in *Wonderland*—and yet they are different. In Carroll's work, it is Alice who is the most alarming creature of the Caucus-Race, with her stories of the blood-thirsty Dinah. *Land of Enchantment* features animals that like to eat other animals: In fact, at one point Alice and a rat are paddling in the Pool of Tears, trying to stay ahead of a rattler. (Brave Alice later dispatches the rattlesnake with a well-aimed rock.) At one point she wonders if the rat is Spanish, "come up from Mexico with Cortez." All of the animals are indigenous to New Mexico—skink, roadrunner, quail, prairie dog, and so forth. Alice has the wet creatures dry themselves by sunning on a rock "like reptiles, which in fact a goodly number of them happened to be."

Later in the book, when she is in a boat with Charlie—a fisherman who likes to take photographs—they very tenderly rescue the frightened prairie dog, which had earlier swum away to escape the diamond-backed rattler. Charlie acts as the link to the second part of the book, where he introduces Alice to a *bruja* (sorceress), who has a remarkable cat. Chaos ensues, with a jackalope, a horny

toad, a billy goat (who prefers to be called Billy the Kid and is just a little trigger-happy) adding to the frolic. Later the party is invaded by a horde of travelers from Texas, who are on perhaps the worst package tour in literature.

There are several Carrollian in-jokes, including a criticism of the often loathed *Sylvie and Bruno*. Alice allows that the poems are entertaining, especially the ones with the buffalo and hippo. She draws the line at romance, however:

"All the yucky lovey-dovey stuff between Arthur and his girlfriend, Lady Burial, makes you feel kind of sick to your stomach," Alice said.

The Horny Toad nodded its head like it understood exactly what Alice was talking about. "Do you remember the pitchers of her in the book?"

Alice thought for a moment. "Yes. Now that I think about it, she usually looked kinda miserable."

"Exactly!" said H.T.

(*Land of Enchantment* Alice speaks in her vernacular; there are no lady-like eruptions à la "How dreadfully savage!" here.) Horny Toad and Alice agree that perhaps Carroll should have concluded *Sylvie and Bruno* after the poetry, "The Pig-Tale," and "The Three Badgers"—"while he was ahead."

The pen-and-ink drawings by Sewell are clever and charming. Many of them are of animals, and have a textbook-like precision. The illustration of the Texan harridan who bullies her croquet team over a cliff is on the cover, and it is reminiscent of Dodgson's own drawing of the Queen of Hearts in *Under Ground*—it has the same angle and the same fearsome gaze.

The book contains a bonus: a Victorian ghost story, written by Byron Sewell and his wife, Victoria. It features a looking-glass and might even frighten a reader who is all alone on a dark night. The

illustrations are from the Sewells' nineteenth-century photograph collection.

Although *Alice's Adventure under the Land of Enchantment* is an imaginary work, it is based on the author's impressions of growing up in the New Mexico of the Depression and World War II in an age of austerity. This book shares the elegiac quality that distinguishes the end of *Alice's Adventures in Wonderland*. It is a poignant memory of an era that is long gone and isn't coming back.



Alice D.

Cath Lorina Dodgson
The Troy Bookmakers, 2017
ISBN 978-1-61468-403-9

Cindy Watter

Sometime during the fiftieth anniversary of the Summer of Love, this book appeared in my mailbox. I studied its art nouveau design cover, the illustrations, and the assorted handmade messages and illuminations on its pages, and decided I needed to get into the proper mood. I dug out the patchouli, dropped my old vinyl copy of "White Rabbit" onto the turntable, and sent the children out to score some weed, which caused them to hoot mockingly, "It's legal now!" (Dear reader, I am kidding about that last bit.) Truth to tell, I was happy to be perfectly compos mentis, as *Alice D.* (wordplay on LSD, of course) requires all one's attention, not to mention a copy of *The Golden Bough*, Edith Hamilton's *Mythology*, and an assortment of the works of Joseph Campbell at hand. A basic familiarity with the signs of the zodiac might be helpful, too. The author, Kathleen O'Brien, has two degrees in the classics, including a master's from Harvard, and it shows. Writing under the pen name of Cath Lorina Dodgson, she brings her appreciation of *Alice*, knowledge of myth, considerable humor, and a truly remarkable talent with puns to this prequel/homage/pastiche

of *Alice's Wonderland* and Looking-Glass journeys.

Alice D. commences with a framing technique: In this case, it is a skating outing with Mr. Dodgson. Instead of walking through a mirror, she falls through the ice, and is launched on an adventure that includes visiting Atlantis, battling Medusa and her Gorgon sisters, and going on trial for eating the little oysters (spoiler alert: she didn't). To say *Alice D.* is densely allusive is a zenith in understatement. On every page the reader will trip over references to ancient culture; fortunately, there is an index. As for pop culture (the Dormouse does say "Feed your head"), you are mostly on your own.

What holds the book together is that the well-known Carrollian characters behave in familiar ways. Humpty Dumpty is verbose, the Cook has a peppery temper, the Red Queen is energetic, and the White Queen is absentminded. Layers of oddities begin to pile up—the Sheep has a drunkard husband (a Black Ram) and she knits everything, including the best tea Alice has ever enjoyed; the Tweedles produce a child (a baby Dodo, who disappears on Pegasus). Their explanation for this miracle is based on Plato and the marriage habits of the ancient Egyptians. Humpty Dumpty is afraid of the Cook, for good reason. At one point H-D is roller-skating, and he almost falls. The Hatter immediately rushes out with a frying pan, but is disappointed when his meal skates away, merrily.

The puns and wordplay did cause me to chortle and burble in an undignified manner. Alice is in danger of facing a "firing squid" (actually an octopus), the necessity for a "Karma Suture" is invoked, and Father William declares that his carnival act is "Minoan invention." The book of Time is pulled from "Lewis's carrel."

The characters frequently discuss the concept of time. Alice,

of course, feels urgent pressure to prevent Medusa from doing her worst—when characters get "stoned" they can be on drugs, pelted with rocks, or transformed into stone—but there are many other references. The conversation between Father William and Alice is practically Transcendentalist:

"We're all preparing for a brand new life."

"You mean that's what it's like to die?"

"No, no. We're not dying now. That comes later. We're being unborn. [. . .] Do you know why babies don't fear death like old folk?"

"They're too young to understand it."

"Nonsense! It's because a baby is so much closer to its previous life and hasn't become as attached to its body. Living backwards for half of the year is a great advantage to us. . . ." (135)

This is an eccentrically attractive volume, with several color plates of original art by the author as well as a portrait of her attired as the Red Queen.

By the time I finished the book, I was sorry I hadn't hung on to my old copy of Suzuki's *Zen Buddhism*. Or Plato's *Symposium*. Or the *Tibetan Book of the Dead*. I repeat, *Alice D.* is dense—but entertaining. It is very funny on its own merits, but *Alice D.* also fosters an even greater appreciation of the richness of the original and its ability to endlessly inspire. Cath Lorina Dodgson took several years—beginning in 1975—to write *Alice D.*, and it certainly has the aura of another age. Today the 1960s seem as remote as Carroll's day, a hundred years earlier. *Alice D.* is a true period piece that is enjoyable now.

You can pick up a copy from Kath/Cath at the USC Spring gathering; alicesfinalchapter.com; thehippiecraticoath@gmail.com; or (518) 703-2454.

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Mad Hatters and March Hares
Edited by Ellen Datlow
Tor Books, 2017
ISBN 978-0765391063

Rose Owens

We've seen a passel of Alice-themed short story collections roll through these parts, and it can be a daunting task to pick up the next one in line. We always hope that we'll see something new, that we'll be surprised and astonished, and that we won't be falling asleep mid-read as a result of the drudgery of poorly constructed rehashing. Fortunately, our stars are not crossed with *Mad Hatters and March Hares*, a charming and only slightly uneven collection of tales for our consumption. Editor Ellen Datlow has done a splendid job of knitting together these morsels of story. They delight, surprise, and challenge in a pleasing fashion.

These stories work best when they feature characters other than Alice herself. It's refreshing to find a retelling of this universe via a mouthpiece other than the titular girl. This is done captivately well in the bulk of the book, but especially so in the stories by Jane Yolen, Richard Bowes, Jeffrey Ford, Seanan McGuire, Andy Duncan, and Katherine Vaz. Yolen's pieces (she graces us with a short story and a poem) are both succinct and evocative. "Conjoined" gives us a brief window into the life of a Barnum circus sideshow, and draws together the fantasy of "real"-world entertainment and the mystery of Wonderland. It's done so sweetly, you'd think that Dodgson himself was guiding Yolen's hand. I was pleasantly surprised by Duncan's submission, which broke the fourth wall by peeling back the curtain on Sir John Tenniel's letter to Dodgson regarding that infamous "wasp chapter." By evoking a deeply paranoid and troubled Tenniel in his pages, Duncan adds some extra pizzazz to the man behind the artwork. I kept jumping

at the thought of a wasp creeping behind me, mandibles bristling.

My favorite of the short stories is the last one, "Moon, Memory, and Muchness." It is completely different from anything I've read in these kinds of collections. It stands out for that reason and for its unique connection to the world of Wonderland. I won't spoil the plot, since the story comes with many twists and turns that create a satisfyingly bittersweet end to the book (though we shouldn't forget the final word, Yolen's haunting poem, "Run, Rabbit, Run"). Katherine Vaz tells her story from a fresh angle, through the eyes of the mother Alice left behind (in so many words). We enter a world of loss and sorrow, of using Wonderland to cope with a most tragic event. Avoiding the temptation for preciousness or overdoing allusions to Wonderland and its inhabitants, Vaz instead combines elements of crime procedurals, "workaday" narratives, and an honest tale of coveting another's life and fortunes.

Beyond the stories listed above, the collection stands up nicely. A handful of the tales are well written but lose energy as they go on. The lesson is, less is more: Don't be afraid to break away from the siren song of Alice herself. Stay down in front, and let the quiet few (until now) muster up their courage and break out in verse. Their stories surprise and delight, and keep our universe evolving.

—*—
*Alice's Adventures in Wonderland:
The Classic Edition*

Illustrated by Charles Santore
Cider Mill Press, 2017
ISBN 978-1604337112

Andrew Ogus

Cider Mill/Applesauce Press's new publication, the tenth in their "Classic Edition" series, houses Charles Santore's exquisitely rendered watercolors in a volume intended for "children attending

preschool or early elementary school . . . the 'to be read to' children's audience." There are indeed many pictures, but the ratio of words to images disqualifies this volume from being "a children's picture book." While it's true that many contemporary young readers might be wise to wait at least until preadolescence for their first exposure to the *Alice* books, to paraphrase Maurice Sendak one should never edit down for children. For anyone familiar with the original, the gaps in this (barely acknowledged) abridgment by Elizabeth Encarnacion are jarring. Anyone unfamiliar with the original might wonder what all the fuss is about; the music of the language has been stilled, not simplified.

The tightly rendered illustrations fulfill the promise of the "sketches" Charles Santore published in his *Under Ground* in 2015 (*KL* 96: 42). As Michael Hearn points out in his introduction, it's pleasant to see Alice correctly dressed, wearing a yellow dress with a blue sash (*KL* 85:27). An actual young lady posed for Alice, and it shows. There are images of rare beauty: Alice giggling at the fate of the Duchess in a formal garden, the splendid Lobster Quadrille. There are brilliant imaginative flashes, such as a dripping mouse standing before the dripping shadows of a duck and an owl; a hapless Hatter, abandoned by his friends at the trial, standing



on a strawberry-colored carpet decorated with hearts. Many of the well-rendered animal jurors are “left-handed.”

The human faces of lesser characters appear to be modeled on real people. A scary Cheshire Cat opposing the King and Queen provides respite from the overall sweetness. Santore picks up on images often missed: Alice’s arm thrusts a ladder toward the startled Bill; the gardener cards have dripped paint on the ground and each other; the decidedly cute, very blond royal children amuse themselves by imitating their parents’ soldiers. Gatefolds allow for panoramic views as Alice falls vertically through the rabbit hole and sits horizontally at one end of the lengthy tea party table (though one wonders why the Hatter looks so green, and why the Hare is wearing flowers instead of straw).

Images bleed or come close to the trim with varied margins; there are runarounds of different shapes here and there; a few characters break through their backgrounds; words sometimes overprint a full bleed background. The text-heavy pages, dark type, oversize format, and lavish gatefolds make the book awkward for reading alone or aloud to a group. Was it designed to serve the pictures rather than the text?

Over all, this is a straightforwardly pictured version of *Wonderland*, pleasant to look at rather than to read. “The classic edition” it is not.

*Rare, Uncollected & Unpublished
Verse of Lewis Carroll*
LCSNA, 2018
Compiled and annotated
by August A. Imholtz, Jr.
& Edward Wakeling
Edward Wakeling

This new book is, or will soon be, in your hands as this year’s membership premium. It contains about forty poems by Lewis Carroll that have either never

been published before or have been produced from an incorrect transcription. The book will also contain a large number of *memoria technica* verses—again, many previously unpublished—together with a few poems questionably attributable to Carroll.

The idea for this book arose out of a conversation between the two compilers some years ago, during which several different publication projects were discussed. A number of verses in manuscript had already come to light (including acrostic verses written into presentation copies of Carroll’s books), none of which had been included in anthologies of his poetry. Both compilers were of the opinion that this would be of general interest, and also contribute to Carrollian scholarship. When the idea was put to the publication arm of the Society, it was well received, and at that time it was suggested that some of the artistic talent among Society members could be employed to illustrate the verses. The response from the artists and illustrators approached—Jonathan Dixon, Tania Ianovskaia, Oleg Lipchenko, Adriana Peliano, Byron Sewell, and Mahendra Singh—was enthusiastic, and their formidable creative talents are in evidence in the book, which Andrew Ogus designed.

*The Alice Books and the Contested
Ground of the Natural World*

Laura White
Routledge, 2017
ISBN 978-1138630826

Hayley Rushing

Laura White’s writing in *The Alice Books and the Contested Ground of the Natural World* is refreshingly clear, but it is not a “moseying” ease: Instead, the diction has a to-the-point limpidity often rare in academe. Even the thesis of the book is made pleasantly obvious:

It is not surprising that Lewis Carroll’s two brilliant children’s

fantasies, *Alice’s Adventures in Wonderland* and *Through the Looking-Glass*, obsessively joke about the uneasy status of human beings at the apex of creation and the top of the food chain, for both books were written within a period of rapidly changing attitudes about humankind’s relationship to the rest of nature. . . . The aim of this book is to examine Carroll and the *Alice* books in relation to the wide-reaching Victorian debates, in part prompted by Darwinian thought, about the proper relationship between human beings and the rest of nature.

White is well read in Carrollian discourse and provides a hefty bibliography in her footnotes, but she makes clear what is germane to her subject. She sees Carrollian studies as a variety of disciplines, and acknowledges the fields of logic, linguistics, and philosophy as relevant to the analysis of Carroll/Dodgson, but her chapter titles reveal her main topics of interest: “Interpreting Carroll’s Satires,” “Carroll and the Emerging Sciences,” “Carroll and Darwinian Satire,” “Animals and Anthropomorphism in the *Alice* Books,” “Eating,” and “Natural History in the *Alice* Books.”

As is unfortunately becoming a requisite in books about Carroll, White addresses the all-too-common accusations of pedophilia surrounding the public’s image of Carroll, presenting well-evidenced certainty about his innocence and the very nature of innocence. We get the sense that she is putting the issue to rest so the work can proceed, unencumbered by sordid suspicion that is completely irrelevant to the topics explored.

The first chapter begins with the reasonable supposition that Carroll didn’t expect all of his jokes to be caught by the reader, which lays a curious foundation for White’s argument: Did you never catch the satirical critique

of Darwin in the *Alice* books? It's okay—Carroll didn't expect you to. It's a liberating justification for any academic who's ever explored something unexpected, or something that's a bit of a stretch. That isn't to say that White's assertion is a stretch—indeed, her findings are well-argued and convincing—but to present the “it's okay you didn't know” foundation at the beginning of the first chapter inspires a sense of suspicion for the rest of the book, nonetheless.

The text is full of “huh” moments (i.e., “I never thought of it that way”), such as the suggestion that “The Walrus and the Carpenter” reflects the ambiguous morality of the fact that oysters are still technically alive when we eat them, and that, despite the chess theme, no bishops appear in *Through the Looking-Glass* because Carroll disapproved of religious matters appearing in nonserious material. The real gem of the book is chapter four, “Animals and Anthropomorphism in the *Alice* Books.” A vast variety of topics about the Victorian relationship with animals, and what literary anthropomorphism says about that relationship, is covered in this chapter, including where children encounter animals, Darwin and the food chain, Aesop, antivivisection activism, the Christian doctrine of man's sovereignty over animals (but not, according to Carroll, the right to cause pain), the rise of vegetarianism, the first animal rights legislation (usually failed) and animal welfare societies (and mocking thereof), performing animals (such as dancing bears), zoos, taxidermy, pet memorials, Carroll's own “comic cruelty,” Alice's own lack of sympathy for the suffering/mistreatment of animals and her keen awareness of predator-prey relations, Car-

roll's own fondness for dogs, how the curiously nonanthropomorphic puppy in *Alice's Adventures in Wonderland* reflects the order of human dominion, and games of pretend-hunting Carroll shared with child-friends. White's ultimate point about anthropomorphism is to show what nonsense does to reaffirm cultural norms. She writes, “nonsensical anthropomorphism only reinforces that divide [between humans and animals] when nonsense yields—as it does at the close of each of his *Alice* books—to sense.”

This critical history, albeit expensive (\$150 list), is worthy of any Carrollian's bookshelf because it is unlike anything you'd presently find on such a shelf. While I've heard brief references to Alice's relationship with the sciences at conferences in the past, I've never encountered the topics explored at such length as in White's monograph.



EVERGREEN

I'd first like to share a statistic I recently came across that surprised me, and certainly explains Michael Everson's passion! According to Vistawide, there are about three billion native speakers of the top ten languages (Mandarin, Hindi, Spanish, English, . . .), one billion of the next twenty (Panjabi, Javanese, Korean, . . .), and 3.6 billion (47%) who natively speak one of the other 6,900 languages! Nearly half of the world's population speak a language that is not even in the top thirty!

Since our last issue, five titles have been released by Michael's inexhaustible Evertype press:

Las Aventuras de Alisia en el Paiz de las Maravias, *Wonderland* translated into Ladino by Avner Perez (KL 93:51). Ladino, also known as Judaeo-Spanish, is a language primarily spoken among Sephardic Jews. Both a first edition in

Hebrew characters (, ISBN 978-1-78201-178-1) and a second edition in roman characters (ISBN 978-1-78201-179-8) are now available.

The Westminster Alice. H. H. Munro (Saki)'s 1908 political parody based on the *Alice* dyad, with illustrations by Francis Carruthers Gould (1908), a foreword by John Alfred Spender (1927), and an afterword by Hugh Cahill (2010) is now in a second edition, which contains a previously uncollected chapter, “Alice Wants to Know,” originally published in a limited edition of 45 copies by the Sangrail Press (ISBN 978-1-78201-147-7).

N Hana Kupanaha a leka ma ka ina Kamaha o, R. Keao NeSmith's translation of *Wonderland* into Hawaiian. This second edition incorporates a number of corrections and other changes, as well as an article taken from the Hawaiian-language newspaper *Ke Alaula*, 1 December 1870, which contains a white-rabbit story that may have been influenced by *Alice* (ISBN 978-1-78201-166-8).

Ma Loko o ke Aniani K a me ka Mea i Loa a i leka ma Laila, R. Keao NeSmith's translation of *Through the Looking-Glass* into Hawaiian. This second edition incorporates some corrections (ISBN 978-1-78201-170-5).

(*lis neñ S yerstanda ı majaralari*), *Wonderland* translated into Bashkir by Güzäl Sitdykova. The Bashkir language, a state language of the Republic of Bashkortostan (Russian Federation), belongs to the Turkic branch of the Altaic languages, and is spoken by 1.2 million people (ISBN 978-1-78201-201-6).

ART & ILLUSTRATION

David Elliot's lavishly illustrated *Snark: Being a True History of the Expedition That Discovered the Snark and the Jabberwock ... And Its Tragic Aftermath*, published by Otago University Press, has taken not one, but two of New Zealand's most prominent book awards for children and young adults. Enthusiastically reviewed both on our blog and in the *Knight Letter* (KL 98:43), for which it also provided the cover illustration, the book won both the Margaret Mahy Book of the Year Award and the Russell Clark Award for Illustration for 2017.

Digital photomontagist Maggie Taylor's *Looking-Glass* companion to her superb *Wonderland*, subject of Andrew Sellon's glowing review (KL 81:43), will be available in March of 2018. The online photo-eye Gallery is showing six of her new images for sale, and the Catherine Couturier Gallery in Houston has many others and will be hosting an exhibition from April 7 – May 12 of her *Looking-Glass* work. One hundred limited editions will be printed, each including an 8x8 print of the cover image. To reserve one (\$800), email gallery@catherinecouturier.com or call (713) 524-5070. A trade edition will be published by The University Press of Florida.



ARTICLES & ACADEMIA

The May/June 2017 issue of *The Horn Book Magazine* had an article called "Laughter and Resistance: Humor as a Weapon in the Age of Trump" by Philip Nel. A page of this article was devoted to Lewis Carroll comparisons.

The New York Times published an obituary of Morton Cohen online on July 4, a date that would please him (being the 155th anniversary of the boat trip up the Isis), written by Richard Sandomir, husband of our own Patt Griffin. The article



appeared in the print edition the next day.

Mark Richards, Amirouche Moktefi, and Robin Wilson edited a special issue of *The Carrollian* (LCS [UK], Issue 30) for papers given at the Lewis Carroll: Man of Science conference held at the London School of Economics and Political Science in August of 2011. Five papers are included by Wilson, Fran Abeles, Eugene Seneta, Edward Wakeling, and Ivor Grattan-Guinness.



BOOKS

Abby in Wonderland by Sarah Mlynowski, is part of her *Whatever After* series for the elementary school crowd (Scholastic Press, 978-0545746649).

AW: A Keepsake Journal & Ten Illustrated Quote Cards is very nicely produced, with sharp, stylized illustrations, but was the victim of

its compiler's (and editor's!) jaw-dropping laziness. Apparently he or she typed "Lewis Carroll quotes" into a search engine, and did no checking up on the results. Seven of the quotes are relatively accurate (or at least close paraphrases or extracts), but three have nothing at all to do with Carroll: both "I'm not strange, weird, off, nor crazy, my reality is just different than yours" and "How long is forever? Sometimes, just one second" have no known source or association, whilst "Have I gone mad? 'I'm afraid so. You're entirely bonkers. But I'll tell you a secret. All the best people are.'" is, sigh, from the 2010 Tim Burton movie (Rockpoint, 978-1631061202).

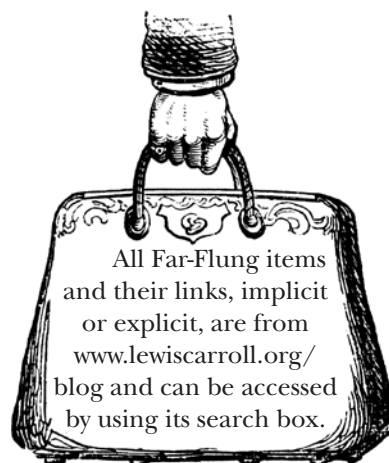
Alice Through the Looking Glass: A Matter of Time by Carla Jablonski is a choose-your-own-adventure novel for youngsters based on the miserable 2016 film (Disney Press, 978-1484729601).

Classics Reimagined: AW, illustrated by Andrea D'Aquino and ardently reviewed by Andrew Ogus in KL 95:57, is now in paperback in a smaller format (Rockport, 978-1631593697).

The second volume of Byron Sewell's *The Fish Chronicles*, a mystery tale of a Carroll collector and a very rare Spanish translation, has been published by Boojum Run Press. They are: *Skinny Alice* (ISBN 978-1974038596) and *Comic Alice* (978-1975850289). The trilogy will be given a full review in the KL when the third volume becomes available.

Hello Kitty Presents the Storybook Collection: AW by Sanrio is for preschoolers and kindergarteners (Abrams Appleseed, 978-1419720321).

Knickerbocker Classics: AW and Other Tales is a nicely boxed, generally well printed (save for the *n*th-generation, too dark Tenniels) omnium-gatherum of Carroll's



novels, verse, puzzles, acrostics, prologues to plays, stories, and miscellaneous publications. There are some unusual and quirky selections, setting it apart from the usual “Collected Works” volumes. It is introduced by Lori M. Campbell, PhD, an author and lecturer at the University of Pittsburgh, who is generally informative, but goes on at unconscionable length about the nature of Carroll’s feelings for his female child friends (RacePoint, 978-1631060687).

Knickerbocker Classics: AW/LG is a “flexibound” book featuring an engaging, modern introduction by Jennifer Garlen, an independent scholar (PhD, Auburn University) and writer based in Huntsville, Alabama; the Tenniel illustrations; and a timeline and a bibliography at the back (RacePoint, 978-1631061707).

French illustrator Benjamin Lacombe, whose *Wonderland (Alice au pays des merveilles)* was enthusiastically reviewed by Adriana Peliano (*KL* 97:55), has completed the companion *Looking-Glass (Alice de l’autre côté du miroir)*, both published by Soleil Productions. You can buy it individually or boxed with his *Wonderland*. There is also a blank notebook with his Alice on the cover. ISBNs: 978-2302048478 – *Wonderland*, 978-2302055971 – *Looking-Glass*, 978-2302059214 – combined and boxed, 978-2302058378 – notebook (*carnet*).

The Macmillan Collector’s Library AW/LG is a small hardcover featuring colored (by whom is not revealed) Tenniel illustrations and an introduction by Anna South. Ms. South, an Oxford graduate and freelance writer, has written more than a dozen introductions or afterwords for the Collector’s Library. Her intro here is well-researched and insightful, although it ends with the rather disingenuous statement, “. . . it is now difficult to imagine the *Alice* books with any

other pictures” (Macmillan, 978-1-9096-2158-9).

Much of a Muchness: A Survey of the American Editions of the Alice Books Published from 1866 to 1960 by Byron Sewell is a reprinting of Byron’s monumental study (in collaboration with Hilda Bohem), first published in 1992 in a hardcover edition of 17 copies, with an introduction by Sandor G. Burstein. This is a facsimile edition of sorts, done in collaboration with Byron’s brother Nathan. There has been no updating, but the addition of 200+ full-color scans of book covers and jackets (from the Tannenbaum Collection), and two illustrations (the color cover and the title page) make it even more attractive (WordType, 978-1976336454). Available through CreateSpace (Amazon).

Wonderland Omnibus collects the complete Grimm Fairy Tales *Wonderland* series (*Return to . . .*, *Beyond . . .*, *Escape from . . .*, and *Tales from . . .*), if violent R-rated comics featuring buxom characters are to your taste. By Raven Gregory, Joe Brusha, and Ralph Tedesco (Zenescope, ISBN 978-1939683632).



EVENTS, EXHIBITS, & PLACES

Wondering where to stay in Japan? The *Alice in Wonderland* Room at Tokyo Disneyland Hotel, of course. “The room interior, including the beds and other furniture, is designed with motifs of the Queen of Hearts, the Card Soldiers, the Cheshire Cat and other images from the [1951] Disney film.”

The Castle of St-Maurice in St-Maurice, Switzerland, had an exhibition of Alice illustrations from April 7 to November 12, 2017. Some are from published books, but there was also a “preamble” of original art from students of the École Professionnelle des Arts Contemporains (EPAC), the Swiss private school of comic and game

art. The poster features Benjamin Lacombe’s artwork.

The world-renowned Mathematical Sciences Research Institute (MSRI) in Berkeley, California, hosted a “Celebration of Mind” event on October 15. These CoM events, offshoots of the Gathering4Gardner, occur globally in the realm of Martin Gardner’s birthday (October 21), and are generally centered around math, magic, puzzles, and games. This particular one had an Alice theme, with t-shirts, signage, and talks by Mark Burstein (“What Is It about Alice?”) and Stuart Moskowitz of Humboldt State (“64 = 65? Lewis Carroll’s Puzzles and Math”). The event ended with shows of magic by Martin’s son Jim Gardner and master magician Mark Mitton.

“Beyond the Mirror” at the Calouste Gulbenkian Museum in Lisbon (now through February 5, 2018), “a title that deliberately alludes to the world of Alice Liddell, the heroine created by Lewis Carroll (1832–1898), is a thematic exhibition, which takes the mirror as its main focus. The intention is to show the polysemic presence of this object in the iconography of European art, particularly within painting, but also in sculpture, books, photography, and film.”



INTERNET & TECHNOLOGY

Disney’s *Alice* in one shot? Jason Shulman captures the entire duration of a movie in a single image with his series *Photographs of Films*, one of which is the 1951 Disney film. “Pointing his camera at a screen and making an ultra-long exposure of the film as it plays through, each scene from a movie is overlaid on top on another until they dissolve into an impressionistic blur—but with faint distinguishing features remaining. ‘There are roughly 130,000 frames in a 90-minute film, and every frame of each film is recorded in these

photographs,' Shulman says." New large-scale versions of the works were part of the Photo London festival in May, and were shown at Cob Gallery, London, in June.

Leaving aside the irony of a YouTube channel devoted to yoga and meditation, episodes of British personality Jaime Amor's popular *Cosmic Kids Yoga* take on various themes (*Star Wars*, *Frozen*, *The Very Hungry Caterpillar*, etc.) to encourage children to practice spiritual disciplines. It was inevitable that one based on *Alice in Wonderland* was made.

✱

MOVIES & TELEVISION

We recently discovered a children's animated version on DVD that did not make David Schaefer's otherwise definitive "Filmography" article in *The Annotated Alice: 150th Anniversary Deluxe Edition*. The *Festival of Family Classics: The Princess Collection* DVD (Sony Wonder, 2006) includes *AW* among its four fairy tales. The fairly primitive cartoons were originally made by Mushi Studios (Rankin/Bass) in 1972.

We regret to note the passing of Tom Petty (1950–2017), whose 1985 music video "Don't Come Around Here No More" featured a Wonderland theme, with Tom as the Hatter.

✱

MUSIC

John Langdon's *Alice and the Graceful White Rabbit* (reviewed here on p. 37) was originally supposed to become an e-book/app. "[His] former student and good friend Chris McNulty, along with a few friends and several members of his musical family, made terrific and

quite professional recordings of the nonsense verses that are part of the text." You can access those recordings on soundcloud.com/user-502430710/sets/alice.

✱

PERFORMING ARTS

Joanna Lumley (*AbFab*) and comic actor Stephen Mangan read "The Walrus and the Carpenter" on-stage at the National Theatre in London on November 10 at the launch of Allie Esiri's anthology *A Poem for Every Day of the Year* (Pan Macmillan, 2017).

✱

THINGS

The Mathematical Institute of the University of Oxford has produced a set of six posters called "C. L. Dodgson, Oxford Mathematician," which are available for free download and, presumably, printing. They are designed for "AO" paper (33.1 × 46.8 inches; 118.9 × 84.1 cm) at full size, but of course you can print them at any size you want. The posters were conceived by Robin Wilson, with the assistance of Raymond Flood, Dyrol Lombard, and Edward Wakeling.

The highly desirable Pirelli calendar for 2018 is *Wonderland*-inspired, styled by *British Vogue* Editor-in-Chief Edward Enninful, the first black man to helm a mainstream women's fashion magazine, and shot by Tim Walker with an all-black celebrity cast. Its stars include Lupita Nyong'o, Naomi Campbell, Whoopi Goldberg, Sean "Diddy" Combs, and Ru Paul, who portrays the Queen of Hearts. These calendars are boxed and sent to Pirelli dealers and friends, and command prices in the thousands of dollars for a single copy (one does hope they will go down in value after the year is ended).

Who needs words? Chicago artist Nicholas Rougeux's *Between the Words* project is "an exploration of visual rhythm of punctuation in well-known literary works. All letters, numbers, spaces, and line breaks were removed from entire texts of classic stories like *Alice's Adventures in Wonderland*, *Moby Dick*, and *Pride and Prejudice*—leaving only the punctuation in one continuous line of symbols in the order they appear in texts, [which] was arranged in a spiral, starting at the top center, with markings for each chapter and a classic illustration at the center." Posters come in various sizes (from 4 × 6 to 40 × 60 inches) and papers, and can be ordered through Zazzle. It is certainly a unique way of looking at texts. For example, he would render this very paragraph (up to the beginning of this sentence to avoid an infinite loop; the period at the end of this sentence is an actual one) in a nonspiral manner as: ?"–,,, ,,—[,]„"(××),..

Madame Alexander has outdone herself, producing the most anodyne Jabberwock (which she refers to as a "Jabberwocky") ever seen, a golden, baby-faced cherub with wings.

The "Woot! Deals and Shenanigans" e-commerce site hath many an Alice t-shirt, printed to order. Hie thyself to shirt.woot.com and put "Alice" in the "Search all designs" box.

In r/crappydesign, the subreddit devoted to horrifying style and engineering choices, it was noted that "in the Disney Villains deck of playing cards, the Queen of Hearts is the three of Clubs." Just, why?

