The Knight Letter is the official magazine of the Lewis Carroll Society of North America, a literary society whose purpose is to encourage study and appreciation of the life, work, times, and influence of Lewis Carroll (Charles Lutwidge Dodgson), and is in affiliation with the Fales Library, New York University.

It is published twice a year and is distributed free to all members.

Editorial correspondence should be sent to the Editor in Chief at morgan@bookgenius.org.

SUBMISSIONS
Submissions for The Rectory Umbrella and Mischmasch should be sent to morgan@bookgenius.org.
Submissions and suggestions for Serendipity and Sic, Sic should be sent to andrewogus@gmail.com.
Submissions and suggestions for From Our Far-Flung Correspondents should be sent to farflungknight@gmail.com.

© 2020 The Lewis Carroll Society of North America ISSN 0193-886X

Chris Morgan, Editor in Chief
Cindy Watter, Editor, Of Books and Things
Mark Burstein, Editor, From Our Far-Flung Correspondents
Foxxe Editorial Services, Copyeditor
Sarah Adams-Kiddy, Proofreader
Andrew H. Ogus, Designer

THE LEWIS CARROLL SOCIETY OF NORTH AMERICA
President:
Linda Cassady, linda.cassady@gmail.com
Vice-President:
Amy Plummer, amyplummer@aol.com
Secretary:
Sandra Lee Parker, secretary@lewiscarroll.org
www.LewisCarroll.org

Annual membership dues are U.S. $35 (regular), $50 (international), and $100 (sustaining).

Additional contributor to this issue: Stephanie Lovett

On the cover: A digital collage by Andrew Ogus

Subscriptions, correspondence, and inquiries should be sent to our new, permanent address:
LEWIS CARROLL SOCIETY OF NORTH AMERICA
2578 Broadway #556
New York, NY 10025-8844

Contents

THE RECTORY UMBRELLA

Sketch–Trace–Draw: From Tenniel’s Hands to Carroll’s Eyes, Part I
MATT DEMAROS

A Remarkable Album of Miscellaneous Cartes de Visite
DAVID HOLCOMB

Aristotle’s Categories & the Order of Wonderland
ERIC GERLACH

Rereading Alice
CHRIS MORGAN

Pre Balbo, or a Further Plea for an Annotated A Tangled Tale
AUGUST A. IMHOLTZ, JR.

Pop Quiz

Banning Poor Alice, or, Outline Fairy Tales in Finland
MARKUS LANG

Dutch Treats?
HENRI RUIZENAAR

MISCHMASCH

Leaves from the Deanery Garden — Serendipity—Sic, Sic, Sic

The Mad Gardner’s Tale
LINDA CASADAY

All Must Have Prizes
DANIEL ROVER SINGER

Arcane Illustrators: Frédéric Delanglede
MARK R. RICHARDS

OF BOOKS AND THINGS

Alice in Advertising-Land
DAYNA NUHN

In Memoriam: Ken Salins
AUGUST A. IMHOLTZ, JR.

In Memoriam: Sir Jonathan Miller
MARK BURSTEIN

CARROLLIAN NOTES

A Slick Cover-up
MARK BURSTEIN

“Be What You Would Seem to Be”

But, … Why?

OF BOOKS AND THINGS

Clueless
BERNARD PEPPERLIN

CINDY WATTER

The Tenniel Illustrations to the “Alice” Books, 2nd edition
MATT DEMAROS

Wonderland & Looking-Glass, ill. MinaLima
ANDREW OGUS

FROM OUR FAR-FLUNG CORRESPONDENTS

Art & Illustration—Articles & Academia—Programmatic Arts & Activities—Books—Comics & Graphic Novels—Events, Exhibits, & Places—Internet & Technology—Movies & Television—Music—Performing Arts—Things

Subscriptions, correspondence, and inquiries should be sent to our new, permanent address:
LEWIS CARROLL SOCIETY OF NORTH AMERICA
2578 Broadway #556
New York, NY 10025-8844
A's we all know, an infestation of Boojums earlier this year caused the postponement of our spring meeting until October 2–4. It's still scheduled to be held at the Kelvin Smith Library of Case Western Reserve University in Cleveland. (See our website for updates.)

Because of the postponement, there are no meeting reports in this issue, but the Knight Letter endures, and we’re pleased to offer a physical rather than just a virtual issue. Now more than ever, we invite you to immerse yourself in Lewis Carroll's world.

This year marks the 200th birthday of Sir John Tenniel. To celebrate, Matt Demakos presents "Sketch—Trace—Draw," the first of a two-part article about Tenniel's working practices, showing how he got from initial inspiration to finished artwork. (Tenniel's extensive life-long output was also in the process of illustrating the story, more than just a virtual issue. Now more than ever, we invite you to immerse yourself in Lewis Carroll's world.)

We discuss Ballbus in A Tangled Tale, the banning of a Finnish edition of Alice in 1962, and some weird Dutch editions. Also, tucked into this issue is our latest "TumTum Tree" newsletter, conducted by Django Lohmann, with puzzles for the young and young-at-heart.

When I wrote "Rereading Alice" for this issue, it was before everything in the world changed. Fortunately, Carroll hasn’t changed. Re-reading his eight or nine (or more) wine words can comfort us as we first read the manuscript, which was treated as a whole—four drawings, four equal galleys, not from the original and perhaps forgotten—may very well have been the first sketch John Tenniel ever drew for Lewis Carroll's Alice's Adventures in Wonderland.¹

But before picking his pencil up to scribble this ghostly form of Alice down (Figure 1), before beginning the physical aspect of his method for working on the Alice books—the subject of this article—Tenniel would have had to have settled on the subject and the treatment of that subject, along with its size. And for Alice's Adventures in Wonderland, his new commission, there was an interesting wrinkle: the author himself was also in the process of illustrating the story, more specifically, the manuscript version known as Alice's Adventures Under Ground.

It could be argued that Tenniel ended up basing many of his illustrations on Carroll's own amateur illustrations. About fifteen to nineteen of his illustrations (depending on your political leanings) depict the same scene, and about five to ten give them the same treatment. It could be claimed, in fact, that about five are very nearly the same. Considering the similar manner in which the Father William poem was treated as a whole—four drawings, four equal rectangular borders—and the similar placement of the scene where the Rabbit falls into the cucumber frame (Figure 2), it would be difficult to claim that the professional completely ignored the amateur.

Then again, it could be argued that not the book, but Carroll himself was the chief influence. In fact, Tenniel consented to illustrate the book after reading from the manuscript in April 1864, which was five full months before Carroll even finished the pictures.² And Tenniel himself only began the book six months after reading it, working from greatly revised and pictureless galleys, not from the original and perhaps forgotten manuscript. In actuality, Tenniel left unillustrated eighteen of the thirty-seven scenes Carroll illustrated for Under Ground. Therefore, it is more likely that the illustrations in Under Ground had mostly an indirect influence on the artist. In other words, the similar-

—illustration by Honor C. Appleton, 1936

1. Document page number visible.
ties likely derive from coincidence, the obviousness of the scenes to choose, and the meetings and letters between Tenniel and the creator of the Under Ground illustrations themselves.

That Tenniel was given the freedom to choose his subjects is shown in a letter he penned to Carroll in March 1865, likely written when about half the illustrations were completed. ‘Could you manage to let me have the text of ‘A Mad Tea-party’ for a day or two’ he wrote, referring to a completely new chapter Carroll had added to the text. ‘There is much more in it than my copy contains. The subjects I have selected from it are—The Hatter asking the riddle, which will do equally well for any other question that he may ask, and can go anywhere; and—The March Hare and the Hatter, putting the Dormouse into the tea-pot.’

It is perhaps telling that when so few letters survive between the two men, one of those few verifies Tenniel’s lead in the matter of illustrations likely derive from coincidence, the obviousness of the scenes to choose, and the meetings and letters between Tenniel and the creator of the Under Ground illustrations themselves.

This freedom also extends to the treatment of the chosen subjects. In at least fifteen of the same collected letters, Tenniel shows a laissez-faire attitude to the handling of the subject. ‘I think an artist should be left free as to his treatment of a theme,’ he wrote Linley Sambourne, ‘the writer only retaining a veto, in case the result should be hopelessly at variance with his meaning.’ This is an artistic point, which I leave to you,’ he wrote many years later to Harry Furniss, and on another matter in the same letter, ‘I leave it to you.’ As a case in point, both books have an illustration for the scene of the rabbit passing Alice in the hall, the finished illustration for Figure 1. But whereas Carroll’s drawing may have a dollop of femininity in it, Tenniel pours it on in his version, as ‘Don’t give Alice so much crinoline,’ if written during the creation of the White Rabbit, ‘The White Knight must not have whiskers; he must not be made to look old,’ is undeniable proof that Tenniel was no puppet illustrator.

Despite this, however, Tenniel probably had no problem satisfying his author in many details. Carroll’s nephews were in the con-

This article covers Tenniel’s first process, sketch, where he sketches out his design. We will show the many difficulties that arise when we try to reach conclusions regarding his usual practice. In part two, we’ll discuss TRACE, where he traces and further develops the design on tracing paper. Third, in part three, we will rack our brains over some troubling facts. Then, in DRAW, where he rubs the tracing onto the wood and further develops the design, we will challenge some scholars’ dubious declarations of what he laid on the wood.

An additional online article entitled “cut—proof—print” will be available later this year, and will complete our investigation of Tenniel’s working methods. As is evident, it will also have three parts.

In cut, we will leave Tenniel behind, perhaps off riding, and discuss the engravers’ contributions, or lack of contributions, to the illustrations. In PROOF, we will bring Tenniel back as he tweaks his illustrations whilst giving the engravers a few cutting remarks. And in the last section, PRINT, we will show the oft-over-looked importance of the printing process, the bane of both Carroll and Tenniel, the latter being more involved than often portrayed. We’ll have more information about “cut—proof—print” in the next Knight Letter.3
the artist had to draw the image the exact size of the final print, so reining himself in to a restricted size from the get-go greatly eased his labor. The sketchbook and others like it (see Figures 3a and 3b) also attest to the fact that he did not begin in a classical manner, lightly drawing proportional forms, creating a nude, and draping the nude. "I never learned drawing, except in so far as attending a school and being allowed to teach myself," Tenniel once told an interviewer. "I attended the Royal Academy Schools after becoming a probationer, but soon left in utter disgust of there training, must remain a mystery for the Hatter."

Tenniel's sketches are usually solely in pencil. He occasionally used china white ink to emphasize light, brown ink over pencil. There are rectangles filled with light out-of-square, obliterating their origin. To illustrate his approach to a restricted size from the get-go, he flipped past a sketch of a bathing machine, a cranked bell, a young girl with a doll, and two cherubs blowing bubbles around a large cannon. After coming to the first blank page (with some old sketch hastily and ineffectively erased), he drew a rectangle with his straightedge, not a neat one with perfect ninety-degree angles—near a neat one—but a rectangle nonetheless. With a pencil in his hand and an image in his mind's eye, he...well, there was an interruption. Perhaps it was a ring at the door. Was it Swain's boy? or was it the author from Oxford with whom he was collaborating? Whatever the interruption was, it will never be known, and whatever image lay in his mind's eye, it will never be known either—for the rectangle remains empty to this day.15

Tenniel's sketches are known to have any type of ink on them. In some, there are the chessboard fields and Alice in the looking-glass (Figure 3b); and the aforementioned study of Alice and the Dodo, the Hatter standing (Figure 3a). The Railway Carriage (above) and Alice Tipping Over the Jury Box (right), Tenniel, sketches, 76.5 x 82.2 mm and 168 x 129 mm, both from Harvard, *EC85.D66.45.86.5A and MS Eng 718.6 (12). These two views show that Tenniel's sketches could either be rather course (the railway carriage) or surprisingly fine (the jury box image). Most sketches, however, fall somewhere between these two treatments.

This may raise some eyebrows, as no other extant sketches are known to have any type of ink on them. However, in his second sketch for the scene where Alice meets the Blue Caterpillar, there is oddly only a minor touch of brown ink; apparently, Tenniel abandoned the idea of "enlarging" the whole. It seems unlikely that a forger would have created what is essentially a blotch, an unsightly obliteration, on the sketch. The same sketch—in fine, firm, and clear pencil—also attests to the fact that Tenniel did not add the ink to conceal any fault with the initial graphite application. Although these brown-inkers are also borderless, unlike almost all of the other Wonderland sketches, and many other Tenniel sketches, their provenance seems sound, and they are indeed accepted here as genuine.16

Broadly speaking, Tenniel's extant Alice sketches could be put into three categories: element studies, rough studies, and full studies. Element studies are drawings that help him with the full study, such as the sketch of the stone Dodo (drawn on the page before Alice and the Dodo in the Harvard sketchbook), and the sketch for the thistle for the Big Puppy (Figure 3a). Whether the latter was for Wonderland may be debatable, but the dating of the other sketches in the notebook make it a strong possibility.17 Rough studies include rough attempts or abandoned attempts of the full image. For Wonderland, they include the first sketch of Alice and the Dodo, the Hatter standing (Figure 3b), and the aforementioned study of Alice watching the White Rabbit scurry away, for Looking-Glass, there are the chessboard fields and Alice in the railway car (Figure 4a). Full studies (or what Frankie Morris terms "value studies") have tighter lines and tighter shading, sometimes even cross-hatching, though noticeably looser than what Tenniel would lay on the wood. They represent a vast majority of the sketches, and include, for example, the scenes where the Dormouse is being squeezed into the teapot, where Alice is trapped in the house, and where Tweedledum attempts to pull out his hair. Some are looser than others, such as the scene where Alice swims alone, where she holds the bottle, and where Hatta sits dejected in prison. Yet others are more accomplished, such as the scene where the boy meets the Jabberwock, where Alice stares at the flamingo, and especially where she tips over the jury box (Figure 4b).

For about eight of the ninety-two Alice illustrations, Tenniel created two or more known or once-known sketches. When Alice is growing tall, she at first measures 135 millimeters high, but measures 128 in the revised sketch. Since she ends up measuring only 122 for the print, she is actually shrinking!18 The other changes between the two sketches are minor; for example, Tenniel shuffled her feet from an unpointed parallel position to a more dimensional splayed position, enlarged her eyes, removed the bow from her dress, and greatly improved her face (which was odd enough in the first to greatly question his authorship). The first sketch of the Blue Caterpillar on the mushroom is a tad amateurish—Alice herself even appears too young. For the second attempt, which is
very close to the final even in the background details, Tenniel reversed the image, which was an oddly uncom-fortable composition in its original orientation. He also tilted the mushroom a tad toward the viewer, removed the windswep appearance of Alice's dress, and stood Alice more clearly on her tip-toes, which greatly enhanced the effect of the scene. When Al-ice finds the little door, she at first pulled the curtain away at the top, dragging the rings around the cur-tain rod toward her. For the second attempt, the rings and rods are omitted, allowing Alice to lower her arm to gently drap the curtain aside, a more inquisitive gesture—again, greatly enhancing the effect. Her legsa are brought together as well, and the door is also more obscure, making it (and appropriately so) more theatrical (Figure 5b). Lastly, when the White Rabbit looks at his watch in the first sketch (Figure 6), he stands straighter but appears chubbier. In the revi-sion, he leans more forward and loses some weight, for the character to a given size and that always appear on the block. By means of tracing-paper—on which most alterations of composition and action I may consider necessary—I transfer my design to the block, and the final print. Alice swimming with the mouse is also quite different from the final illustration. But the differences in some pencil-only sketches are more difficult to see. The characters in the background of the scene where the Dodo hands Alice the thimble, for example, are quite different in the sketch than in the final print. Alice swimming with the mouse is also quite different from the final illustration. But the differences in some pencil-only sketches are more difficult to see unless they are overlapped with the final image. Only after doing this with the frontispiece, for example, can we see that Tenniel further developed the image. Of the fifty illustrations in Looking-Glass, only one has more than one full sketch: the scene where Alice enters the looking-glass. This may suggest that Tenniel never verbally explained his method for the Ailor books—or for any of his bookwork, for that matter—leaving us to understand it only through ob-servations like the above. However, he did describe his method for his weekly Punch cartoons when he com-pleted his non-fictional copy of Looking-Glass. Mon and Catherine Richards found it in the archives of the Sunn Heritage Centre in 2018. Tenniel authorized the sketch, as he often did, writing on a separate sheet: “The Big Puppy. / Original sketch for / ‘Alice in Wonderland.’ / John Tenniel.” The Big Puppy and Alice appear somewhat similar in the final print, with only the background being different. The sketch shows that Tenniel, no doubt, found his draigning was more natural if he allowed his pencil (and his mind) to be free when crafting his backgrounds, especially foliage, rather than adhering religiously to some previous sketch or tracing that fuller, tighter sketches must have once existed. Unfortunately, it only takes the discovery of one pre-viously unrecorded extra-illustrated copy of Looking-Glass (one, say, with ten or so original pencil sketches tipped in) to throw off the balance and redefine how Tenniel worked. Hence, as with Wonderland, it may be possible, despite the evidence, that he created at least two sketches for each illustration in Looking-Glass. The answer to the second difficulty—whether Tenniel completed sketches only after the books were published—may lie in the many sketches he left behind for his other books, found in museums and libraries across the United States. Simply put, none of these bookwork sketches appears to have the same unfinished appearance as do the unfinished Punch sketches currently in the Victoria and Albert Mu-seum. Hence, it seems most likely that Tenniel com-pleted his non-Punch sketches before tracing them.89 Lastly, Tenniel worked with great economy. Once he chose a subject, he seems to have carried it out, never abandoning it, only altering the treatment from
The majority of the brown inkers are in The Harcourt Amory Collection, Harvard. Harcourt Amory bought them from N. J. Barrett & Co., Boston, in May 1919.

Tenniel, Sketchbook II, p. 92, Huntington Art Gallery. 70.59.92. The same sketchbook has a very loose sketch of the Hatter on page 1. The various locations for the other sketches are found in “A Short-Title Index…” by Justin G. Schiller in Alice’s Adventures in Wonderland. 1865 Peeping Through and Neatly Identified. (Bongton, New York: The Fetherston, 1990).

Thanks to Marta Rudolph for measuring her Alice sketch head to toe.


See Bernard Greene to Harcourt Amory, May 19, 1911, and Ernest Brown to Harcourt Amory or to N. J. Barrett & Co., May 25, 1911, both Harvard University, Harcourt Amory Collection, MS Eng 714.5. The letter from Ernest Brown, the art dealer, may be a fair copy written out by an employee of N. J. Barrett; it is therefore likely uncorrected.


See the images in the Victoria & Albert Museum with the museum numbers: SD 1020, SD 1021, SD 1024, SD 1026, SD 1027, SD 1093, SD 1096. All are available in high resolution in their online catalogue.

The large sketch titled “Paws” in the Rosenbach is most likely a study for the cover of the Tenniel–Thomson Alices. See about 14 where the Red King and Queen are conversing in the foreground.

Lewis Carroll and Alice: The Private Collection of Justin G. Schiller, p. 76.


The concept that the said sketch (found on the back of the Alice meeting the Cheshire Cat) was, until now. On the back of the sketch where Alice meets the Cheshire Cat, in the book owned by the prosperous banker, is a twelfth sketch, as mentioned in the opening paragraph (Figure 8). It was a description in a later auction catalogue as being “apparently unrelated to the Alice cycle of illustrations.”

But it likely illustrates—if it is turned on its side—the lines at the end of the book where Alice “found herself lying on the bank, with her head in the lap of her sister, who was gently brushing away some dead leaves that had fluttered down from the trees on to her face.” The sister’s right hand may be brushing away a leaf above her head, or the hand may be a leaf itself, being that some seems to be another right hand on her cheek, as described in the text. Alice is not only brushing her head on her sister’s lap, as written, but also, as written letters, has her “tiny hands”—imagined by her sister—“once again… clapped upon her nose.” The half-right may represent a yellow Morpho, the Gnome of sleep and dreams, casually observing, perhaps intended to appear translucent. The line that separates the two halves of the world may indicate that the gods was yet another illustration, a forty-page’s is possible as well that the god was an idea for the title page, with the other half being the frontispiece. Lastly, a quarter of a girl appears on the other side of the older sister, perhaps an awake Alice, suggesting that the world may have been a headpiece for chapter one in some Carroll himself illustrated for Under Ground. An open book—no doubt without “pictures or conversation”—then appear to be face down on the sister’s lap. (Image is actual size.)
Thirty years ago, I purchased an album of cartes de visite (CdVs)1 photographs at a National Stereoscopic Association photo show in King of Prussia, Pennsylvania. It turns out that this CdV album would become the most important find in my forty years of collecting historic images. When I opened the album, three small, unsecured, and unmounted albumen photos nearly fell to the floor. I recognized two of them as the work of Julia Margaret Cameron. As I then looked through the album, I recognized members of the royal family, who are typically included in many collections of English cartes. There were also photos I took to be those of the family and friends of whoever assembled the album. The handwritten names “Liddell,” “Hatch,” “Kitchin,” and “Drury” meant nothing to me at the time. But, after a visit to Freshwater, Isle of Wight, in late July, he “called on Mrs. Cameron, who begged me to bring over my pictures in the evening. She showed me her pictures, some very beautiful.”2 Some were indeed very beautiful, but he later complained that “hers are all taken purposely out of focus—some are very picturesque—some merely hideous. However she talks of them as if they were triumphs in art.”3 Lewis Carroll also viewed himself as an artist, but in contrast to Cameron’s photographs, his were pristine, with attention to detail and without any blemish that might detract from their aesthetic and beauty.4

Lewis Carroll and Julia Margaret Cameron were both accomplished amateur photographers who produced their best work in the 1860s. They both took photographs of the famous, and both remained, on the whole, uninfluenced by the work of professional photographers, who often churned out cartes and cabinet cards in their thousands.5 Yet for all that, they could not be more different in their approach to photography.

In June of 1864, Carroll first saw examples of Cameron’s work at the Photographic Society exhibition. His entry into his diary was to the point: “I did not admire Mrs. Cameron’s large heads taken out of focus.”6 But during a visit to Freshwater, Isle of Wight, in late July, he “called on Mrs. Cameron, who begged I bring over my pictures in the evening. She showed me her pictures, some very beautiful.”7 Some were indeed very beautiful, but he later complained that “hers are all taken purposely out of focus—some are very picturesque—some merely hideous. However she talks of them as if they were triumphs in art.”8

The subjects from her large prints that Cameron selected to reduce are varied. Portraits of famous men, including the musician Joseph Joachim and Dean Henry George Liddell, are well represented, while famous women are less so. Children are another favored subject. Many of those photos were probably made for the albums she created for family and friends. Among the prints of children are those of the Liddell family, including Alice, Edith, and Lorina. Alice Liddell appears in at least seventeen Cameron photographs in my long-neglected album. Unlike the time when I purchased the album in 1988, now I had instant information at my fingertips in the form of Google and the Internet. I started entering the names of those identified in the album: Henry Liddell, Lorina H. Liddell, Harry Liddell, “Oda” Liddell, George W. Kitchin, Ethel Hatch, and Emmie Drury. Once I completed an initial search, I knew there were connections between my cartes and Lewis Carroll’s photography.

I also began doing image searches via Google and, more recently, TinEye, on the names of those identified in the album. I found no results for my specific images of Emily, Harry, Rhoda, or George Kitchin. It is possible that none of these cartes has been published. Edward Wakeling noted that he thought he had seen the Rhoda CdV in one of the Carroll albums, but I am not sure that the photos in those albums have been made public. It is also possible that one or more may be previously unknown. Mr. Wakeling will most certainly have better knowledge than the search engines. In the end it may not...
be important other than for “bragging” rights. Wake- 
ing was able to definitely identify one of my cartes as an original Lewis Carroll image of Ethel Hatch. He asked if I would send him a high-definition scan of the front and back for inclusion in his upcoming book containing every known photograph by Lewis Carroll. I happily contributed to that effort. He also ruled out the possibility that any of the other images were original Lewis Carroll photographs. Still, he concluded that “your album needs to be researched carefully. This is an important find.”

Figure 1 shows this photo of Ethel Hatch (IN-2181) taken by Lewis Carroll in his Tom Quad Studio at Christ Church, Oxford (above his rooms) in July 1873. There are no diary entries that mention this specific photograph, but on July 30, 1873, he wrote: “Beatrice was sent over again, and I took two more photos like yesterday, and two in South Sea Is- land costume (borrowed from the Ashmolean Muse- um).” Beatrice Hatch was Ethel’s older sister. Carroll took seven photographs of Ethel in total, including a CdV of Ethel dressed as a Turk (IN-2473, Figure 2).

The CdV format did not come into common use in England until sometime in 1860, the earliest date that the photo of “Oda” (Rhoda Caroline Anne Lid- dell, b. 1859) shown in Figure 3 could reasonably have been taken. I have found no photos of Rhoda as a child with which to compare it. In fact, there seem to be precious few photographs of Rhoda at any age or in any format that have been published. To my eye Oda appears to be about three years old, dating the CdV to about 1862. There is no photog- rapher’s imprint.

Though Carroll had a clear preference for girls, he also enjoyed the company of his male child-friends. One such boy was Alice’s older brother, Harry (Ed- ward Henry Liddell, b. 1847, Figure 4). The CdVs of Rhoda and Harry Liddell were almost certainly taken by the same photographer, because the carpet, base- board, column, and even the pose are identical. So are the rather austere furnishings of the studio. If Oda is indeed around three years of age, these CdVs were then mounted on card- board to make them easy to handle and view, and to allow them to be placed in an album. The standard CdV photo measures 2⅛ × 3½ inches and was then mounted to a finished size of approximately 2½ × 4 inches, but these cartes were mounted on cardboard measuring 2¼ × 5½ inches, which facilitates the ad- dition of autographs. (Lewis Carroll himself was a great collector of both CdVs and autographs.)

The autographs themselves appear to be authentic, based on comparison to existing examples of the Liddells’ signatures. The acquisition by the album’s creator of these family photographs, personalized by the sig- natures, suggests close and familiar contact with the Liddell family. This status is strengthened by the ad- ditional acquisition of the personal photos of two of the Liddell children, Rhoda and Harry. Carroll took four photos of Emily “Emmie” Drury (b. 1864). The first two were group photographs of all three Drury sisters: Emmie, Isabella, and Mary (IN- 1752, IN-1923). The third was of Emmie, taken in July of 1870 in London (IN-1922). The last photo of Emmie was taken some four years later in June 1874 (IN-2275). Dodgson’s diary entry for June 22, 1874: “On the 16th (Tu) Mrs. Drury brought her three girls and Mrs. Sampson, for the day. I photographed and fed them, and treated them to the Horticultural fete.” He took the second photograph of Emmie when she was ten. The image in my CdV album of Miss Drury (Figure 7) was identified by the inscription on the album page. Starting in 1854, George Kitchin (Figure 8) was an examiner in Mathematics at Christ Church, during which time he and Charles Dodgson became good friends. He returned to Oxford, where he served in the position of censor and renewed his friendship with Charles. Like Henry Liddell, George Kitchin was a very accomplished man now reduced to a footnote to his daughter’s fame. His daughter Alexandra (b.1864), known as “Xie,” became Carroll’s favorite photographic subject. Fortu- nately, George Kitchin is also remembered today as the author of the majestic Anglican hymn Lift High the Cross.

Lewis Carroll took four photographs of George Kitchin, not as many as were taken of his daughter Xie (at least 25), but still a significant number. The carte of G. W. Kitchin found in my album does not turn up in any online search. This photo is possibly previously unpublished. Like many of the other cartes in the album, this is most likely a family photo, not one that would have been offered for sale in the com- mercial marketplace.

There is one final aspect to these personal cartes that might yield additional information about the identity of the album’s creator and his or her possible connection with Lewis Carroll. The cardboard on which these photos are mounted was reused mounts of other photos. These larger photos were trimmed to a size that would fit into the slots in a cartes de visite album. Of the four cartes glued to a mount previously used for a larger image, three yield identified pho-

![Figure 5. Henry George Liddell by Camille Silvy](image)

![Figure 6. Lorina Liddell by Camille Silvy](image)

![Figure 7. "Emmie" Drury, photographer unknown](image)

![Figure 8. George W. Kitchin, photographer unknown](image)
Ibid.

5 Newhall, Beaumont, *The History of Photography, New York, The Museum of Modern Art, 1964, 49. The name carte de visite refers to the similarity to the common visiting card at the time in 1854, and the method was patented in France by Adolphe-Eugene Disderi. The carte de visite was composed of a small photograph pasted on a mount measuring 4 by 2½ inches. This same photograph appears in other publications, one of which attributed the photo to the Hills and Saunderson photographers, Oxford. It is highly likely that the renowned studio of Hills and Saunderson simply copied the bust photograph of Dean Liddei taken by Shie and reproduced it on their own mount stock, which included the imprint of their studio in Oxford. This was common practice at the time, and copyrights were weak if not nonexistent in this context.

6 Ibid., 34.

7 Ibid., 142.


9 Ibid., 44.


11 Gernsheim, Lewis Carroll Photographs, 97–100.

12 Ibid., Sothebys, Lewis Carroll’s Alice, 128.

13 Ibid., Nickel, 168.


15 Ibid., Wakeling, *A Catalogue Raisonne*, 74–5. The images are IN-0395, IN-0503, IN-0984, IN-1449, and IN-2054.

**Endnotes**

Ardor’s Categories and the Order of Wonderland

ERIC GERLACH

Many have hunted for hidden meanings in Lewis Carroll’s Alice in Wonderland, Through the Looking-Glass, and *The Hunt of the Snark*, though Carroll refused to say much about what they meant and suggested that we can find our own meanings in them.

I believe Carroll wrote these three texts as stories children would enjoy and remember—but they can also illustrate forms of logic. Carroll published *The Game of Logic and Symbolic Logic*, after the Alice books appeared, to further teach logical forms, while mocking our all-too-human ways. I now use Wonderland to teach the order of Aristotle’s Categories, which are central to understanding the history of philosophy. My students say it works as a mnemonic device. I’ll show how the Categories fit Wonderland, chapter by chapter, and close with parallels to *Looking Glass* and *Snark*.

In his *Categories*, Aristotle lists ten types of truth that can be stated in words about particular things:

- Substance, the material being of this or that thing.
- Quantity, the number or amount of a thing.
- Quality, an aspect of a thing such as “good” or “green.”
- Relation, the interaction of a thing with others.
- Space, the place a thing is in, and takes up.
- Time, the duration of a thing and the things it involves.
- Position, the situation of a thing with other things.
- State, the current status of a thing in terms of itself.
- Action, what a thing does to itself or other things.
- Passion, what moves a living thing to this or that action.

Aristotle begins with the highest of the ten, substance—truth and being itself—and proceeds, only somewhat systematically in his own stated order, to illustrate many but not all of the ten. He leaves the last few (including lovely passion) largely unillustrated, saying that we can easily find examples of these for ourselves in life. If we examine Aristotle’s list of ten categories in reverse order, going from lowest to highest (like a test read backwards in a looking-glass), we have: passion, action, state, position, time, space, relations, quantity, quality, and substance. This inverted list fits the order of events and characters Alice encounters in both of her adventures, chapter by chapter. First I’ll list the correspondence of the characters to the categories, then follow with further explanation.

In Wonderland, fitted to Aristotle’s categories in order from least to most important (see the accompanying chart), the White Rabbit is passion, the Mouse is action, the Dodo is state, the Rabbit’s House is position, the Caterpillar is time (you may recall that the Mad Hatter says time isn’t an it, but a how, as in something), the Cheshire Cat is space, the Duchess is relations, the Mad Tea Party is quality, the Queen’s garden is quantity, and the King’s Trial is substance. Space shares space and a chapter with relations in the middle: the Cheshire Cat in the House of the Duchess. The last few chapters are about substance, or lack thereof, from the Mock Turtle to the Trial of Tarts.

As Wonderland opens, Alice is full of passion, but frustrated in many ways. She is bored and wants to join in some activity with her sister, but is not interested in a book without pictures or conversations. She considers wasting a daisy-chain as the White Rabbit runs by, worried and late. Passion bond us. Aristotle considers weaving a daisy-chain as the White Rabbit consents to stop crying this minute, with no patience for herself and too passionate to follow her own advice. Aristotle with *action* in many ways as she meets the Mouse. She considers the useless action of sending Christmas presents to her feet. She can’t re-
The Rabbit returns, still worried about superior of position, and mistakes Alice for his subordinate ser vant Mary Ann, ordering her into his house to fetch his things. He accepts the order and fills his entire house, occupying the entire position available. Aristo tite’s examples of position include sitting and bring down, and Alice does both uncomfortably. She consid ers how much her position has changed, and thinks her story should be put in a book—the position she is in for us. She wonders if she will ever be in the posi tion of old woman, and hates the thought of remain ing in the position of a child with lessons forever. The Rabbit calls for Bill the Lizard, his lowly servant who is dig ging for apples, trying to find something of value in too low a place—just as his master does with him, as Bill fails to eject Alice after they position him on top of the house with ladders lashed together. Alice says she wouldn’t want to be in Bill’s position, shrinks, and runs into the woods, where she finds herself in the opposite position, scared of a monstrous, happy puppy. She looks above the mushroom and sees the Caterpillar.

The Caterpillar and Alice look at each other for some time in silence. He asks her who she is. Alice says she knew this morning but has changed so much since then that she doesn’t know. The Caterpillar isn’t confused by change, and asks again who she is. This brings them back to where they started, like the loo kalah and smoke circling over his head. Alice says he ought to say who he is first. He asks her why. She turns to leave; he asks her to return and help her temper. She swallows her anger and waits several minutes for him to speak. He asks her to speak instead and recite Old Fa ther William, a poem about an elder who looks to the future and gives wisdom to a youth. But Alice’s Father William is a fast food who stands on his head, argues with his wife, balances eels on his nose, and tries to sell the youth medicinal oils. The Caterpillar tells her it is wrong from beginning to end, its entire duration. Alice waits patiently for him to say something as he leaves. He rewards her with the mushroom that solves her problems of size. Patience is a virtue that pays off with perspective, and later a golden key. Alice then asks him who he is, shrinks, top of the house with ladders lashed together. Alice watches as he sneers to displease her, and she pays no attention to the Cook, who fills her house with pepper and throws everything but the sink. The Duchess fears the Queen, but boxes her ears and gets arrested. Concerning relations, Aristotle says beauty might not be completely relevant because something could exist such that nothing is uglier. Unfortunately, the illustration of the Duchess is just such a portrait. When Alice takes the baby outside, it turns into an ugly pig and Alice relates to it differently and aban dons it in the woods.

The Cheshire Cat appears in a tree, entertaining and intimidating the other. He says the sequence is divided into 1716 chapters wonderland looking-glass as

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>WONDERLAND</th>
<th>LOOKING-GLASS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1: Passion – Motive</td>
<td>White Rabbit &amp; Golden Key</td>
<td>Black Kitten &amp; Looking-Glass</td>
</tr>
<tr>
<td>2: Action – Activity</td>
<td>Mouse &amp; Pool of Tears</td>
<td>Flowers &amp; Red Queen</td>
</tr>
<tr>
<td>3: State – Status</td>
<td>Dodo &amp; Caucus Race</td>
<td>Train, Gnat, &amp; Fawn</td>
</tr>
<tr>
<td>4: Position – Situation</td>
<td>White Rabbit’s House &amp; Puppie</td>
<td>Crow, Tweedle dum &amp; Dec</td>
</tr>
<tr>
<td>5: Time/Space – Duration</td>
<td>Caterpillar (Time)</td>
<td>White Queen (Time) &amp; Sheep (Space)</td>
</tr>
<tr>
<td>6: Relations – Interaction</td>
<td>Duchess (Relations) &amp; Cheshire Cat (Space)</td>
<td>Humpty Dumpty (Relations)</td>
</tr>
<tr>
<td>7: Quality – Aspect</td>
<td>March Hare &amp; Mad Hatter</td>
<td>Hatta, Hatta, Lion, &amp; Unicorn</td>
</tr>
<tr>
<td>8: Quantity – Amount</td>
<td>Queen of Hearts &amp; Croquet</td>
<td>Red &amp; White Knights</td>
</tr>
<tr>
<td>9: Substance – Material</td>
<td>Kind Duchess, Graphton, &amp; Mock Turtle</td>
<td>Red &amp; White Queens &amp; Banquet</td>
</tr>
<tr>
<td>10: Substance</td>
<td>Lobster Quadrille</td>
<td>Red Queen</td>
</tr>
<tr>
<td>11: Substance</td>
<td>King of Hearts &amp; Trial</td>
<td>Black Kitten</td>
</tr>
<tr>
<td>12: End</td>
<td>Alice &amp; Ending</td>
<td>Alice &amp; Ending</td>
</tr>
</tbody>
</table>

member who she is, so she tries to act as others can’t, but when she tries to recite, a piece about a crocodile welcoming fish swimming into its jaws. Alice says she won’t return if she says that, but then cries and wishes they would come find her. She falls into her tears, sees a mouse swimming, and speaks to him of cats and dogs, expressing her passion but not thinking of him. So he reacts and swims away. She calls out again with concern, and this time he reacts by turning and swimming back to her. They agree to shore together, joined by many others who follow their action, swimming in their wake.

Reaching a steady state on the shore, the party assembles on the bank, and Alice feels she has known them all her life. The Mouse tells a dry tale about William the Conqueror, state patriarch. Alice isn’t stirred by the stately story, and the Dodo solemnly moves to adjourn the meeting and adopt another motion. They run the Caucus-Race in a circle without explain ing what they are doing, and the Dodo says the shape doesn’t matter. They ask him if she has won and sit in suspense, so he has clearly won them over as their leader. He decides everyone has won, and all get prizes from Alice’s pocket. The Dodo symbolically (and threedimensionally) gives her a thimble, a formality that has no effect, like giving gifts to one’s feet. Adding death to taxes, the Mouse recites a poem about a dog who is judge, jury, and executioner (all the positions of state justice) to explain why he fears larger creatures. Alice frightens the animals off, but some make polite excuses.

in space, and the Duchess, who is abusive and neglect ful—in charge, but terrible at relations. The Cat and Duchess share the same chapter without speaking to each other, and the Cat is the only one in the Duchess’s house who smirks. The sharp-chinned Duchess is divisive, like the Pigeon with serpents, but worse. She thinks her baby sneezes to displease her, and she pays no attention to the Cook, who fills her house with pepper and throws everything but the sink. The Duchess fears the Queen, but boxes her ears and gets arrested. Concerning relations, Aristotle says beauty might not be completely relevant because something could exist such that nothing is uglier. Unfortunately, the illustration of the Duchess is just such a portrait. When Alice takes the baby outside, it turns into an ugly pig and Alice relates to it differently and abandons it in the woods.

The Cheshire Cat appears in a tree, entertaining and intimidating the other. He says the sequence is divided into 1716 chapters wonderland looking-glass as
sick and stuck in a well. Alice leaves what she says is the stupidest tea party ever. Alice solves the hall of locked doors with the golden key at the Quantities painting: white roses red, the two, five, and seven of spades. The two gets between the five and seven in an argument, and they fall on their faces as the ten of clubs, ten of diamonds, and ten of hearts walk by in pairs, followed by the royalty. Neither the Queen nor Knave knows who Alice is, because she doesn’t have a number or class. The Knave smiles silently so he won’t lose his head, and color and backwards are the dream from Carroll’s child. Alice reassures herself they’re all merely symbolic. The Queen calls for Alice’s head. Alice contradicts her and anything happens. To the Queen, her cards are completely dispensable, forms without individuality, so she is giddy when they bow up and down—as Alice was with the Cheshire Cat—their numbers and classes appearing and disappearing. Alice puts the cards in a flower pot, and their executioners act as if they’ve simply vanished. (Carroll and other logicians of his day were seeking rules and foundations for mathematics and logic. A lawless croquet game, where the equipment doesn’t behave and there are no orderly turns, is also like politics and British history.) Alice thinks of escaping. The Cheshire Cat appears and asks her how she is getting on. While Alice waits for his ears to appear, the others argue over whether they can behead him before they can resume the game, seeking to remove place from ideal procedure. At this point there should be substance, but instead Alice and the Duchess trade false morals. We learn there are no actual executions and meet two liars who lack substance entirely: the Gryphon, a myth we are told we have likely not seen, and the Mock Turtle, who is neither torture of the land nor torture of the sea. The Gryphon tells Alice that the fake Turtle’s tears are all an act, but then joins in his story and both pretend to sob. The Mock Turtle speaks in a deep, hollow tone. When Alice notes that a tortoise couldn’t teach in the sea, the Gryphon shames her. The Mock Turtle says they studied ambition, distraction, uglification, and derision, and the pair use all four on Alice. The Gryphon claims he’s studied, but speaks with a lower-class accent and covers for the Mock Turtle when Alice questions how much lessons can lessen. The pair dance the Lobster-Quadrille, shout and scream with delight, then drop the passion suddenly, showing it’s an act. Alice tells the two her dream so far. The dream is not true, but she thinks it is. They interrupt at “Old Father William,” as curious as backwards as could be to them, complexly backwards from their seat in the tree, because they say what they don’t mean while Alice didn’t say what she meant to say. Alice tries to recite another poem. She speaks of a lobster who talks bravely when the tide is low, but changes his tune when the tide is high, and of a Panther who feeds on substance, while an Owl feeds from a dish. The Mock Turtle sings of beautiful soup we should buy, with no description of what substance goes into it—false advertising.

The Gryphon takes Alice to the King of Hearts’ court to see the trial over who stole the sweet substance of tarts. Carroll holds the interests of children with sweet treats, such as marmalade, jam, tarts, plum-pudding, and brandy. The King, like substance itself, includes everything that exists, including all useful and useless evidence and testimony, all good and bad things and people. The King and Queen sit over all animals and cards, actual individuals and symbolic classes. The Rabbit has a trumpet in one hand and a parchment in the other for gathering and dividing, and the large dish of tarts sits in the very middle of the court. Alice identifies the king by his wig, which he wears under his crown, one substance sitting unconfortably on another. The Hatter, the first witness, carries a teacup and buttered bread, and the doubly-covered King asks the Hatter to remove his hat. Alice grows into a giant as the Hatter insists he is a poor non-three times and argues with the Hare in court. The Cook, the second witness, carries her pepperbox, and the all-inclusive King gives himself a headache trying to cross-examine her. Alice says they haven’t had any solid, substantive evidence or testimony yet, and is called to the stand, the largest substance in the room.

Announcing she is here and present, Alice knocks over the animals of the jury, but feels for them and patiently helps, even though many are quite backwards and will stay that way. She says she knows nothing about these formalities. The King says this is very important, and Alice contradicts him, saying what she knows doesn’t matter. The King orders Alice out of his court, much as Aristotle says substance can’t sustain contradiction. The Rabbit interrupts with evidence: a letter with no markings on the outside that holds a poem empty of direct references—form empty of content. Alice bets money the poem is meaningless, but the King fits individuals from his court trial into it. Alice assures her sister, who listens to her and kisses her forehead. Alice shares her dream, and her sister dreams that Alice passes the dream to a child.

Carroll followed Wonderland with the sequel Through the Looking-Glass. The two texts clearly mirror each other in many ways. I believe that Looking-Glass fits Aristotle’s list of categories as well. In both books the first chapters are about passion without the satisfaction of action; the second chapters are about action without a state of destination; the third about passion and knowledge, but the King fits individuals from his court trial into it, much as Aristotle says substance can’t sustain contradiction. The Rabbit interrupts with evidence: a letter with no markings on the outside that holds a poem empty of direct references—form empty of content. Alice bets money the poem is meaningless, but the King fits individuals from his court trial into it. Alice assures her sister, who listens to her and kisses her forehead. Alice shares her dream, and her sister dreams that Alice passes the dream to a child.

The Queen wants the sentence before the verdict, i.e., to know the quantity or form of punishment before we know if it applies to the actual case. Alice contradicts her, saying they’re all a pack of cards, and Alice ends the trial and her dream. She finds herself in the lap of her sister, who listens to her and kisses her forehead. Alice shares her dream, and her sister dreams that Alice passes the dream to a child.

Aristotle Contemplating a Bust of Homer

18
and the poor Bread-and-Butterfly, who always fails to find enough to eat, and dies. When Alice meets the poor Bread-and-Butterfly, who always fails to find enough to eat, and dies. When Alice meets Carpenter, who mislead and eat the young oysters. He keeps his out in the woods, the story of the Walrus and the Carpenter, who mislead and eat the young oysters.

They see the White Queen running by. The King says over-fight, knocking each other down 87 times each. He praises Alice's eyes for their quality, says they're like him, without further development. When he wishes, but won't listen to them and moves to kill the Beaver who knits lace is quantity, the Beaver who values the goods is quality, the Broker who dreams of the pig's birth and death is quantity, the Barrister who values the goods is quality, the Billiard-Marker who chalks his own nose is action, the Banker is state, the Weaver who knits lace is passion, the Butler who carries things up, dresses formally for the fight, and teaches the Beaver addition is quantity; and the Baker who leaves everything on the beach, wears many layers, bakes bride-cake, doesn't lie, forgets his specific name, and fades away, vanishing without a trace in the end, is substance.

Thanks to Martin Gardner and W. W. Bartley III; Edward Guiliano, Mark Burstein, and Christopher Morgan; and to Martin Gardner and W. W. Bartley III; Edward Guiliano, Mark Burstein, and Christopher Morgan; and to other readers past and present; but subsequent readings connect us not only to them but to other readers past and present; but subsequent readings connect us not only to them but to other readers past and present; but subsequent readings connect us not only to them but to other readers past and present.

The White Knight produces an endless quantity of useless ideas. He wears an upside-down box on his back such that everything falls out, like a jar without marmalade, or an ideal category or quantity. He has a hive with no bees and a mouse trap but no problem with mice, and he constantly falls off his horse. His cleverest idea is a pudding that has never been cooked, so the proof isn't in the pudding. The Queens introduce Alice to pudding at the banquet, and test her about sums that begin with strange quantities but progress into substance, such as dividing bread with a knife and taking a bone from a dog. The banquet and dream end with the guests and food trading places, and Alice shakes the dream Queen into a real Kitten.

Dream end with the guests and food trading places, and Alice shakes the dream Queen into a real Kitten.

Cynthia Ozick has an intriguing theory: “You read the first time for rediscovery: an encounter with the confirming emotions. But you reread for discovery: You go to the known to figure out the workings of the unknown, the why of the familiar how.” That may explain why I regularly reread S. J. Perelman's The Most of S. J. Perelman, trying to discover how (and why) his perfect prose, through some alchemy, makes me laugh every time. No luck so far, but the laughter helps. Rereading as a refuge, indeed.

After a lifetime of teaching literature, Patricia Meyer Spacks spent a year rereading dozens of novels: childhood favorites, fiction she read as a child but never reread, great books she was supposed to have read frequently, but didn’t, and others she can no longer stop. She chronicles the journey in her book On Rereading. With frequent rereading, she says, a work comes to inhabit the deep recesses of the brain, letting us yield ourselves to the text in a way impossible on the first reading.

The rereader customarily feels less pressure. She can allow herself a state of suspended attention comparable to Keats’s “negative capability,” a condition of receptivity devoid, as the poet says, of irritable reaching after fact and reason—of irritable reaching after any...
The Alice books have a certain intimacy, as if Carroll were writing directly to you. And like the best letters, they’re endlessly rereadable. He perfected that ability—writing over 60,000 letters, and they reveal a true master of the form. There’s never a wasted word. After many visits and other flourishes, even for flourishes of dismalness and gone its style? . . . I have no distaste for periwigs and other fripperies, my purpose is to amuse myself with the best poetry and prose. Descending, Emily Dickinson’s test of poetry is that it makes me think! “We’re all mad here,” etc.) the intrepid reader is driven to new readings, with the kind of freshness that when I keep going back to a book, the lure is that it’s my first go at something new each time. Carroll somehow manages to blend them into grand journeys that forever change Alice. And we change, too, with each revisit. The marvelous Alberto Manguel gets the last word: “The intuitive sense of kinship established so many years ago with my first Alice hasn’t weakened; every time I reread her, the bonds strengthen in very private and unexpected ways. I know bits of her by heart. My children (my eldest daughter is, of course, called Alice) tell me to shut up when I burst, yet again, into the mournful strains of “The Walrus and the Carpenter.” And for almost every new experience, I find a premonitory or nostalgic echo in her pages, telling me once again, “This is what lies ahead of you” or “You have been here before.”

with a name like yours, you might be any shape, almost.”

Pro Balbo, or a Further Plea for an Annotated *A Tangled Tale*

AUGUST A. IMHOETZ, JR.

Mark Richards is quite correct (KL 10:3–42) in pointing out that *A Tangled Tale* is both a quintessentially Carrollian work and one that has been unduly neglected, not only in the cascade of annotated texts published over the past seven decades but also in much of the secondary critical literature on Carroll as well. In order to take a very small step to redress that situation, let’s begin with a few observations on Balbus (the “nickname, given to their tutor by the two boys, Hugh and Lambert” in *A Tangled Tale*). First we shall consider some historical persons of that name; second, the etymology and meaning of the word, third, the use of the name in classical pedagogy in late-nineteenth-century England, and finally, an intriguing occurrence of a “Balbus” in an early sixteenth-century historical chronicle.

**BALBUS**

Richards notes that “the character [Balbus] is almost certainly named after Lucius Cornelius Balbus, a Spanish-born Roman soldier and politician.” There were, however, two high-ranking and very influential Romans by that name in the first century BCE. Lucius Cornelius Balbus (the Older), born in Spain, was granted Roman citizenship by Pompey for his service against the rebel Sertorius in Spain. He befriended Julius Caesar as well as Pompey, and was instrumental in creating the first Triumvirate (Julius Caesar, Pompey, and Crassus). Cicero defended him in his speech *Pro Balbo* against the charge of having illegally accepted Roman citizenship without obtaining the consent of his various superiors. In the eighteenth century, Lucius Cornelius Balbus (the Younger), served under Julius Caesar in the Roman Civil War (49–45 BCE), led successful military campaigns for Caesar and his successor, and built a grand theater in the Campus Martius in Rome.

**ETYMOLOGY & MEANING**

The adjective *balbus*, or in the Latin word for “stammering,” was derived from the Greek *balbatos* meaning “to stammer” and is related to Balti, Eesti, *balt*, “stammer,” Lithuanian *balbėti*, “prattle,” Serbo-Croatian *balbos*; “stammer”;

Russian *bolshoděl*, “chatter, twaddle”; Czech *blesl*, “stammer”; *Latin* *balbus*, “babble”; *New High German* *balblen*, “prattle”; *English* “babble” * Norwegian *bakk*, “carn”; *Swedish* *balbla*, “to kid.”

It was not uncommon for the third name, the cognomina, of Romans often to be a rather unfettered rendering to a physical characteristic or practice. For example, Calibus means “bald.” Brutus means “stupid.” Cicero means “chickpea.” Caligula means “little boots” from his practice of wearing his father’s boots, and so on.

**LATIN EXERCISE BOOK**

“Balbus,” as Richards said, paraphrasing Carroll, “is a nickname, given to their tutor by the two boys, Hugh and Lambert, after the hero of their Latin exercise book.”

A very popular Latin textbook was *Gaudetimus*, an *Easy Latin Translation Book for Beginners* by H. R. Heatley and H. N. Kingdon (Rivingtons, 1880). Leson #21 in the book explains the use of the relative pronoun *qui* and illustrates it with a mention of Balbus: *Video waram, quem Balbus adfectavit*. Translation: I see the wall, which Balbus built. Every schoolboy who studied Latin in the late nineteenth century would have been familiar with Balbus and his wall.

Carroll introduces Balbus in Knot 2, which was first published in April 1881 of *The Monthly Packet*, more than a year after the first edition of the *Gaudetimus*. There is also the famous illustration by Marriott Edgar (1880–1951), which begins: I’ll tell you the story of Balbus. You know, him as a healthy-looking fellow. I’ll tell you the reason he built it, and the place where it happened all.

Although it attests to the familiarity of Balbus and his wall, unfortunately it was published long after *A Tangled Tale*. Also probably of doubtful relevance to Carroll’s tale is the case of Balbus Blaesius. “A certain Balbus Blaesius stuttered so severely that the Romans exhibited him in a locked cage, and people would pass thing at all . . . I reread *Alice in Wonderland*, having read it often before (although not for a long time), and recapture the delight of my original readings, with the kind of freshness I associate primarily with reading something for the first time. But that delight has an overlay—an enrichment, in fact—of new insight. Thinking now of Alice’s unsayability and its effect on the narrative I understand part of the reason the book gives me such pleasure. Strong books are endlessly rereadable. One time through is never enough. They reveal their secrets gradually. Emily Dickinson’s test of poetry is that it makes your hair stand on end. One’s hair can stand on end repeatedly with the best poetry and prose. Descending, Emily Dickinson’s test of poetry is that it makes me think! “We’re all mad here,” etc.) the intrepid reader is driven to new readings, with the kind of freshness that when I keep going back to a book, the lure is that it’s my first go at something new each time. Carroll somehow manages to blend them into grand journeys that forever change Alice. And we change, too, with each revisit. The marvelous Alberto Manguel gets the last word: “The intuitive sense of kinship established so many years ago with my first Alice hasn’t weakened; every time I reread her, the bonds strengthen in very private and unexpected ways. I know bits of her by heart. My children (my eldest daughter is, of course, called Alice) tell me to shut up when I burst, yet again, into the mournful strains of “The Walrus and the Carpenter.” And for almost every new experience, I find a premonitory or nostalgic echo in her pages, telling me once again, “This is what lies ahead of you” or “You have been here before.”

With a name like yours, you might be any shape, almost.”

The Alice books have a certain intimacy, as if Carroll were writing directly to you. And like the best letters, they’re endlessly rereadable. He perfected that ability—writing over 60,000 letters, and they reveal a true master of the form. There’s never a wasted word. After many visits and other flourishes, even for flourishes of dismalness and gone its style? . . . I have no distaste for periwigs and other fripperies, my purpose is to amuse myself with the best poetry and prose. Descending, Emily Dickinson’s test of poetry is that it makes me think! “We’re all mad here,” etc.) the intrepid reader is driven to new readings, with the kind of freshness that when I keep going back to a book, the lure is that it’s my first go at something new each time. Carroll somehow manages to blend them into grand journeys that forever change Alice. And we change, too, with each revisit. The marvelous Alberto Manguel gets the last word: “The intuitive sense of kinship established so many years ago with my first Alice hasn’t weakened; every time I reread her, the bonds strengthen in very private and unexpected ways. I know bits of her by heart. My children (my eldest daughter is, of course, called Alice) tell me to shut up when I burst, yet again, into the mournful strains of “The Walrus and the Carpenter.” And for almost every new experience, I find a premonitory or nostalgic echo in her pages, telling me once again, “This is what lies ahead of you” or “You have been here before.”

Endnotes


2 Collard, David, “*Deja Vu*,” TLS, www.tls.co.uk/articles/pleasures-of-rereading/.


6 *The Pleasures of Rereading*.


coins to him in return for stuttering. That would have been quite at odds with Carroll’s sensibilities.

**HISTORICAL CHRONICLE**

Finally, and perhaps coincidentally intriguing, we find in the **New Conories of England & France** by Robert Fabyan (c.1470–1513) the following text:

> Capitulum. C:ixviiii.

Lewis the second of that name, and some of Charby the Bawled, beganne his regnye over the Frenchmen in the yere of our Lorde viii. C. Ixviii. and the vi. yere of Aluredus, than kynge of the more parte of Englande. This was named Lodowycus Balbus, whiche is to the more parte of Englande. This was the vi. yere of Aluredus, than kynge of the more parte of Englande. This was named Lodowycus Balbus, whiche is to the more parte of Englande. This was named Lodowycus Balbus, whiche is to the more parte of Englande. This was named Lodowycus Balbus, whiche is to the more parte of Englande. This was named Lodowycus Balbus, whiche is to

That is “Lewis the Stammerer,” and “Lodowycus” reminds one of Dodgson’s own Latinization, “Ludovicus.” Scholars could profitably continue untangling both the literary allusions and the mathematic puzzles in Carroll’s **A Tangled Tale**, which Mark Richards has begun.

**Endnotes**


2 Shell, Marc. *New Cronycles of England & France*, which Mark Richards

---

**POPCIZ QUIZ**

Off the top of your head, quick: Whom did the Queen of Hearts order beheaded? Answer on p. 48

**Goodbye, PO Box . . . Hello, New York!!!**

Please use our new address for all postal mail:

**LEWIS CARROLL SOCIETY OF NORTH AMERICA**

2578 Broadway #556

New York, NY 10025-8844

---

**BANNED**

Sometime in 1961, a Finnish company called Kyliämaa Oy set about publishing a collection of books they labeled “Luxus” (luxury), meant for young readers. This book series included eight classic novels, printed in the Netherlands and illustrated in color: *Alice in Wonderland* (Liisa Ihmemaassa) by “L. Carroll,” *Little Women* by “Louise Alcott,” *Tom Sawyer* by Mark Twain, *Robinson Crusoe* by Daniel Defoe, and so on. All the novels were forced into a length of 112–114 pages, in rather a Procrustean way, and all include eight color illustrations, in some volumes credited to R. J. Bryen (1905–1972). They had all been translated from an identical series in the French language, although the novels were originally written in English or German. Orig-inally, that series of “adaptations,” apparently totaling up to twenty to thirty titles during the 1960s, was first published in Dutch by Mulder & Zoon (as Junior Star Pocket, and in French translation as Série Mulder & Fazius), printed in the Netherlands, and widely distributed in France, Holland, Belgium, and Canada, as shown by the attorney Aleksander Kaspi at court.

Unfortunately, the quality of the Finnish language used in these books was clumsy and awful, to put it politely. The translations were very poor, inaccurate, and incompetent, and the contents of the books were abridged and changed. Not only was the name of the translator missing from the books, but it went unmentioned that the books were heavily short-ened and modified. The buyers of these books could very well feel cheated because the books appeared to be complete and accurate renderings of the original classics. Caveat emptor!

From a legal point of view, this could be interpreted as a consumer protection issue. However, according to the laws of Finland, this is first and foremost a copyright issue—specifically in cases where the author has passed, even if the copyright has already ceased and the novels in question have entered the public domain. The Finnish Copyright Act has a section that may be called the Classics Protection Paragraph (53 §), and this law became effective September 1, 1961.

In the Nordic countries it was customary to draft important legislation jointly, and that applied also to the copyright acts of these countries in the 1930s–1950s. So there is a similar paragraph, for instance, in the Copyright Act of Sweden (51 §), with the Academy of Sweden as the empowered au-thority for literary matters. According to the paragraph in question, the Finnish Ministry of Education has the authority...
to ban the import and distribution of works of litera-
ture and art when the output publicly offends "edu-
cational interests" (or violates "the interests of the
cultivation of the mind,"7 if we translate it from the
imposing Swedish-language text of the Finnish act,
which here happens to coincide with the Swedish act:
kränker den andliga odlingens intressen), provided that
the author is dead, that is, cannot defend his or her
rights. A seizure is not possible, however.

The poor literary quality of the "Luxus" books became apparent in Finland when Timo Tiisanen, a scholar of literature, reviewed the book series in the newspaper Helsingin Sanomat on March 18, 1962. He concentrated on the poor quality of Tom Sawyer. "No, this edition is an assassination on the book." He also noted the inauthentic fairy tale added to the begin-
ing of Alice in Wonderland. Tiisanen appealed to the general public so that nobody would order or buy the "translature books. On April 19, Tiisanen in-
troduced the book series for discussion at a meeting of IBBY Finland,8 and the publication was strongly disapproved of.

Subsequently, in 1962–1963, the case was closely followed up by Helsingin Sanomat, where Tiisanen worked as a journalist. I presume that the unsigned news articles were also mostly written by him. Howev-
er, he then left the newspaper, and no further articles about the case could be found.

In other papers, this case seems to be mentioned rarely. In the magazine Suomen Kuvalehti, July 14, 1962, Helle Kannila, a renowned librarian, disapproved of the ban, arguing that standard books were unfortunately rather common and thus the ministry was tilting at windmills. Tiisanen published a long and critical rejoinder in Helsingin Sanomat, July 18.

Another actual and more widely discussed case of a banned book at the time concerned The Tribe of Gnomes by Henry Miller. It was banned—only in Finn-

The Ministry of Education took action on the "Luxus" books, asked for a pronouncement from the Court of Appeal, the verdict did not gain legal force. At the Court of Appeal, the books were examined in detail, and it was noted that the translated versions differed considerably from the original novels; for in-

Tom Sawyer contained only circa 85 pages of the original 253, and The Last of the Mohicans only con-
tained 75 pages of 560. Alice in Wonderland retained some 5/6 of the original number of pages and none of the poems. Further, it had ten pages of text added in the beginning and two at the end that are not pres-
ent in the original work—inauthentic expansions, very P vulgar in fact. Also the contents and the style of several of the novels were changed so essentially that they could not be considered translations, but rather altered and abridged summaries—essen-
tually forgeries—that somewhat resembled the origi-
nal novels. This is not surprising when you take an English book, adapt it into Dutch, translate it into French, and from there into Finnish: the inaccura-
cies just keep piling up.

THE ADD-ONS

Two very odd additions to this Alice were first concoct-
ed by a Dutch translator, Henri van Hoorn, a pseud-
onym of Hans Petrus van den Aardweg, in an unil-

The next day, the dwarf came to the royal gar-

FURTHER APPEALS

Because the books in question did not state that they were abridg-
ments or adaptations, and because the literary value of the publications was considerably lower than that of the original works, the Court of Appeal vacated the decree of the Town Court and ruled on October 14, 1964, that the importing and distribution of the books in question was to be prohibited, as originally ordered by the Ministry of Education. The state was not liable for the legal costs of Kynäbaari. The only exemption from the ban was Robin Hood, written by a "Tsylla Täti" ("Aunt Tsylla," a Finnish version of van den Aardweg’s pen name, derived from the French "Tsylla Tante"); because it could not be shown that this anonymous au-
thor was dead.

After that, the Kynäbaari company appealed to the Helsinki Court of Appeal, and the case was ac-
cepted. The verdict of the Court of Appeal was upheld (4–1), and it was made public on February 6, 1967. Although several novels were involved, this particular preceding, KKO 1967-B-10, is commonly known as "the Alice in Wonderland case" in Finnish courtcases on intellectual property law.

The next day, the dwarf laughed at her again. The princess started to weep and appealed to the dwarf: "Don’t you understand how awful it is when someone laughs at you?" The dwarf pointed out that this is exactly what the princess did. So she prom-
ised to mend her ways.

Then the dwarf was miraculously changed into a handsome prince. He had been bewitched, and to re-
gain his form, he had to cure someone suffering from a serious character flaw. So, the princess applied to her and lived happily ever after.

At this point, the White Rabbit appears.

The end of the book, an epilogue or a copypaste try to trigger the same type of complaint, in which all the characters from the story appear to Alice’s sister and talk to her. The "author" then explains, with examples, how other children visit their own Wonderlands.

No "Man of the Depart-
ment of Writers" section
(see p. 30), however, is present in this edition.

Contrariwise, the Dutch and French editions are inex-
pensive and relatively easy to obtain.

Dramatis Personæ sub Specie Éternitatis

Armi Hoia (1909–1992), teacher, politician, Minis-
ter of Education 1962–1963, agreed to proceed
with the legal costs of Kynäbaari. The ban was raised by Helle Kannila (1896–1972), prime developer of Finnish librarianship, introduced the Dewey Decimal Classification to Finland.

Aleksander Kaspi (1903–1982), attorney-at-law, rep-
presented Kynäbaari at court. According to him, the ban was an attack against freedom of speech, and literary persons should not decide such a case at all.
Endnotes
1 The esteemed Carrollian scholar Howard Chang holds a dissenting view and argues that the Chinese ban did, in fact, exist (
2 The Hindi books by Johanna Sperry.
3 Alice as a World of Wonderland does not list the French one.
4 There is an unofficial English translation of the Finnish act published by the Finnish Ministry of Justice. In it, the section is called “Protection of Classics” and the offender “violates cultural interests.” In most cases concerning the legislation of Finland, Swedish-language texts are translations of the Finnish-language ones, but in this particular case, the clumsy Finnish wording (voreteliin
5 International Board on Books for Young People. The Finnish branch had been founded in 1957.
6 Finland is a bilingual country—both Finnish and Swedish are official national languages—so the Miller ban and seizure gave Finnish-speaking Finns and Swedish-speaking Finns an indecently unequal treatment.
7 The French version Rubes du Bois was authored by “Tysella Tante;” and a French-language Mulder edition of David Copperfield was adapted by a “Laurent Tofel.”
8 Some bans have been issued in Denmark and Norway, and one case is currently in process in Sweden—if the action is accepted by a court in that country.

Somewhere around 1937, a somewhat weird edition of Alice in Wonderland was published in Dutch (the title is identical in English). The city, Amsterdam, was given, but the publisher was not named; given the spelling throughout the book, it must certainly date from the years before the Second World War. The title page states that it was retold by Henri van Hoorn, and that it is from the A-series of “Goede Lectuur” (Good Reading). It contains no illustrations and has 113 pages. On the front cover (Figure 1) you can see a girl, a fairy or elf, and a castle in the background, probably drawn by the Spanish cartoonist Juan Pérez del Muro (1895–1949).

The editor/adapter was, in fact, Henricus Petrus van den Aardweg (1899–1971), a Dutch journalist, poet, and prose writer. He initially worked in the publishing trade, later becoming a journalist and correspondent for various newspapers in Paris and Rome, and also an adviser to publishing companies, probably including Mulder & Zoon (Mulder and Son) of Amsterdam. Van den Aardweg wrote a lot of children’s literature, based often on historical figures and events. He used many pseudonyms, such as Annie Aalders, Henriëtte van Hoorn, Henri van Hoorn, Johanna van Munching, and Annie van Munching.

In 1952, under the pseudonym Henriëtte van Hoorn, he re-adapted Alice in Wonderland for Dutch youth. The fairy tale has been omitted, but a Chapter 14 of 22 pages was added with the title “Postscript,” in which Alice later tries to write down her adventures in Wonderland. In this chapter the editor tries in vain to mimic Carroll’s writing style (Figure 2). At least four different (unillustrated) editions exist that only differ in the title page, attributed to either “Publications A. van Gelder, Antwerp” or “Goede Lectuur, Amsterdam, Rotterdam.” Around 1954, under the pseudonym Johanna van Munching (in Belgium) or Annie van Munching (Netherlands), van den Aardweg told/adapted Alice in Wonderland belongs to world literature.

The most curious thing about this badly published book (shoddily bound, poorly printed, and dismaly translated) is that van den Aardweg invented a nine-page fairy tale entitled “A Peculiar Princess,” which he inserted into the beginning of Alice’s story, as if it were from the book her sister was reading. He added another at the end of the book when her sister fell asleep and dreamed about Wonderland, in which she had conversations with some of the characters. (The stories are summarized in Markus Lång’s article, page 26.)

T. M. Kivimäki (1886–1968), lawyer, professor, Prime Minister of Finland 1932–1936, Kynäbaari’s expert witness in the case. According to him, fairy tale books scarcely represent the great achievements of world literature.


[The picture of “A Peculiar Princess” goes proudly into my cache of the oddest Wonderland illustrations in my collection, which currently includes a trio of baby ducks, a “perfect” horse, a hatless Hatter, and a gecko on a unicycle. — Ed. (MB)]
in Wonderland again. Both the fairy tale and the adventures of Alice’s sister return, but also at the end of the book is a new chapter, “Man van de schrijverij” (Man of the Department of Writers), in which this man asks Alice’s sister to write down the book Alice in Wonderland (Figure 3). There is one black-and-white illustration, and the publisher is listed as either “A. van Gelder, Antwerpen” or “Goede kinderlectuur, Amsterdam/Rotterdam.”

In 1955, another unillustrated Dutch Alice in Wonderland appeared, published by Herman Trouken, Hofstade/Mechelen (Belgium), in which the fairy tale and the dream of Alice’s sister are again included—and in the last two chapters a gnome, Weetal, and again the “man van de schrijverij” are added. No translator is mentioned, but we are definitely dealing with van den Aardweg again (Figure 4).

About 1960, two editions appeared under the pseudonym of Henriëtte van Hoorn, in which the faux fairy tale is only mentioned casually, but the adventures of Alice’s sister are discussed again (Figure 5 & 6). Each book contains only one black-and-white picture, and was published by Jeugdland, Heemstede, Holland. The edition shown in Figure 6 contains only the first six (of twelve) chapters of the one shown in Figure 5.

Around the same time, three more editions appeared with the same textual content. The first was a hardcover in two variants (one with dustjacket, Figure 7 and 8, and one without, Figure 9), sporting eight color illustrations, published by Mulder & Zoon, Amsterdam. The second, a softcover (Figure 10) with three different back covers but the same illustrations, was published by Van Holkema & Warendorf N.V., Amsterdam, and printed by Mulder & Zoon. The third edition was a softcover with one black-and-white illustration (Figure 11); although printed anonymously, according to The Royal Library in The Hague (Koninklijke Bibliotheek), the illustrator is B. J. Brienen (1903–1972). A color illustration of a princess and a midget is used as the frontispiece (see page 27), bewildering anyone who picks up this book for the first time wondering what it is doing in Alice.

In all of these, the “The Peculiar Princess’ fairy tale returns, as well as Alice’s sister’s extensive dream about Wonderland, and, as an encore, a visit from a certain Mr. Walls, who asks Alice to write down her adventures. This time the editor/adapter is credited as Ankie van den Aardweg. But this is only mentioned in the softcover with the eight illustrations (Figure 10), which also states on the title page that the original writer was Louise Alcott (sic!).

In 1966, the last translation/adaption in this form appeared (Figure 12). The fairy tale is only named, Alice’s sister experiences her Wonderland, and Mr. Walls morphs into a Mr. Moore. It was published by Jongland, Heemstede, Holland, with three black-and-white pictures.

It is clear that Henricus van den Aardweg was the villainous instigator of the translation/adaption of all of these pitiful Alice in Wonderland, of which one (shown in Figure 10) was simultaneously translated into French and Finnish and afterwards banned in Finland.
Illustrations. One of these is Alice in Wonderland and all six of Folon’s illustrations for AAIW, like the 1973 Three Centuries of English Literature, published in 1976, which is famed for many reasons, eight of them being the characters played by Alice Guiness. Think of the Cheshire Cat leaving eight separate smiles in the air.

The Imholtz collection includes a small print (about 147 ×103 mm) of Folon’s Hatter (shown as just a huge hat, rather like Alice’s huge hair, atop small thin legs), hurrying away from the court. The print is mounted on a slightly larger card by a firm called Army Prints in Greenwich, CT. In very small type, on the back of the print, is the following:

Folon / Le chapelier de Alice / Alice’s hatter / Der Hutmacher Aquarelle pour Les aven- tures d’Alice au pays des merveilles / 1972 Aquarelle für Alice im Wunderland

We should not overlook the subtle foreshadowing in the early chapters of TTLG. The White Queen’s affinity for water, albeit demonstrated during her incarnation as a sheep, is a subtle but often overlooked parallel to the lengthy washing received by the white kitten. So is her final appearance in a soup tureen, while her royal cousin the Red Queen, who has returned to her very good height of three inches (a factor of forty-two), runs in circles, staying more or less in one place with a great deal of activity—just as the black kitten played with Alice’s ball of yarn.

In a sense we are all crashing to death from the top story of our birth to the flat stones of the churchyard and wondering at an immortal Alice in Wonderland at the patterns of the passing wall. The capacity to wonder at trifles no matter the imminent peril, these audits of the spirit, these footnotes in the volume of life, are the highest forms of consciousness, and it is in this childishly specula- tive state of mind, so distant from commonsense and its logic, that we know the world to be good.


The movie (Kind Hearts and Cor- not) is famed for many reasons, eight of them being the characters played by Alice Guiness. Think of the Cheshire Cat leaving eight separate smiles in the air.

Anthony Lane, “Mauds Most Fun,” The New Yorker, December 2, 2019

A baton and the score of Mahler’s Fifth Symphony were placed in (Leonard Bernstein’s) coffin alongside the body. In his pocket were a lucky penny and a piece of amber. The children added a copy of Alice in Wonderland.


Unfortunately, in the last two decades we’ve experienced an onslaught of such twisted logic if Alice were visiting America, she might think she’d never left Wonderland.


The view that the fundamental principles of logic consist solely of the law of identity was held by Leibniz, Drobisch, Uberweg, and Tweedledum.

Philip Johnson, The Philosophy of Mr. B'r'r'n'd R'ns'lll, Allen & Unwin, 1918

The mom read in a lively manner so I kept listening and realized that I had never read Lewis Car- roll and thought I might like to. His quirky world was unexpected, mysterious, and more fun than the one I lived in where the Yanks were now a losing team and rats suddenly bored me.

Laurel Boud, The Schindler's Girl, Kaylie Jones Books, 2020

And note the differences in the chaotic ends of each of Alice’s journeys. In AAIW, the entire pack of cards, presumably led by the Queen of Hearts, unites to attack her, despite the potential of myriad card games. In TTLG, the orderly world of chess, bound by one set of rules, dissolves com- pletely, its Queens run mad.

Andrew Orgas

At one point in The Shining, when Danny encounters an immortal Alice in Wonderland, he exclaims, “Excuse me,” a lady in an oddly childlike pale dress and white knee socks says and then Zachary realizes she’s talking to him. “Have you seen the cat around here by any chance?” she asks.

Zachary guesses her to be a bru- nette Alice of the Wonderland va- riety until she is joined by another lady in an identical ensemble and then it is obvious, if slightly dis- concerting, that they are the twins from The Shining.

Erin Morgenstern, The Starless Sea, Doubleday, 2019

Children don’t read “genres”; they read stories. Below a certain age, they don’t distinguish between “true” and “not true,” because they see no reason that a white rabbit shouldn’t possess a pocket watch, that whales shouldn’t talk, or that sentient beings shouldn’t live on other planets and travel around in spaceships.


And then it was but a moment to the time when she should vocabu- late auxatique vobli to Billy—a broth of a beamish boy.

Gilbert Seravento, Crystal Vision, North Point Press, 1981 [auxatique vobli = L. haul and farwell, the character speaking is known for his malapropisms]

Like Mark Burstein (see “Arcane Illustrators: Jean-Michel Folon,” KF, October 4), I have long been a fan of Folon’s highly original il- lustrations. I wonder if any other illustrator has given Alice such an amazingly long, full head of hair. His Pool of Tears, Cheshire Cat, and Father William are strikingly executed, but I must admit I am not fond of his illustration of “Alice in the room”: her head and hair protrude horrifically (and to- gether resemble an Idaho potato), while the rest of her has not grown at all and could surely wriggle out the door.

I can add a bit of information to Mark’s excellent article. In ad- dition to the two Scott Foresman and Co. textbooks that Mark men- tions, there is a third: the scarcer Macbeth edition of England in Lit- erature, published in 1976, which like the 1973 Three Centuries of English Literature, contains the full text of AAIW and all six of Folon’s illustrations. One of these AAIW illustrations also appeared in Scott Foresman’s 1975 Literary Cata- logue (the illustration for May).

The Imholtz collection includes a small print (about 147 ×103 mm) of Folon’s Hatter (shown as just a huge hat, rather like Alice’s huge hair, atop small thin legs), hurrying away from the court. The print is mounted on a slightly larger card by a firm called Army Prints in Greenwich, CT. In very small type, on the back of the print, is the following:

Folon / Le chapelier de Alice / Alice’s hatter / Der Hutmacher Aquarelle pour Les aven- tures d’Alice au pays des merveilles / 1972 Aquarelle für Alice im Wunderland

We should not overlook the subtle foreshadowing in the early chapters of TTLG. The White Queen’s affinity for water, albeit demonstrated during her incarnation as a sheep, is a subtle but often overlooked parallel to the lengthy washing received by the white kitten. So is her final appearance in a soup tureen, while her royal cousin the Red Queen, who has returned to her very good height of three inches (a factor of forty-two), runs in circles, staying more or less in one place with a great deal of activity—just as the black kitten played with Alice’s ball of yarn.

In a sense we are all crashing to death from the top story of our birth to the flat stones of the churchyard and wondering at an immortal Alice in Wonderland at the patterns of the passing wall. The capacity to wonder at trifles no matter the imminent peril, these audits of the spirit, these footnotes in the volume of life, are the highest forms of consciousness, and it is in this childishly specula- tive state of mind, so distant from commonsense and its logic, that we know the world to be good.


The movie (Kind Hearts and Corn) is famed for many reasons, eight of them being the characters played by Alice Guiness. Think of the Cheshire Cat leaving eight separate smiles in the air.

Anthony Lane, “Mauds Most Fun,” The New Yorker, December 2, 2019

A baton and the score of Mahler’s Fifth Symphony were placed in (Leonard Bernstein’s) coffin alongside the body. In his pocket were a lucky penny and a piece of amber. The children added a copy of Alice in Wonderland.


Unfortunately, in the last two decades we’ve experienced an onslaught of such twisted logic if Alice were visiting America, she might think she’d never left Wonderland.


The view that the fundamental principles of logic consist solely of the law of identity was held by Leibniz, Drobisch, Uberweg, and Tweedledum.

Philip Johnson, The Philosophy of Mr. B'r'r'n'd R'ns'lll, Allen & Unwin, 1918

The mom read in a lively manner so I kept listening and realized that I had never read Lewis Car- roll and thought I might like to. His quirky world was unexpected, mysterious, and more fun than the one I lived in where the Yanks were now a losing team and rats suddenly bored me.

Laurel Boud, The Schindler's Girl, Kaylie Jones Books, 2020

And note the differences in the chaotic ends of each of Alice’s journeys. In AAIW, the entire pack of cards, presumably led by the Queen of Hearts, unites to attack her, despite the potential of myriad card games. In TTLG, the orderly world of chess, bound by one set of rules, dissolves com- pletely, its Queens run mad.

Andrew Orgas

At one point in The Shining, when Danny encounters an immortal Alice in Wonderland, he exclaims, “Excuse me,” a lady in an oddly childlike pale dress and white knee socks says and then Zachary realizes she’s talking to him. “Have you seen the cat around here by any chance?” she asks.

Zachary guesses her to be a bru- nette Alice of the Wonderland va- riaty until she is joined by another lady in an identical ensemble and then it is obvious, if slightly dis- concerting, that they are the twins from The Shining.

Erin Morgenstern, The Starless Sea, Doubleday, 2019

Children don’t read “genres”; they read stories. Below a certain age, they don’t distinguish between “true” and “not true,” because they see no reason that a white rabbit shouldn’t possess a pocket watch, that whales shouldn’t talk, or that sentient beings shouldn’t live on other planets and travel around in spaceships.


And then it was but a moment to the time when she should vocabu- late auxatique vobli to Billy—a broth of a beamish boy.

Gilbert Seravento, Crystal Vision, North Point Press, 1981 [auxatique vobli = L. haul and farwell, the character speaking is known for his malapropisms]
Mr. William [Ewart Gladstone’s] name. However, even though all of England and most of the rest of the world acknowledged his accomplishments, his nephews, Walter and Richard, like Tweedledum and Tweedledee, were “contrariwise” in their opinions. [and] “There seems to be something wrong with my watch,” he said. “Could you suggest some way to make it go?” I said, “I know a good way of getting it done quickly. Take the watch to the stillroom and have one of the maids pour hot butter in it.”

The absolutism of these Cheshire-cat dogmas seemed funny, or maybe valid.

Barbara Kingsolver, Unsheltered, Harper, 2018

He wanted me to read to him, but we couldn’t find a single book in the house, except my Bible, which of course he didn’t want. In the end I recited “Jabberwocky.” It made him laugh. “Snicker-snack!” he said, and thought it very funny.

Sarah Perry, The Essex Serpent, Serpent’s Tail, 2016

“Well, there’s Mr. Boomschmidt, here, and there’s William F. Bean, and there’s Bannister, Mr. Camphor’s butler, and there’s Walter R. Brooks who I’m told is writing another volume of his monumental work on the history of the Bean Farm. And there’s an old school friend, Mr. Arthur Bandersnatch.”

The mere reading of the books presents a formidable difficulty, for most of them are out of print and all of them are fat.

"W
didn't thought Alice to herself, "after such a full as this, I shall think nothing of tum-
down doors!"

We last met in Philadelphia at the University of Penn-
sylvania in October 2019. Three months later, in Jan-
uary 2020, the Knight Letter carried news of the Spring
Meeting, to be held in the Kelvin Smith Library at Case Western Reserve University, in Cleveland, Ohio. Our host was to be Arnold Hirshon, associate provost, university librarian, and LCSNA Board member, and preparations were mostly complete. But then in mid-
March you heard that the meeting had been canceled. Fifty to sixty Carrollians were already registered.

"Dear, dear! How queer everything is to-day! And yesterday things went on just as usual. I wonder if I've been changed in the night?"

The Spring Meeting became the Fall Meet-
ing. Without having to book a venue, we could hold one of the measures of humanity. As many around us
listen to speakers, and socialize. Most would not in-
ideas and share expertise about Lewis Carroll's works,

The LCSNA is asking for a volunteer (or volunteers) to run the website blog (and works with Chris and Andrew Ogus

We are asking for a volunteer (or volunteers) to run the website blog (and works with Chris and Andrew Ogus

While the Spring Meeting canceled, a new Media page was recently added to the website. The page contains links to presentations from 2019 and 2017 and a particularly special interview with Morton Cohen by Edward Guilianos. Our goal is to provide additional digital recordings and other electronic materials on the site in the future. One of our goals is to record all future meeting presentations.

**AMONG THE HEATHER BRIGHT**

Heather first read Alice's Adventures in Wonderland when she was seven years old. She was convinced that noth-
ing in the world could ever make more sense than this magical book. Countless readings and years later, she
still convinces of the inherent wisdom in this story of supposed nonsense. When, as a teenager, she be-
came aware of Alice Liddell, and Charles Dodgson vs.

**Ravings from the Writing Desk**

**OF LINDA CASSADY**

among the heather bright

Heather first read Alice's Adventures in Wonderland when she was seven years old. She was convinced that nothing in the world could ever make more sense than this magical book. Countless readings and years later, she is still convinced of the inherent wisdom in this story of supposed nonsense. When, as a teenager, she became aware of Alice Liddell, and Charles Dodgson vs. Lewis Carroll, she became all the more enthrall. On July 4, 2015, Heather launched the Alice Is Everywhere website, followed by the "New & Noteworthy" (accordin to (Tunes) ‘Alice Is Everywhere’ podcast in Febru-
ary of the next year. Her goal is simple: to evangelize

Heather grew up in Western New York and moved to Los Angeles after graduating from Boston Univer-
sity. She was lucky to be able to the LCSNA at USC (just kidding!). She actually moved to Los Angeles because
she has a film degree, but being close to the Casady Collection is a nice perk! Between sporadic acting jobs and videogame work, Heather has carved out a career in the field of Internet search engines. She lives with her husband, Matt, who, like most LCSNA spec-

**SOCIAL MEDIA**

Facebook: www.facebook.com/LCSNA/ From March 2019 to March 2020, followers of our Facebook site grew by 35% (from 940 to 1521). The "likes" on the site during this period grew from 944 to 1440. It's terrific that more folks are finding interest-

Twitter: twitter.com/AliceAmerica After clean-up of the last year, we increased view-

Instagram: www.instagram.com/lewiscarrollsociety america/ I bet you didn't know we reach Carroll lovers through Instagram! We currently have about 150 followers. We use this site to increase our audience more broadly

**THE OCEAN-MAP**

I needed direction during this confinement, so I turned to the absolutely blank maritime Ocean-Chart (aka the Bellman's Map) in The Hunting of the Snark. It provided opportunity for my voyage and some relief from the strictures of life. Or was that freedom?

How did we take a voyage during Covid? We sailed there digitally, like everyone else, including universities and schools. The University of Southern California seminar course English 499: Alice Through the Looking-Glass, co-taught by my husband George and Dr. Devin Griffiths, went online in a matter of days.

A significant component of the course involved weekly selections from the USC Carroll Collection for assignments, physical handling of rare source ma-
tials, comparison of media, teaching book history, and browsing. When the University closed, forward movement was no longer possible. Geodund: The Covid crisis has forced increased, often total, reliance on online sources of information and education—much of which has not become available.

George had to drop his participation in the course after spring break. This seemed to send our goals for the seminar “off course.”

Time on his hands, he joined a series of webinars, sponsored by the Bibliographical Society of America, to learn about “image interoperability”—the ability to prepare digital images so they can be viewed any-
time and anyplace—and about Mirador, a software viewer that lets students and scholars assemble, manipulate, and annotate thou-
sands of images from the collections of universities and muse-
sums around the world. The direction for the Fall course, irrespective of the online or on-campus quest, includes work to build an index and viewer of the available digitized Carrollian materials in these collections. This could be a terrific resource for our members on the LCSNA site!

**LCSNA SOCIAL MEDIA**

The LCSNA has increased communication with you through updates on the website, Facebook, and Twit-

ter. Heather Simmons is the LCSNA member who en-
sures that you hear from us frequently through social media. Below you will find her bio and a report on her activities.

They very soon came upon a Gryphon, lying fast asp leaf in the sun. (If you don’t know what a Gry-

phon is, look at the picture.) "Up, lazy thing!" said the Queen, "and take this young lady to see the
Mock Turtle, and to hear his history."

**MONEY**

There are many needy organizations at this time. Our Society has not raised our membership dues in over 13 years and many are free and open to the public. Please make a donation to the LCSNA via our website.

Farewell until we can do this:

“You can’t think how glad I am to see you again, dear old thing!” said the Duchess, as she tucked her arm affectionately into Alice’s, and they walked off together.
Consider the dodo: a large, relatively heavy, flightless bird with a uniquely distinguishable beak and an overall presence that seems both dignified and clumsy. I have a poster child for the very concept of the manmade extinction of a species, and its distinctive features triggered the imagination of the world. Humanity experienced the collective guilt of knowing that people could inadvertently and irrevocably destroy something wonderful.

The dodo appealed to the imagination of writer Lewis Carroll, who created a character that lives on in which a little girl, magically reduced in size to a few inches tall, encounters a pompous Dodo with human characteristics (functional human hands and the ability to speak English). The Dodo’s appearance in the bestselling Alice’s Adventures in Wonderland launched the extinct bird to new heights of global fame.

I hadn’t given dodos much thought until I read The Annotated Alice at age thirteen. A sudden Lewis Carroll superfan, I promptly collected whatever Carroll superfan, I promptly collected whatever Carroll-related books I could afford. My library increased modestly while I was a starving artist, but at 28 I began to hunt for as we spent countless hours examining second-hand objects culled from the bowels of every attic, basement, and garage in Southern California.

I bought several hundred Alice collectibles over the next few years (not just at swap-meets—Kent trained me to hit the brashes whenever passing a sign that said ‘Antiques’ or ‘Collectibles’). But Alice tchotchkes eventually proved too broad a subject—and the available display space proved too limited—so I decided to narrow my gaze. It’s hard to argue for owning a vast collection of things that are shut away in boxes taking up massive amounts of storage space. I winnowed my search to more specific topics. One of these topics was the dodo bird.

Why dodos? Because they’re rare. Because there are too many rabbits with pocket-watches, too many smiling cats, too many pretty girls wearing pinafores. It was far more fun to walk up to vendors and ask the eccentric question, “Got any dodo birds?” just to watch their perplexed reactions. Besides, there is something about the oddly shaped, doomed creature that captured my imagination as it must have captured Lewis Carroll’s. (Also: Collecting something peculiar gives your friends something to shop for on your birthday, or unbirthday, as the case may be.)

One more thought about collecting as a hobby. I collected things during the 1990s, before the advent of eBay. There was a certain adventure in the pursuit of a precious item amidst the mountains of flotsam that filled second-hand stores. Once eBay became a thing, and one could type the word “dodo” into a search window, the challenge was gone. One could blissfully spend all of one’s money on endless amounts of stuff from the comfort of one’s armchair—stuff that will probably end up stored in boxes and forgotten. So at the turn of the last century, I stopped collecting. I have since sold off thousands of dollars’ worth of Alice toys, but today I went to my Archive (as I call my garden shed) and dusted off the bin marked ‘dodos’ that I created myself from Sculpey modeling clay, a tricorn hat (in which I could theoretically carry hallucinogenic pills, thimbles in the other. Favorite: a large, cotton throw-pillow with the dodo’s image overlapped in a very modern graphic style; a tiny, sterling silver figurine atop a tiny, cylindrical pillowbox (in which I could theoretically carry hallucinogens); a three-inch square needlepoint cushion “kit” (meaning you had to complete the needlepoint yourself). Note to self: I do not have the patience for needlepoint, I wanted to kill myself long before it was finished); a tea-toned with a wonderfully aboriginal-looking graphic; and, finally, an original sculpture of Disney’s Dodo (from the 1951 animated cartoon, where he sports a pigtail and tricorn hat) that I created myself from Sculpey modeling clay when I was 29. I even own a hand-painted animation cel of the Dodo from the Disney cartoon—probably the most valuable item in the collection, but unfortunately, one of the most fragile.

A friend once bought me a ceramic mug by the artist Jim Rumph in the shape of a garbled tree trunk with a squat bird (a fat kookaburra?) perched atop the handle. Inside the mug is an unhappy man whose head is splashed with bird poop courtesy of the rude kookaburra. While I appreciated my friend’s thoughtfulness, I had to point out that what he thought was a “dodo bird mug” was actually marketed as a “Doodo Bird Mug,” Cavendish exotica!

A glance at eBay today indicates that dodo collectors can instantly purchase reproduction skeletons and beaks; currency from Mauritius; jewel-encrusted pins; pajamas, boxer shorts, tablecloth, pillows, and beach towels emblazoned with dodo prints; masks and mugs and prints and toys and sculptures galore. But I don’t plan to add more items to my collection. Wait a moment, that lamp with a carved wooden dodo base is only … how much? Perhaps I’ll send an enquiry.

There is speculation that some dodos survived extinction, or that perhaps their species could be scientifically recreated someday from surviving DNA. Meanwhile, the awkwardly majestic dodo lives on in legends … and collectibles. I’ll bet they have terrific stuff at the airport gift shop in Mauritius, but it’s awfully far away.

Does your collection have a specific focus to make the hunt more difficult, the acquisition more satisfying? If so, I hope it provides you with as much joy as my dodos bring me.

The Dodo used to walk around, And take the sun and air. The sun yet warms his native ground – The Dodo is not there! The voice which used to squawk and squeak Is now for ever dumb – Yet may you see his bones and beak All in the Mu-se-um.

Hilaire Belloc, 1896

Caveat emptor!
Although he never achieved the public notoriety of his fellow surrealists, Frédéric Delanglade (1907–1970) was, nonetheless, an important and influential member of the group.

Delanglade trained in psychiatry in Paris in the early 1930s and maintained a scientific interest in the subject, particularly with reference to dreaming, throughout his life. Around 1932 or 1933, Delanglade exhibited at the avant-garde “Salon des Surindépendants” which drew the attention of surrealism’s de facto leader, André Breton. Consequently, he exhibited alongside other surrealist artists and collaborated with many of them.

Delanglade cannot be truly described as an “illustrator” in the conventional sense, but the artworks of his À Lys series are significant examples of the influence of Carroll’s Alice books on a surrealist artist. Here, Delanglade’s dreamlike images, which often comprise sinuous, quasi-organic shapes, are complemented by minor, sometimes obscure, Carrollian references. This is not Alice’s Wonderland, it is Delanglade’s, and the works, though rarely seen, are fascinating.

The thirteen drawings and supplementary illuminations of this series were produced between 1941 and 1958 and have been published in three formats, in 1948, 1958, and 1963.

In 1948, six of the drawings were printed, in a reduced size, as unbound plates in Alice au Pays des Merveilles, the seventh book in a series titled Lys et ses dépendants, limited to ninety numbered copies. In addition to Delanglade’s drawings, the publication comprises ten essays on diverse aspects of art and literature, but these are not related to Carroll or his works.

In 1958, twelve lithographs were produced for an elaborate publication titled À Lys, edited by Joseph Forêt. Only thirteen copies of the book were published, although an unknown number of extra copies of the lithographs were printed, and at least one extra, unnumbered, copy of the book exists. The full title of the work is “À Lys et 12 poèmes magiques sur l’œuvre d’art / divagation onirique / à partir d’Alice au Pays des Merveilles de Lewis Carroll.” The twelve lithographs, twelve poems, and twelve short essays are supplemented by further drawings and small illuminations in the text. The essays and poems, “dreamlike wanderings,” mostly refer to Carroll and his works, although loosely and not exclusively. The lithographs were printed by Claude Jobin, in eight colors, and measured approximately 32.5 by 41 cm.

Copies A and B of the book are housed in a wooden box along with the thirteen original drawings (measuring 76 by 56 cm), four suites of the twelve lithographs on different papers, and the poems hand-written on parchment. Copies B and C, also housed in wooden boxes, include the twelve lithographs (hand-tinted), two additional suites on different papers, and an original gouache by Delanglade. The ten numbered copies (which include the twelve lithographs on Japan Nacé paper tipped into the book) also have two additional suites on different papers.

À Lys was republished in a special edition of 1000 copies, for distribution at an Art and Culture exhibition in Geneva in 1963. Of these, 450 were bound in metallic paper. The book included all the material of the original edition, but with the images from the lithographs printed in black, presumably using the same printing technique as for the text. Minor additions in this version include the only one of the thirteen drawings (white rabbits) that appears not to have been made into a lithograph and was not included in the 1958 edition. This is the incarnation of Delanglade’s work that is most familiar to Carroll researchers and collectors, as copies are readily available and are often found with hand-drawn sketches and dedications by the artist. Although the drawings are sharply printed, they have none of the depth or vivacity of the lithographs. There are some discrepancies between information given in this 1963 printing and the colophon of the 1958 edition.

One further “printing” of the lithographs is worthy of note. In 1958, the twelve lithographs were printed onto silk squares from which a dress was made by “Madelle.” The 1958 edition of À Lys included a photograph of the dress being modeled by “Jo-sante,” lying in front of a copy of the book, although neither model nor dressmaker is identified. At least one other press photograph of the dress exists.

Two other, minor, Carrollian connections need to be made. In 1941, while Delanglade was staying in Marseilles, he might have acquired his interest in Carroll from Ferrière while in Rodez. Notes in the 1963 edition of À Lys give 1941 as the year in which Delanglade started the series of drawings. That would be consistent with his spending time with other Alice-inspired artists in Marseilles. But it seems possible, if not likely, that Alice was somehow in the air in Rodez, and Delanglade’s interest developed at that time.

Although Delanglade is relatively uncelebrated as an artist and he plays only a minor part in the history of Alice-inspired art, the fact that someone with a training in psychiatry and a lifelong interest in the study of the mind should spend so much time on producing the work he did is surely an interesting comment on the deeper significance of the Alice books.

For further images of Delanglade’s work, visit http://lesincarrollresources.net/surrealism/
I'm not sure you can “grow” into a teeny, weeny girl, but Post Toasties took Alice's growth and connected it to healthy eating, which in turn contributes to children's growth. These “delicious, crisp, and satisfying corn flakes help little boys and girls grow just the way they would like to grow.”

The illustration is in color and shows a 1920s-style Alice with her long blonde hair held back with a black band. She's wearing a blue dress under a scalloped, white pinafore with red polka dots, and black shoes. Alice is so small that she fits under a table and is shown reaching down for the Post Toasties box. When she eats the cereal, Alice will grow just the right amount. Behind her is a small door labeled “Entrance to Garden.” The addition of the door and table to the illustration is a nice reference to the story.

Food and drink play a large part in Alice's adventures, making this advertisement an inspired pairing. While the ad is aimed at parents, who buy the grocersies (and who are presumably as familiar with the book as their children), the use of Alice in a colorful, fun illustration would hopefully make the cereal more attractive to children too.

A 1946 advertisement from the York Microstat Corporation (Figure 2) explained “How Mr. Carroll solved this space problem.”

Alice was much too big to fit in Wonderland.

From the Tenniel illustrations, shows an Alice who has grown too big to attend the tea party taking place beside her. Although York Microstat does not have a shrinking potion, they do claim to have the solution for a company with a large volume of files and a small storage space. Their technology, Microfilm-by-Microstat, will reverse that situation by reducing the size of paper records and freeing up valuable room.

The use of Alice in Wonderland gave the company a creative way for their customers to visualize what the product could accomplish.

In 1949, Bambury Fashions (winter outerwear) featured an advertisement (Figure 3) noting that their clothing “grows along with every little girl.” It reads:

They wear longer because ADD-A-YEAR-HEMS actually add more than a full size to every coat and legging and insure seasons more wear. If your little girl is like Alice who just grew and grew ... then ask to see Bambury Fashions . . . the coats and leggings that grow along with every little girl.

The bottom right of the ad features a copy of Alice's Adventures in Wonderland, open to the title page, and there's a Tenniel illustration behind each child. On the left is the "normal" sized Alice with the “Drink Me” bottle, and on the right is the "large" Alice with the long neck.

It was a natural choice to compare Alice growing larger with little girls who get bigger too, and need clothing that will grow with them.

The Youngstown Sheet and Tube Company was a steel manufacturer in Ohio. They ran an unusual ad in 1952 (Figure 4) that shows a traditionally dressed Alice (except for the addition of a wide-brimmed straw hat tied around her neck and resting on her back) in the White Rabbit's house. She has grown until her head is pressing against the ceiling. There is an "eat me" cake with utensils on the floor in front of her. A confused-looking White Rabbit is standing by the door.

This ad is different as it doesn't promote a product, but instead takes a political stand (many of Alice's experiences could be compared to political situations). In the ad, Alice asks, "I wonder what happened to me!" The text begins:

Alice in Wonderland ate the magic cake and grew until she was more than nine feet tall. Our National bureaucracy also seems to have partaken of the magic cake of power.

The copy criticizes the rapidly increasing number of civil servants being hired at all levels of government. These new employees are swelling the payrolls, with their salaries eating up a big portion of the budget. This larger number of bureaucrats also allows the government to exercise excessive control over the lives of individuals. The ad concludes by saying, "Where will it all end? ... When enough patriotic men and women demand that the Washing-ton Wonderland start shrinking back to reasonable proportions."

In 1962, Kulicke and Soffa ran an ad featuring a Tenniel-inspired Alice and a Hatter examining an extended telescope (Figure 5). Alice says, "Oh, how I wish I could shut up like a telescope! I think I could, if only I knew how to begin." In the ad, Alice is standing
on a mushroom (which makes some sense), while the Hatter is seated on a turtle (which does not). The copy notes:

For you see, so many out-of-the-way things had happened lately, that Alice had begun to think that very few things indeed were really impossible. What a ball Alice could have today! One sip from the ‘Drink Me’ bottle, and she’s up there waving at the astronauts as they go by! One nibble at a bit of cake, and she’s playing hop-scotch on a miniature printed circuit. . . . If people were small enough, we reasoned, they’d have no trouble working with tiny things. So, we’re going to hire a chemist to formulate an ‘Alice cake’. (We’ll also put him to work on a ‘Drink Me’ liquid to bring your employees back to normal size at quitting time.)

While the world still waits for those inventions, Kulicke and Soffa solved the problem by using “micromanipulation,” meaning that they manufactured a large assortment of precision devices, enabling people to work easily on small objects.

Many companies have taken creative inspiration from Alice’s changes in size to promote their products. Each in a unique way. I think the most successful of these ads are the ones that manage to incorporate both the growing and the shrinking that Alice experiences while in Wonderland.

In Memoriam

Kenneth S. Salins
October 4, 1960 — January 5, 2020
Remembered by
August A. Imholtz, Jr.

Ken had a genuinely welcoming and broad smile, as all who met him for the first time or knew him for decades could attest. And it was indeed decades ago that Clare and I first met Ken at the home of his in-laws, David and Maxine Schaefer. That may even have been before Ken and Ellie (Ellen Schaefer) were married. After Maxine’s death in 1996, Ellie Schaefer-Salins inherited her mother’s Alice-related teapot collection, and Ken became Ellie’s enthusiastic supporter as she expanded the collection from a few dozen teapots to over 200 items, surely the largest such collection in the world.

Trained as a mathematician like his father, Ken majored in information systems and data architecture at the University of Maryland and then worked in that field for the rest of his life. He loved watching baseball and playing and coaching softball. And he loved to perform card tricks, the underlying logic of which appealed to his mathematical mind, just as it surely did to Lewis Carroll’s. He also wrote an article in The Carrollian (No. 5, Spring 2000) on “Carroll’s Mathematics,” in which he offered an algebraic solution to the problem of why Alice’s multiplication table in the “Pool of Tears” chapter would never get to 20.

Ken, with Ellie and other members of the Schaefer family, helped organize the LCSNA meetings held in the greater Washington, DC, area in 1983, 1991, and 2016. Over the years, as children grew up, and family obligations changed, Ken was able to attend more LCSNA meetings outside of Maryland.

Upon the retirement of our long-time treasurer, Dr. Francine Abeles, in 2014, Ken graciously took on that job. He had not sought it out, but he thought that he should do it, since Lewis Carroll had been so much a part of the Schaefer family’s life, and of his, too.

There were quite a number of Carrollian coincidences in Ken’s life, starting with his birth-day, October 6 (i.e., 10/6). Ken lived in Carroll Hall when he was a student at the University of Maryland, and Ken and Ellie had dated and been married for 42 years!

Clare and I last saw Ken at our Fall 2019 meeting at the University of Pennsylvania’s Van Pelt Library. Over lunch on Friday with program organizer April James, Ellie, and Clare and me, Ken noticed that nobody had any baklava, so he got up from the table and came back a few moments later with more than enough baklava for everyone. That was the kind of generous and thoughtful person Ken was. He dearly loved his wife, Ellie, daughters Lena and Eva, son Mickey, grandson Jacob, and daughter-in-law Aimee. He will be deeply missed.
A slick cover-up

Grace Slick (née Wing) was a patient of my father, Sandor, from the mid-1960s throughout the '70s. This was due to Marty Balin (née Bachwald), who began seeing him professionally when he was a student at SF State, shortly before founding the Jefferson Airplane in 1965. When Grace joined the group the next year, she too began seeing Sandor. He was known not just as a superb physician and diagnostician but as someone completely nonjudgmental when it came to the hippie lifestyle and drug culture. Although he was portrayed extremely inaccurately as a “Dr. Feelgood” type by Joe Hagan in Sticky Fingers, The Life and Times of Jann Wenner and Rolling Stone Magazine (Knopf, 2017), the coterie of rock-star patients Sandor developed over the years (usually recommended to him by one or another of the Airplane) was solely due to his medical skills, not his prescription pad.

Grace, knowing of his Alice fondness, several times discussed with him the genesis of “White Rabbit,” which she wrote while still a member of her first band, the short-lived Great Society, but did not record until she moved over to the Airplane. She has admitted in print that she sat down at the piano in her Marin county home during an acid trip and wrote the song, but what she has not said to the public is that it was based solely on her having watched the Disney movie, also on acid, as she had never read the book.

Somewhat disturbingly, Slick has claimed in interviews in recent years that Alice in Wonderland was “often read to her as a child and remained a vivid memory well into [her] adulthood,” a revisionist history completely at odds with what she told her doctor at the time.

The confuting of the two Alice books for the song’s subject matter is not problematic, but perhaps the Disney-on-LSD connection explains how someone who claims to have had great familiarity with the books could speak of “the White Knight talking backwards” or the Dormouse saying “Feed your head.” And just when did Alice ever take a pill? Tucked into our copy of Aspects of Alice is a note from Grace on pink paper calling the song a “paraphrase” of the books—a more than liberal use of the term.

Come to think of it, the Dormouse’s tale featured Elsie, Lacie, and Tillie, whose first syllables—El, Lac(e), Ti—sound very much like “LSD,” and did Carroll not say, “Differentiating once, we get a function of great value” in “The Dynamics of a Particle”? But I digress. . . .

In later years, her “spin-doctoring” of the song and her relation to Alice has gone off the charts. She claims—with a straight face—that “the composition was supposed to be a slap to parents who read their children such novels and then wondered why their children later used drugs.” Uh-huh. This was the woman who famously attempted to slip some acid into Nixon’s tea in 1970.

Grace now lives in Malibu, making much of her livelihood painting and selling prints and other merch, often of scenes from the Alice books. One, White Rabbit in Wonderland, features Timothy Leary as The Mad Hatter and Richard Alpert (Ram Dass) as The Caterpillar.

And if you go chasing rabbits . . .
On February 5, Barnes & Noble announced the withdrawal of a planned line of famous literature reissued with “multicultural cover images” in honor of Black History Month. “Diverse Editions,” a joint project between Barnes & Noble and Penguin Random House, featured twelve texts, including Alice’s Adventures in Wonderland, Frankenstein, and The Wizard of Oz. The words are the same, but on the covers, major characters are depicted as of varying ethnicities in illustrations by artists of “different ethnicities and backgrounds,” according to Barnes & Noble. The idea was met with widespread criticism on social media, and several respondents have called the books “literary blackface.” To much disbelief online, the organizers said they used artificial intelligence in reviewing more than one hundred older books and determining whether the race or ethnicity of a character is specifically stated. Perhaps so, but few would argue that Alice was a fitting tribute to Black history.

As Arnold Hirshon puts it, “Two issues seem to have been conflated in this debate, i.e., the creation of new editions of classic books by African-American authors with new illustrations for a modern audience, and issuing new editions of classic texts with culturally sensitive illustrations. What gets short shrift is that these could be complementary efforts to make a classic text relevant to a contemporary audience for people from different cultures. With AI, we know that this has been accomplished both through translation into many different languages and by a wealth of new generations of illustrators creating images with which diverse cultural groups can more easily identify.” Alice has been portrayed, along with other characters, as being of numerous different ethnicities in several translations of Wonderland, including a Swahili edition (1940) as well as (and more appropriately) two Aboriginal Australian (Pitjantjatjara) translations, Aliyji in the Dreamtime (1975) and Aliyji in Dreamland (1992), which set the story within that culture. Black characters are also featured in Aliceinspired titles such as Whoopi Goldberg’s Alice (1992), and the forthcoming illustrated YA novel by Mia Aranjo set in West Africa (KL 163:60).
The first version of Michael Hancher’s _The Tenniel Illustrations to the “Alice” Books: Second Edition_ focuses on the illustrations and characters, and a further three chapters include perhaps the most memorable chapter, concerning the perfect placement of the illustrations within the text. These twelve chapters all appear in an oversized landscape-oriented book with notes at the end. The new version adds six chapters and has a friendlier format, flipped to portrait orientation, shrunk to letter-size, and with notes brought forward and into the margins. The first three new chapters are titled “Engraving,” “Electrotyping,” and “Printing.” These chapters are closely tied to my chapter titles for the second half of my article (to be published online by the society). “Cut,” “Proof,” and “Print.” Hancher covers Tenniel’s proofing habits in “Engraving,” and I cover electrotyping in “Print,” so overlap even more than the titles suggest.

I am delighted to say that I need not have trembled down to the ground, to or of my tail. Tenniel and his successors, Hancher’s chapters complement rather than compete with mine. Hancher covers the full story of the original woodblocks, which I ignore, and gives only a few hints about the engravers’ accuracy, which Tenniel makes tedious. Though Hancher gives a healthy account of proofing, he attacks the process intermittently and Tenniel’s habits are discussed, whereas I attack the process more directly and Tenniel’s practices more thoroughly. Somewhat surprisingly, he gives a full chapter, the longest chapter in the book, to the complicated subject of making the electrotype—which I ignore . . . endlessly. In truth, I made it a side-bar, and I found his exhaustive discussion enlightening. Lastly, in “Printing,” Hancher digs deep into the history of the scholarship on the 1865 and the 1866 editions of _Wondereland_. Again, I mostly pass on the scholars of yesteryear and emphasize the importance of the overlay—how it is made and why— which Hancher addresses only in passing. He also does not add his own investigative study into the differences between the two printings, which I do.

The following seven chapters took on specific illustrations or characters, and a further three included perhaps the most memorable chapter, concerning the perfect placement of the illustrations within the text. These twelve chapters all appear in an oversized landscape-oriented book with notes at the end. The new version adds six chapters and has a friendlier format, flipped to portrait orientation, shrunk to letter-size, and with notes brought forward and into the margins. The first three new chapters are titled “Engraving,” “Electrotyping,” and “Printing.” These chapters are closely tied to my chapter titles for the second half of my article (to be published online by the society). “Cut,” “Proof,” and “Print.” Hancher covers Tenniel’s proofing habits in “Engraving,” and I cover electrotyping in “Print,” so overlap even more than the titles suggest.

I am delighted to say that I need not have trembled down to the ground, to or of my tail. Tenniel and his successors, Hancher’s chapters complement rather than compete with mine. Hancher covers the full story of the original woodblocks, which I ignore, and gives only a few hints about the engravers’ accuracy, which Tenniel makes tedious. Though Hancher gives a healthy account of proofing, he attacks the process intermittently and Tenniel’s habits are discussed, whereas I attack the process more directly and Tenniel’s practices more thoroughly. Somewhat surprisingly, he gives a full chapter, the longest chapter in the book, to the complicated subject of making the electrotype—which I ignore . . . endlessly. In truth, I made it a side-bar, and I found his exhaustive discussion enlightening. Lastly, in “Printing,” Hancher digs deep into the history of the scholarship on the 1865 and the 1866 editions of _Wondereland_. Again, I mostly pass on the scholars of yesteryear and emphasize the importance of the overlay—how it is made and why— which Hancher addresses only in passing. He also does not add his own investigative study into the differences between the two printings, which I do.

In the final three new chapters, Hancher discusses the coloring of Tenniel’s illustrations, by Tenniel himself and others; the re-engravings created by Bruno Rollitz, and the concept of “looking” in the Alice books, a perfect closing chapter, being short, insightful, and provocative.

There are only two criticisms I find worth mentioning. First, the book is inconsistent concerning the wood-engraving process and Tenniel’s process specifically. Statements made in some chapters contradict statements made in others. Further, I take exception to the number of times Hancher implies that Tenniel “invented” the electrotype. These chapters are aware of the details with the involvement of the texts. When discussing the White Rabbit’s change of clothing, for example, he declares that Tenniel or Dalziel forgot what the Rabbit was wearing.” The engraver’s name can be left out in such instances, I hope to show.

Second, many of the illustrations are carelessly reproduced, appearing as if set to a term printer’s use for decaying lines (e.g., Alice on the front cover), or muddy appearing as if rotten overlay—one how it is made and why— which Hancher addresses only in passing. He also does not add his own investigative study into the differences between the two printings, which I do.

In the final three new chapters, Hancher discusses the coloring of Tenniel’s illustrations, by Tenniel himself and others; the re-engravings created by Bruno Rollitz, and the concept of “looking” in the Alice books, a perfect closing chapter, being short, insightful, and provocative.

There are only two criticisms I find worth mentioning. First, the book is inconsistent concerning the wood-engraving process and Tenniel’s process specifically. Statements made in some chapters contradict statements made in others. Further, I take exception to the number of times Hancher implies that Tenniel “invented” the electrotype. These chapters are aware of the details with the involvement of the texts. When discussing the White Rabbit’s change of clothing, for example, he declares that Tenniel or Dalziel forgot what the Rabbit was wearing.” The engraver’s name can be left out in such instances, I hope to show.

Second, many of the illustrations are carelessly reproduced, appearing as if set to a term printer’s use for decaying lines (e.g., Alice on the front cover), or muddy appearing as if rotten overlay—one how it is made and why— which Hancher addresses only in passing. He also does not add his own investigative study into the differences between the two printings, which I do.

In the final three new chapters, Hancher discusses the coloring of Tenniel’s illustrations, by Tenniel himself and others; the re-engravings created by Bruno Rollitz, and the concept of “looking” in the Alice books, a perfect closing chapter, being short, insightful, and provocative.

There are only two criticisms I find worth mentioning. First, the book is inconsistent concerning the wood-engraving process and Tenniel’s process specifically. Statements made in some chapters contradict statements made in others. Further, I take exception to the number of times Hancher implies that Tenniel “invented” the electrotype. These chapters are aware of the details with the involvement of the texts. When discussing the White Rabbit’s change of clothing, for example, he declares that Tenniel or Dalziel forgot what the Rabbit was wearing.” The engraver’s name can be left out in such instances, I hope to show.

Second, many of the illustrations are carelessly reproduced, appearing as if set to a term printer’s use for decaying lines (e.g., Alice on the front cover), or muddy appearing as if rotten overlay—one how it is made and why— which Hancher addresses only in passing. He also does not add his own investigative study into the differences between the two printings, which I do.
ART & ILLUSTRATION
Larissa Averbag is a Bra- zilian graphic designer and researcher in child- ren’s literature, finishing up her PhD at Pontifícia Universidade Católica do Rio de Janeiro (PUC-Rio) in the Arts & Design Department. She has been studying Lewis Carroll and Alice since receiv- ing her master’s degree in 2011, and she is presently a visiting PhD researcher at Queen Mary University of London, under the supervision of Professor Kiera Vazclavik. “The Wasp in a Wig Chal- lenge” is part of her research, and a thesis entitled “The Multiple Faces of Alice: An Irreversible Creative Dynamic.” The intent is to in- vestigate, in practice, the creative thinking of contemporary visual artists from distinct media through a ludic experiment. This creative exercise with the artists takes place as a sort of a game and should embrace interactions among the most engaged artists. The idea is proposing the following chal- lenge: to produce an image, in any media, of the Wasp in a Wig, from the ‘lost’ episode from Alice in Wonderland, the book is illustrat- ed by the Tenniel drawings and, as a bonus, her other photographs are equally outstanding. Collectors of fine-press editions will be interested to hear that a new printing of “Jabber- wocky” is available from the Solmuntes Press in Iowa. British ex-pat David Eastman illustrates each line of the poem in the print, with the calligraphic text printed in reverse on the opposite page. The edition includes thirty regular copies in paste paper boards, with a leather spine, and is presented in a cloth-covered drop-back box for $1800.

SMALL BOOKS
All Far-Fanging items and their links, implicit or explicit, are at www.lewiscarroll.org and can be accessed by using its search box. All Far-Fanging is a series of small books from Thames and Hudson edited by Natalie King, includes an inexpensive but very lovely color selection of work in Papapetrou’s eponymous hard- cover; four photos from each of these series are included. Very nicely printed and, as a bonus, her other photographs are equally outstanding.

DRAMA & ACADEMIA

BOOKS
The 150th Anniversary Deluxe Edition of The Annotated Alice has just been published by Aki Shobo in Japanese, translated by Hiroshi Takayama. Although smaller and thicker in format, all in black-and- white, and missing a few of the illustrations, I’m sure all collectors will want it. It joins translations in Chinese and Spanish. An Italian one is in the works for this fall. The Nineteen Knot as an Alice: Carroll’s Unexpected Essays on Philosophy, Art, Life, and Death by Ben-Ami Scharfstein (University of Chicago Press, 2014) is named after the first essay, which is the only one to discuss Carroll. Steven Slater, whose rock opera Spin: Awakening won eight Tonys and a Grammy, was the co-writer and lyricist of the musical Alice by Heart (KLL, 102:42). His first book is an eponymous novelization of the Alice show ( Razorbill, 2020). Taking place simultaneously in London during the Blitz and in Wonderland, a book is illustrated with the Tenniel drawings and the occasional photograph. Alice in Puzzland (Carlton Books, 2019)—not to be confused with Raymond Smullyan’s identically titled work (Morrow, 1982) or the Ladies’ Home Journal column (KL 100:66)—is a simple mashup of two previous works: Richard Wolfrik Galland’s Lewis Carroll’s Puzzles in Wonderland (Carlton, Metro, 2013; KL 91:43) and Alice’s Puzzles in Wonderland (Metropolitan, 2016) and Jason Ward’s Alice’s Puzzles Through the Looking-Glass (Carlton, 2016). The puzzles themselves are divided into sections named “Easy,” “Curious,” “Hard,” and solutions are provided. Some are Carroll’s puzzles, some just “inspired by” (i.e., adapted to) a Wonderland or Looking-Glass motif. The book itself is rather handsome. If you didn’t happen to have $90 to spare but still wanted to read Edward Guiliano’s fine Lewis Carroll: Worlds of His Alice, you are now in luck, as it is scheduled for release in paperback on May 30, 2020. Rachel Vorona Cote’s Too Much: How Victorian Constraints Still Bind Women Today (Grand Central Publishing, 2020) “brads cultural criticism, theory, and storytelling together in her exploration of how culture grinds away our bodies, souls, and sexualities, forcing us into smaller lives than we desire.” She discusses Carroll at length, saying he “betrays even deeper cultural anxiety about exuberant or overly demonstrative feminine behavior in his children’s stories. … Carroll’s narrator fastens his sights on the little girl stumbling through this dizzyingly monochro- matic world: it is her unruly body that concerns him and that, consequently, propels the narra- tive.” Her précis of the book is available on LongReads.com. The paperback version of Curiouser: On the Queerness of Children (Univ. of Minnesota Press, 2004) sports a chimerical Alice on the cover, with antelope horns, butterfly wings, and a dragon’s tale.

COMICS & GRAPHIC NOVELS
The DC Universe release issue 9 of Shazam!, which contains the ninth chapter of “Shazam! and the Seven Magic Lands.” This time they take a mash-up of Oz and Wonderland called “The WOZEndlands,” with a villain- ous, toothy Cheshire Cat and a hatchet-wielding White Rabbit lurking on the cover. (Due to © issues, Shazam! is the new name of the superhero formerly known as Captain Marvel.) In Once Upon a Crime (DC, 2120) features four famous fairytale characters, including the Cheshire Catwoman, Jokerwacky, and the like, are fun to spot. The storyline includes characters, scenes, and savings from Looking-Glass and both Disney movies.

EVENTS & EXHIBITIONS
Eve Sibley’s Project Far-Fanging has been touring throughout the year, provides themed escape rooms, one of which is “Alice in Puzzland.” The Hong Kong Ballet production of choreographer/director Septime Webre’s ALICE (in Wonderland) is scheduled to take place June 16 at Ford’s Theatre (Vienna, VA). Let’s hope. Kiki Smith’s Pool of Tears II, an etching based on Carroll’s drawing for Through the Looking Glass, was displayed as part of her I Am a Wandsen exhibit (Sept. 28, 2019-Jan. 19, 2020) at the Modern Art Oxford gallery.

INTERNET & TECHNOLOGY
On February 28, the True Bicen- Teniell (Sir John’s 200th birthday), the good folks at Google Doodle honored him by making it the day’s theme. Although the dedica- tion was similarly honored on our blog, we believe they may have a marginally higher profile, so we welcomed the mutual celebration. Sadly, rather than displaying a Tenniel illustration, their art director, Matthew Comfort-Dempsey, took it upon himself to draw one in a style resembling JT’s.

WRITER DEIRDRE FRIDOLFS AND DUSTIN NYGREN’S BATMAN TALES: ONCE UPON A CRIME (DC, 2120) features four famous fairytale characters, including the Cheshire Catwoman, Jokerwacky, and the like, are fun to spot. The storyline includes characters, scenes, and savings from Looking-Glass and both Disney movies.
Since it did celebrate the books’ 155th birthday. (The fictional Alice, Atlantic’s online site “Literary view was ever aired. Included a transcription of the Stylus: The Poetry Room Blog, Child-Friend of Lewis Carroll’s” on talk in an article called “Rabbit words to say. On May 19, 2015, was also present, and had a few Historian and photographer HOLLIS catalog so helpfully was taped sometime, as Harvard’s of C. L. Dodgson. The interview friends and photographic models who, along with her sisters Beat-elderly Ethel Hatch (1869–1975), recorded an interview with an Carroll biographer Florence Beale in five parts. "The Story of Alice was pub-tributed to Carroll is jaw-dropping, "cried Alice”). The slight misquote (it should be dashboard console. We'll forgive the book’s title is displayed on the crescent moon ("... a grin without some way..."), next displays a went straight on like a tunnel for reading, ‘Curiouser and curious-accented young lady in voice-over. To demonstrate the new “intelli-..."

MOVIES & TELEVISION

London’s Royal Opera House in Covent Garden presented Gerald Barry’s opera Alice’s Adventures Under Ground February 3, 2020. The ROH website described it as “fun, furious, frantic, and utterly fantastic! The surreal world of Lewis Carroll’s Alice, both in Wonderland and Through the Looking Glass, is given an extra twist in operatic treatment. At less than an hour for the whole opera, this short, sharp shot of mayhem is ideal as a family treat. Antony McDonald directs and designs this new production—the first ever staging of this musically virtuoso opera—with more than a touch of the Victorian theater. It was the “first ever” staging, however, a 2016 concert production took place in LA (reviewed in KI).

At 9:15 pm (Greenwich Mean Time) on January 2, BBC Radio 4 Extra rebroadcast a 45-minute adaption of "(The Hunting of the Snark," directed by Charlotte Riches, narrated by actor Tony Richardson, and with music and songs composed by Katie Chatburn. First broadcast on BBC Radio 4 in December 2015, it was available online for the rest of the month of January. (The last time the BBC did “The Snark” was in December of 1963, with Sir Alec Guinness doing the honors.) Ten days later, on January 12, their “Book of the Week” was Robert Douglas-Fairhurst’s Lewis Carroll: A Life of Victorian Kl.

The London strand took place on Richard E. Grant and the V&A. Of C. L. Dodgson. The interview friends and photographic models who, along with her sisters Beat-elderly Ethel Hatch (1869–1975), recorded an interview with an Carroll biographer Florence Beale in five parts. "The Story of Alice was pub-tributed to Carroll is jaw-dropping, "cried Alice”). The slight misquote (it should be dashboard console. We'll forgive the book’s title is displayed on the crescent moon ("... a grin without some way..."), next displays a went straight on like a tunnel for reading, ‘Curiouser and curious-accented young lady in voice-over. To demonstrate the new “intelli-..."

MOVIES & TELEVISION

London’s Royal Opera House in Covent Garden presented Gerald Barry’s opera Alice’s Adventures Under Ground February 3, 2020. The ROH website described it as “fun, furious, frantic, and utterly fantastic! The surreal world of Lewis Carroll’s Alice, both in Wonderland and Through the Looking Glass, is given an extra twist in operatic treatment. At less than an hour for the whole opera, this short, sharp shot of mayhem is ideal as a family treat. Antony McDonald directs and designs this new production—the first ever staging of this musically virtuoso opera—with more than a touch of the Victorian theater. It was the “first ever” staging, however, a 2016 concert production took place in LA (reviewed in KI).

At 9:15 pm (Greenwich Mean Time) on January 2, BBC Radio 4 Extra rebroadcast a 45-minute adaption of "(The Hunting of the Snark," directed by Charlotte Riches, narrated by actor Tony Richardson, and with music and songs composed by Katie Chatburn. First broadcast on BBC Radio 4 in December 2015, it was available online for the rest of the month of January. (The last time the BBC did “The Snark” was in December of 1963, with Sir Alec Guinness doing the honors.) Ten days later, on January 12, their “Book of the Week” was Robert Douglas-Fairhurst’s Lewis Carroll: A Life of Victorian Kl.

The London strand took place on Richard E. Grant and the V&A.