

THE LEWIS CARROLL SOCIETY OF NORTH AMERICA



Number 9

March 1978

The Fall Meeting of the Society was held on Saturday, November 5th, at the Library of the Baltimore County campus of the University of Maryland. Thirty-five members and guests attended. Edward Guiliano reported on the further publication prospects for *The Wasp in a Wig* and read a letter of commendation from Mr. Philip Jaques of the Dodgson family trust. In recognition of his generosity to the Society, Mr. Norman Armour, Jr., was unanimously elected to Honorary Membership (since gracefully accepted). The Society's ordinary membership is now over 350, and in view of its wide geographical dispersion, it was suggested that local chapters may well wish to form, and to hold their own meetings – as has already been successfully done in Washington, D.C.

After the conclusion of formal business, August A. Imholtz, Jr., read a learned and interesting paper on the Greek and Latin versions of "Jabberwocky"; Tom Beck, Curator of the Bafford Photography Collection at UMBC, gave a polished introduction (with slides) to the display of Carroll photographs of the Terry family on view at the Library; and Stan Marx entertained the company with his "Reminiscences of a Carroll Collector". The Society then adjourned to a really excellent dinner provided by the University Catering Service. Our thanks are due to Tony Raimo, Director of Library and Media Services, UMBC, who made all the arrangements, and gave us a most enjoyable day.

The Spring Meeting will be held in Philadelphia, by kind invitation of the Philip H. & A.S.W. Rosenbach Foundation, at 2010 Delancey Place. The Foundation is celebrating the 50th anniversary of Dr. Rosenbach's famous purchase of the handwritten *Alice* with an exhibition of its Carroll treasures (from April 1st). Our visit will be on May 13th (make a memorandum of it); it should be well worth making the trip.



By courtesy of the Lunn Gallery, who own the image, the UMBC Library, who made the print, and Dorothy Rolph, who obtained it, we reproduce here one of the more striking Carroll photographs shown at the Society's last meeting. The subject is: "Kate Terry as Andromeda" – not "Ellen Terry as a Suppliant", as was suggested in a previous report.

□ "Oh dear! I'm afraid I've offended it again..."

A jesting reference in our last issue to the causes of delay in distributing *The Wasp in a Wig* to members may unfortunately have given the impression that the Society's hard-working and highly efficient Secretary was in some way responsible. Nohow and contrariwise! The fault lay with the binders, who neglected to put numbers on all the limited copies, which then had to be returned and repacked. Our apologies, therefore, to Maxine, as well as to all those whose patience was tried by the delay.

□ Latest News from the Vespiary.

The Wasp is now out in commercial editions, published by MacMillan in London (price £1.95) and Clarkson Potter in New York (price \$3.95). The latter is larger in format, and includes a note about the Society, but has no pictures, whereas the former has a frontispiece and jacket drawing by Ken Leeder, and much reduced facsimiles of the galley-slips. The *Smithsonian Magazine*, VIII, 9, of December 1977, had Ralph Steadman's Tenniel-type wasp as its cover picture, and reproduced within the text and pictures from the *Sunday Telegraph Magazine*, with a well-written accompanying article of its own, plus a short bibliography. Member Horst Muggenburg kindly sent us the first German translation, *Der Wesp mit der Perücke*, by Dieter E. Zimmer, printed in *Die Zeit* of Hamburg (Dec. 23rd), with two Steadman illustrations; the Editor mislocates the piece in *Alice in Wonderland*, and Herr Zimmer (who had only the *Telegraph* version to work from) made a pardonably wrong guess (since corrected) about its position in the *Looking-Glass* text, but the translation itself is faithful and complete. A Spanish-speaking wasp, *La Avispa con peluca*, by Ulalume Gonzalez de Leon, made its appearance in the December issue of *Vuelta* (Mexico), along with a well-informed article by the translator. A Dutch version is rumored, and a Japanese edition is in the offing, though its title is at present beyond conjecture. One of our Dutch members, incidentally, seems already to have raised a (joking) cry of forgery, in a magazine article; but – at least until sighted – such a *canard* deserves no pursuit. The Christmas number of our esteemed contemporary, *Bandersnatch*, features a nattily-drawn wasp motif (by Pauline Baynes) on its masthead, and short, slightly sniffy, notices of our own and the MacMillan editions within. The *Wasp* figured fleetingly on television, in ABC's *Minute Magazine* of October 23rd, with comments by John Morgan, of the New York Public Library, and a sketch by Richard Scarry. Through the enterprise of Ed Guiliano, visitors to our last meeting were able to view this "spot" on videotape.

□ A Dire Discovery.

Mr. Sandy McAdams, of Daedalus Bookshop in Charlottesville, not long ago unearthed an ancient catalogue, issued in 1935 by C.A. Stonehill, Jr., Museum St., London. Included are several "Relics of 'Alice in Wonderland', recently purchased from Capt. Caryl Hargreaves". The latter, of course, was at that time Alice Liddell's only surviving son, and this must surely be part of the "locked-up" Carroll collection at Cuffnells, referred to in Appendix D of Mrs. Lennon's *Life*. Apart from a number of important Carroll photographs, the main items listed are his wedding-gift to Alice – presented jointly, it appears, with his colleague T. Vere Bayne – a watercolor by R. P. Spiero, 1880, of the Great Quad at Christ Church; and a musical instrument owned, and presumably played, by Alice Liddell. A harp, do you suppose? A viola or flute? Alas, no. The deplorable truth is that she was a performer on the accordion, and even the bad news of an addiction to the tuba or the ophicleide could hardly have had a more unstringing effect.

□ Press Clippings

Michael Rothwell, the British actor who had great success in London last year with a one-man performance as Lewis Carroll in *Crocodiles and Cream*, is to visit the United States next Fall. His tour will start on September 14th, at the Loeb Drama Center of Harvard University, and is likely to include a number of cities and campuses in the East. It is hoped that further details will be available in time for our next issue. By all accounts, this is a performance not to be missed, so if your own area can provide an engagement, we shall be happy to pass on any suggestions received.

Admirers of Nancy Sheppard's Pitjantjatjara version of Alice, *Alitji in the Dreamtime*, and its charmingly exotic illustrations by Byron Sewell, will be interested to hear of a stage production, under Richard Bradshaw, by the Marionette Theatre of Australia, which opened at the Nimrod Theatre in Sydney on November 2nd, and has since been playing in Adelaide and Melbourne.

David Del Tredici was interviewed (November 20th) on public radio, and another performance of his *Final Alice*, by the New York Philharmonic, was broadcast on December 4th, to its usual rapturous reception. Other Del Tredici performances are scheduled for presentation during March, in Boston, Philadelphia and Washington, D.C.

The *Milwaukee Journal* of January 22nd carried a review article, "Bringing Alice to Allis", by James Auer, on an exhibition of paintings and drawings by Jean-Sebastien Noth, held Jan 15th – Feb 5th at the Charles Allis Art Library in Milwaukee. Twelve of the sixty-odd works on show had an Alician theme, blended with allusions to the contemporary scene. President Carter, for instance, doubles as the Cheshire Cat, an association already much favored by cartoonists. Steve Sage confirms this with a specimen from Hugh Haynie, of the Louisville *Courier-Journal* (reprinted Jan 1st), complete with disappearing cat and the appropriate line from *Alice*.

Alice made a less expected appearance in the fashion column of the *New Yorker* (Nov 21st). Animated, presumably, by the feeling that the ladies' garment industry has finally taken leave of its senses, the entire article was strung upon a Carrollian theme, and was interspersed throughout with suitably apposite quotations.

Case-hardened box-watchers may also have encountered an episode of *Laverne and Shirley* (ABC, Dec 6th), in which the characters, dressed for a stage performance of *Alice in Wonderland*, spent most of their time in cavorting around a remarkably ill-run hospital, whither Alice (Laverne or Shirley – we know not which) had been taken after collapsing at rehearsal....

Martin Gardner's new collection of his *Scientific American* columns, *Mathematical Magic Show* (Knopf, \$8.95), would hardly be complete without a Carroll reference or two. Sure enough, Chapter 6, on 'Double Acrostics', reprints, discusses and finally solves the well-known example ("There was an ancient city...") from *Phantasmagoria*.

The Fall number of *Phaedrus: An International Journal of Children's Literature Research* contains reviews by Edward Guiliano of Derek Hudson's *LC: An Illustrated Biography*, the Texas facsimile of *The Rectory Magazine*, and W. W. Bartley's *LC's Symbolic Logic*. The latter is also reviewed in *The Wilson Quarterly* (Fall no.) by Joaquin Romero-Maura.

The *Times Literary Supplement* of Jan 13th carried an ample, if somewhat disorganized, three-column review of *LC Observed*, by Francis Huxley. Other notices have appeared in the *Christian Science Monitor* (Dec 17th, 1976), the *Chicago Daily News* (Dec 4-5th, 1976), the *New Yorker* (Dec 20th, 1976), the *St Louis Globe-Democrat* (Feb 6th, 1977), *Commonweal* (July 8th), *Hornbook* (August), *19th Century Fiction* (September) and in a variety of trade and library publications, too numerous to mention.

The Newberry Library of Chicago has excellent poster sized reproductions of three Tenniel 'Alice' pictures, with texts: W. Rabbit fleeing down the Hall from Alice; same subject, in heraldic attire; and the Mad Tea-Party. The last two are also available as note-cards, very suitable for inter-Carrollian communication.

ALICE.ALICE...ALICE...Wonderland in Ten Regions By Dean Motter, Afterword by Eric McLuhan. Published by Iconoclast Imageworks.

Mr. Motter has produced ten images described in the afterword as "always pregnant". Nine of the images are in black and white. They include: *Alice in Wonderland*, a picture of Alice probing thin air with her finger; *Humpty Dumpty*, Alice talking to a somewhat ellipsoidal decoration on top of a brick wall; *Advice from a Caterpillar*, Alice smoking a hookah and talking to a small caterpillar crawling up her finger; and *The Cheshire Cat* – Alice walking away from the skeleton (naturally grinning) of a cat. The one image in color is entitled *Through the Looking Glass* and shows Alice who has just jumped through a dressing mirror. Sharp, jagged, sparkling pieces of glass are all over the place. It's all certainly different and can be obtained from Bakka Book Stores Ltd., 282-286 Queen St. W., Toronto M5V 2A1, Ontario, Canada for \$8.95.

D.S.

□ A Tale Untangled.

The Insel Verlag, of Frankfurt-am-Main, has added a fourth to the three neat Carroll volumes already available in its pocket-book series. *Geschichten mit Knoten* (DM 7), edited and translated by Walter E. Richartz, with the A. B. Frost illustrations (and generously airmailed to us by Horst Müggenburg), is a sterling attempt to bring that most quirkily impossible of Carroll's writings within reach of the German reader. As if he did not already have enough trouble with the puns, calculations, local allusions, pounds-shillings-and-pence money-system and Shakespearian, Dickensian or Carrollian quotations of the original, the translator has had to struggle desperately with the many bizarre pseudonyms chosen by the would-be problem-solvers, and has not always managed to render them consistently from one competition-report to the next. (The 'Shetland Anark' – for 'Snark' – is, if not deliberate, a superbly creative misprint). Nevertheless, though beset with difficulties, Herr Richartz is able to convey with urbanity both the oddly jerky narratives in which the problems are embedded, and the avuncular sarcasms visited upon unsuccessful competitors, who, despite their anonymity, must often have writhed with embarrassment at seeing their follies exposed. The impression of sympathetic understanding which emerges from the text is somewhat mitigated, however, by the translator's postscript, in which the book is interpreted as an emblem of Victorian industrialism, imperialism, repression, masochism and "British neurosis" (whatever that may be). It seems a little portentous to load such sins upon Carroll's harmless attempt to introduce recreational mathematics into an equally harmless family magazine; but Herr Richartz is undoubtedly right in thinking that the work can bear *some* interpretation. Though neglected by English-speaking commentators, its oddities can offer considerable insight into the workings of the middle-aged Carroll's mind.

□ "I know it begins with L!"

Thanks to Morton Cohen, who "dishcovered" it, and to Times Newspapers Ltd, of London, who have graciously permitted its reprinting, we are able to present this unique crossword puzzle, first published in the London *Times* of Jan 30th, 1932. No prizes (other than comfits) are offered, but the solution will appear in our next issue.

ACROSS

- 1 "Grabbed at the Banker, who shrieked in despair."
- 11 "And only — for birthday presents, you know. There's glory for you!"
- 12 16.
- 14 Pronounced so as to rhyme with "mayor."
- 17 This wanted the Dodo to speak English.
- 18 There was only one, and the finger-posts both pointed along it.
- 19 The son said his father was this four times.
- 20 Found round a sun-dial.
- 21 Humpty Dumpty grinned almost from ear to ear as he offered this to Alice.
- 22 and 27 "An arm, you —! Who ever saw one that size?"
- 23 The "A.T." has to *this* into the air in order to use the "A.T.P.B."
- 25 The passage was "not much larger than a — hole."
- 26 See 21 down.
- 28 The Barrister wearied of proving this 33 that the Beaver's lace-making was wrong.
- 29 See 21 down.
- 33 See 28.
- 36 and 35 down. "When no dinner is in sight, the dinner-bell's a sound of —"
- 37 and 32 "But as it isn't, it aint. That's —."
- 38 The Beaver brought unailing supplies of this.
- 39 and 54 At a really good school washing is this.
- 40 One of the names the Baker was called.
- 41 The Hatter and March Hare cried out there was no this.
- 42 See 48 down.
- 43 These are used in making boots under the sea.
- 46 Even the king's horses could do this.
- 50 Some have feathers, and bite.
- 51 Reversed. Alice didn't consider it was proper for queens to do this.
- 53 Ten less than what had been done to "everyone" in a poem.
- 55 "The — is to France."

DOWN

- 1 These were mimsy.
- 2 The King's messenger's attitudes.
- 3 One of those of which the sheep took up another pair.
- 4 An old conger-eel taught this.
- 5 The price of this was 5¼d. for one, 2d. for two.
- 6 Asked if Alice was a child or a teetotum.
- 7 14 said Alice was twice as *this*.
- 8 Ingredient of a phlizz.
- 9 "One doesn't like — so often," said Alice.
- 10 The aged, aged man sought for these eyes among the heather.
- 13 The Gardener mistook this for a Penny - Postage - Stamp.
- 15 Said Alice ought to know her way to the ticket-office.
- 21 and 29 across Was obviously the "one to 26" as he went bounding away.
- 24 and 28 across The square of a "convenient number" reversed.
- 30 "We called him Tortoise because he taught us."
- 31 Silence followed this ominous word.
- 32 Make holes like a gimlet.
- 34 "So they were," said the Dormouse, "*very* —."
- 35 See 36 across.
- 44 Mixed letters of 49; and see 50 down.
- 45 "Like a tea-tray in the —."
- 47 and 52 reversed. The Duchess's favourite word.
- 48 and 42 The caterpillar tried to carry the moth's wing with all his left —, "of course he toppled over."
- 49 This must be what was "waiting to be fed."
- 50 and 44 reversed. Alice saw the Queen put on her spectacles and this at the Hatter.
- 52 See 47 above.

THE TIMES CROSSWORD PUZZLE No. 610A

1	2	3	4	5	6	7	8	9	10	
11			12		13	14		15		
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43			44	45	46			47	48	49
50						51	52			53
54					55					

Note — This puzzle is based on the following works of Lewis Carroll: — "Alice's Adventures in Wonderland," "Through the Looking-glass," "The Hunting of the Snark," and "Sylvie and Bruno."

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