

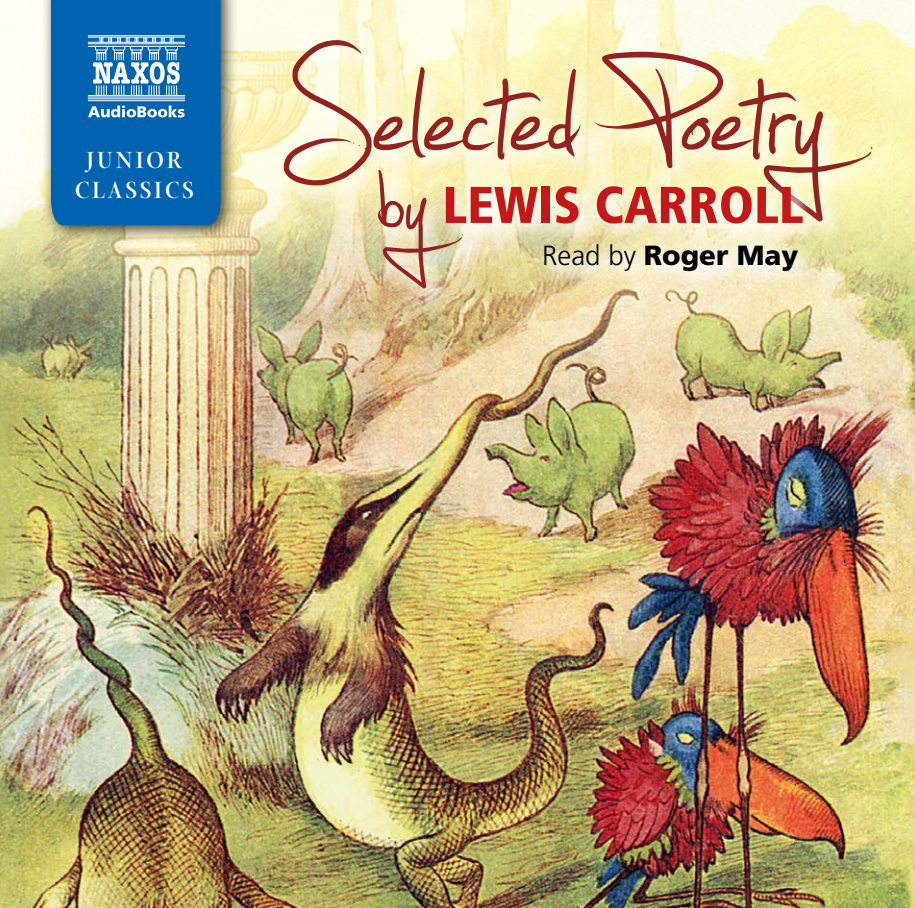
NAXOS
AudioBooks

JUNIOR
CLASSICS

Selected Poetry

by **LEWIS CARROLL**

Read by **Roger May**



1	The Mock Turtle's Song I	2:12
2	My Fairy	0:54
3	Brother and Sister	1:20
4	Phantasmagoria; Canto I: The Trysting	4:39
5	Phantasmagoria; Canto II: His Fyve Rules	4:07
6	Phantasmagoria; Canto III: Scarmoges	4:55
7	Phantasmagoria; Canto IV: Hys Nourytur	5:10
8	Phantasmagoria; Canto V: Byckerment	5:20
9	Phantasmagoria; Canto VI: Dyscomfyture	4:47
10	Phantasmagoria; Canto VII: Sad Souvenauce	3:27
11	Jabberwocky	2:01

12	The Walrus and the Carpenter	4:45
13	The Hunting of the Snark; Fit the First: The Landing	4:47
14	The Hunting of the Snark; Fit the Second: The Bellman's Speech	5:19
15	The Hunting of the Snark; Fit the Third: The Baker's Tale	3:31
16	The Hunting of the Snark; Fit the Fourth: The Hunting	4:00
17	The Hunting of the Snark; Fit the Fifth: The Beaver's Lesson	6:17
18	The Hunting of the Snark; Fit the Sixth: The Barrister's Dream	3:54
19	The Hunting of the Snark; Fit the Seventh: The Banker's Fate	2:17
20	The Hunting of the Snark; Fit the Eighth: The Vanishing	2:41
21	Are You Deaf, Father William?	0:45
22	A Tangled Tale	1:21

Total running time: 78:31 • 1 CD

Selected Poetry by **LEWIS CARROLL**

Most people don't realise that Lewis Carroll invented the word 'chortle'. Like Shakespeare, he coined a lot of new words that have since become an integral part of the English language. He also brought us 'galumph' and 'portmanteau' (used to describe a word that is made up of two words squished into one – like 'smog', which mixes 'smoke' and 'fog'). And 'frabjous' too, although that one has never really caught on. A mathematician, logician and inveterate lover of nonsense, Lewis Carroll wrote poetry that is almost – if not quite – as famous as his most beloved creation, Alice, and her adventures in Wonderland. In fact, several of the poems included

on this disc – including two of his most famous pieces, 'The Walrus and the Carpenter' and 'Jabberwocky' – were originally included in his novels about Alice, although they have since gained their own independent life.

'The Mock Turtle's Song', the first of two in *Alice's Adventures in Wonderland*, is a poem recited to Alice by a peculiar, downcast character called the Mock Turtle. He talks to Alice about going to school (although, in classic Carroll fashion, they're using different meanings of 'school'), and tells her that the poem was taught to him by an old teacher of his. The poem parodies another well-known piece, 'The Spider and the Fly' by

Mary Howitt, using a very similar rhyme scheme and metre; its subject matter is more reminiscent of another of Carroll's poems, 'The Walrus and the Carpenter', although it's less overtly threatening. The whiting repeatedly tries to badger the smaller, more timid snail into joining its dance – 'Will you, won't you, will you, won't you, will you join the dance?' – but the snail remains reluctant.

In 'The Walrus and the Carpenter', the two titular characters similarly entice the young oysters into joining them, but, unlike the snail, they give in – and get eaten. The poem is recited to Alice by Tweedledum and Tweedledee, and it features several of Carroll's trademark logical conundrums. The oysters have no feet, for instance, yet their shoes are 'clean and neat'. The menacing figures of the Walrus and the Carpenter have since entered into the popular imagination, and many people have read the poem as a political or religious allegory; none of these interpretations has ever really stuck, however.

Another poem originally featured in

Alice's world is 'Jabberwocky', which can be found in *Through the Looking-Glass*. Alice picks up a book and realises she can only read it by holding it up to a mirror. 'Jabberwocky' is the perplexing, dream-like poem she deciphers, and it is now considered a classic of the nonsense-verse genre. In contrast to the bewildering array of invented words, the overall metre and rhyme scheme of the poem is quite regular, and because the *structures* of the sentences (as opposed to the individual words) are quite normal, Carroll cleverly makes it seem like we should be able to understand the poem. The effect is quite disorientating. As Alice confesses, 'It seems very pretty, but it's rather hard to understand! Somehow it seems to fill my head with ideas – only I don't know exactly what they are!' Even Lewis Carroll himself didn't know exactly what all the words meant.

'The Hunting of the Snark', by far Carroll's longest poem, uses many of the words he coined in 'Jabberwocky', and two of the creatures he invented: the Jubjub and the Bandersnatch. Like

'Jabberwocky', it has been interpreted in many different ways – as tragedy, as nonsense, as allegory – but Carroll was always wary of committing himself to any particular reading, and its ambiguity has always been a major part of its enduring appeal. In the late 1870s, Carroll sent a copy of the poem to Adelaide Paine, a young acquaintance of his, scribbling the poem 'Are You Deaf, Father William?' – a play on his much more famous 'You Are Old, Father William' – onto the flyleaf as a dedication. The poem is an acrostic, spelling out her name.

Carroll wrote poetry from a very young age, and his early pieces show a similarly impish sense of humour to his later work, though their meaning is much more transparent. The very first poem in his first ever collection, the ironically named *Useful and Instructive Poetry* (1845), was 'My Fairy', in which the moralising fairy is perpetually bossing the narrator about. Carroll was just thirteen years old when he wrote it, and most teenagers will be able to sympathise with his evident irritation. While the fairy's

admonishments are pretty standard, the moral in 'Brother and Sister' is – though inarguable – not one that most children need to be explicitly told: 'Never stew your sister'. Carroll, the oldest of eleven, had seven sisters, and managed not to stew any of them.

'Phantasmagoria' appeared in an eponymous collection in 1869. It takes the form of a conversation between a ghost and a character called Tibbets, and is divided up into seven sections, known as cantos. In a typically Carrollian reversal, the ghost – far from being intimidating – seems vulnerable and frightened. After Tibbets calms him down, the ghost tells him the Five Good Rules of Etiquette for haunting people. Gradually the phantom grows in confidence and tells Tibbets his story, complaining about the practical aspects of haunting – but it emerges that he has come to the wrong house, and he leaves. The title refers to a kind of theatre that became very popular in England in the nineteenth century, in which a magic lantern was used to project spectral figures onto the wall; the popularity of

the genre reflected the Victorians' interest in the Gothic and supernatural more generally, and Carroll may have been poking fun at this obsession.

Many of Carroll's poems take nonsense to its extremes, the disjointed stanzas lurching from one image to the next in a dizzying display of illogic and verbal wizardry. Others reveal a more understated humour. But all of them show a fondness for satire, parody and wordplay. Like Alice, we may not know exactly what Carroll was talking about, but we can still revel in the obvious pleasure he takes in language.

Notes by Caroline Waight



Roger May has recorded many books and short stories, including *Death on the Nile*, *The Elephant Keeper* and *The Day of the Triffids* for BBC 7. He has also appeared in over 100 radio plays for the BBC. His stage credits include *The Winslow Boy* with Timothy West and *The Railway Children* – a site-specific production on the old Eurostar platform in Waterloo Station. He has featured in *Frankenstein* and *Julius Caesar* among other titles for Naxos AudioBooks.

The music on this recording was taken from the NAXOS catalogue

- HUMMEL** CLARINET QUARTET IN E-FLAT MAJOR 8.554280
Fabrizio Meloni, clarinet; Audrea Pecoletto, violin;
Luca Ranieri, viola; Mario Finotti, cello
- CRUSELL** DIVERTIMENTO IN C MAJOR, OP. 9 8.557361
Max Artved, oboe; Elise Båtnes, violin; Tue Lautrup, violin/viola;
Dimitri Golovanov, viola; Lars Holm Johansen, cello

Credits

Produced by John Foley

Edited by RNIB Talking Book Studios

Mastered by Sarah Butcher

Recorded at RNIB Talking Book Studios

Executive Producer: Genevieve Helsby

© 2016 Naxos AudioBooks. Artwork © 2016 Naxos AudioBooks.

ALL RIGHTS RESERVED. UNAUTHORISED PUBLIC PERFORMANCE,
BROADCASTING AND COPYING OF THESE COMPACT DISCS PROHIBITED.

Booklet and cover design: Hannah Whale, Fruition – Creative Concepts,
using images from iStock

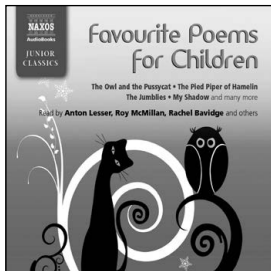
CD catalogue no.: NA0232

CD ISBN: 978-1-84379-974-0

Digital catalogue no.: NA0232D

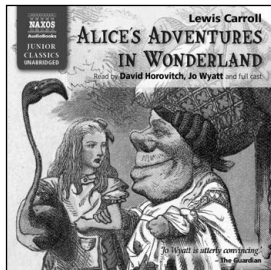
Digital ISBN: 978-1-84379-975-7

Other works on Naxos AudioBooks



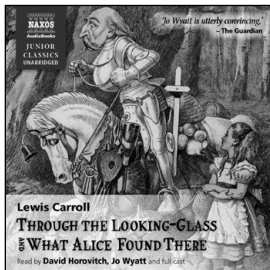
Favourite Poems for Children

Read by Anton Lesser, Roy McMillan,
Rachel Bavidge, et al.



Lewis Carroll

Alice's Adventures in Wonderland
Read by David Horovitch, and full cast



Lewis Carroll

**Through the Looking-Glass
and What Alice Found There**
Read by David Horovitch, and full cast

View our catalogue online at

n-ab.com/cat

For further assistance, please contact:

In the UK: Naxos AudioBooks, Select Music & Video Distribution,
3 Wells Place, Redhill, Surrey RH1 3SL.

Tel: 01737 645600.

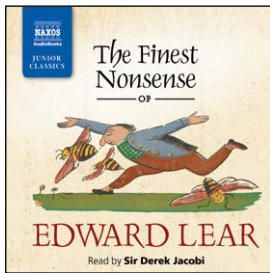
In the USA: Naxos of America Inc.,
1810 Columbia Ave., Suite 28, Franklin, TN 37064.

Tel: +1 615 771 9393

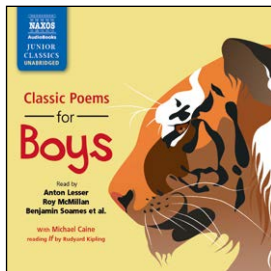
In Australia: Select Audio/Visual Distribution Pty. Ltd.,
PO Box 691, Brookvale, NSW 2100.

Tel: +61 299481811

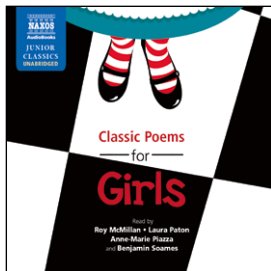
Other works on Naxos AudioBooks



Edward Lear
The Finest Nonsense of Edward Lear
Read by Sir Derek Jacobi



Classic Poems for Boys
Read by Benjamin Soames, Roy McMillan,
Rachel Bavidge, et al.



Classic Poems for Girls
Read by Roy McMillan, Laura Paton, Anne-
Marie Piazza, et al.