



Knighit Letter

THE LEWIS CARROLL SOCIETY OF NORTH AMERICA NUMBER 58 AUTUMN 1998



**Ravings from the Writing Desk
of Joel Birenbaum**

Can a Raven have a "Swan Song"? I prefer it to the lament of the late Lory or the demise of the Dodo. At any rate this shall be my final raving from the writing desk. I have greatly enjoyed my four years as president, but it is time to allow someone new to have that pleasure. I think that I have had the benefit of the centenary to help keep our author and our organization in the public eye. It may take a bit more work to maintain the heightened awareness over the next four years. I ask you to pledge with me to support the president who shall be elected in November. I would mention her by name, Stephanie Stoffel, but I would not want to presume.

The most heartening thing I have learned in my tenure is that the works of Carroll are still loved by school children. I have heard this directly from children on the Internet. I cannot say how representative this sample is, but it lifts my spirits nonetheless. Certainly we in the LCSNA believe that Carroll's works are timeless, but it is up to each generation to prove whether or not we are justified in this belief. We have been accused more than once of being closed-minded and overly protective of Carroll's reputation. I think the only answer necessary is to remain open to new ideas and continue to reject those that are without merit. I think Lewis Carroll's reputation can stand on its own, but every now and then it is necessary to bring the facts to the fore when Carroll is attacked with innuendo by self-serving journalists.

I hope that many of you will be able to join us November 7th and 8th at UCLA and the Huntington Library for our Fall meeting. The program is eclectic as always and has a California flavor to it [details on p.20]. The Maxine Schaefer Memorial Reading for children will be held at the L.A. Public Library at 10:00 a.m. on the 7th. It is important that we continue to support this outreach effort. It pleases me greatly to know that we are continuing in the path of those who have come before us. We have lost several members to death in

the past four years, the latest being Carol Droessler [see p.17]. The losses sadden me, but I would never have been able to count them among my friends if it hadn't been for the LCSNA. They have left me better for the experience.

As the White Knight, I ride off into the sunset looking back for a bit of comfort. I see all those who have helped me lead the LCSNA over the past four years waving frantically. I thank my fellow elected board members, Fran Abeles, Genevieve Smith, Kay Rossman, Rosella Howe, Ellie Luchinsky, Stephanie Stoffel, and Donald Rackin for performing their jobs in such a way that I never had to worry about them. This may not sound like much, but, believe me, this is high praise, indeed. There are many non-elected officials who have served us well including Charles Lovett, August Imholtz, Janet Jurist, and Bea Sidaway. I must single out the magnificent job done by Mark Burstein, the editor of the *Knight Letter*. For one thing, if I didn't he would just edit it in anyway. [Who? moi? - ed.] Previous presidents have been made of iron and have edited the *KL* during their reign, but I do not have such a strong constitution and appreciate Mark's editorial abilities that have enhanced the style and content of the *KL*. Without the efforts of these people the life of this LCSNA president would have been unbearable. Clearly, there were many others who contributed to our success and the only reason I don't mention them is to increase the number of letters and phone calls I get. My thanks to all.

I eagerly look forward to the 25th anniversary of the LCSNA in 1999. We have accomplished much and have much yet to accomplish. I hope that you, as I, look on the LCSNA with a feeling of great pride.

I, for one, am quite proud to have worked with you, Joel, and thank you on behalf of many for your truly inspiring leadership. I think among other achievements, your creation and maintenance of the Lewis Carroll and LCSNA websites should be singled out. And unlike the White Knight, we can look forward to seeing you at many future meetings!

"What a funny watch!" she remarked. "It tells the day of the month, and doesn't tell what o'clock it is!"

"Why should it?" muttered the Hatter. "Does your watch tell you what year it is?"

"Of course not," Alice replied very readily: "but that's because it stays the same year for such a long time together."

"Which is just the case with mine," said the Hatter.

CALVIN AND HOBBS Bill Watterson



O albo dies notanda lapillo

The death centenary of C.L. Dodgson produced a cornucopia of conferences from California to Moscow...

Charles D. & Charles D.

by Janet Jurist

“Charles Dickens and Lewis Carroll: Multicultural Worlds of Fiction”, an interdisciplinary conference organized by Edward Guiliano¹ *et al.*, was held at Queens College in New York City on April 23rd. Considering the subjects, it was inevitable that the conference be most interesting.

The theme of the morning program was the remarkable differences yet striking similarities of these two enduring literary giants². Nina Demurova³, the first major speaker, was introduced by none other than Yevgeny Yevtushenko⁴. Nina told of how she had read Dickens as a child, but was introduced to Carroll only as a university student. She mentioned her father’s theory that certain authors were good for summer reading, Dickens for example. Others, like Tolstoy, were suitable only for the grim Russian winters. Nina felt that in Carroll there were many echoes of Dickens and she gave several examples. Whether consciously or subconsciously, Carroll definitely borrowed from his fellow-countryman. Both had a feeling for nonsense and the grotesque; both borrowed from folk tales and myths and both espoused the cult of the child. Above all, both wrote with great humor. While Dickens was very much the realist and Carroll metaphorical, in their writings, each looked at the world through someone else’s eyes.

A panel discussion, “The Continuing Appeal of Dickens and Carroll”, followed. Participants were Karen P. Smith⁵, Dickens biographer Fred Kaplan⁶ and our own Donald Rackin⁷. It was agreed by all three panelists that Dickens and Carroll survived to this day not only in their native England but all over the world because of their inspirational wit. Both are timeless, straddling the old and the new. In some ways, their works may be more pertinent today

than they were in their own times.

After a break for lunch, we returned to hear Thea Musgrave⁸, as she discussed the process she used to compose an opera based on Dickens’ *A Christmas Carol*. One of the difficulties was deciding which episodes to include. The music and the scenes she played gave us a taste for more.

A most enjoyable finale was the viewing of some of Dave Schaefer’s⁹ collection of early *Alice* films, along with his elucidating commentary. The 1903 Hepworth, 1910 Edison, a 1930 Joan Bennett dance sequence and the 1933 newsreel of Alice Hargreaves in the U.S. were all great. However, the one we all enjoyed most was the 1930’s *Betty Boop* cartoon “Betty in Blunderland”.

All in all, it was a very enlightening and entertaining day.

They were remarkably different; they were surprisingly similar. On the one hand, a self-educated public figure, a celebrity who was famous as a novelist, a periodical editor, an after-dinner speaker, a skilled amateur actor and stage manager, and a dazzlingly effective performer in readings of his own fiction; a traveler who spent long periods of time on the Continent and in North America; a husband at twenty-four, the father of ten children, an apostle of family harmony who later separated from his wife after twenty-two years of marriage; a writer whose death was mourned all over the world. In contrast, a graduate of the distinguished Rugby School and of Christ Church at Oxford University, a shy lecturer and tutor in mathematics, an ordained Anglican deacon whose stammer made him reluctant to give sermons, a man who traveled from England only once, a lifelong bachelor who evidently remained celibate, a person who shunned publicity.

But the parallels are fascinating. Each man was the oldest son in a large family, Dickens having seven sisters and brothers, Carroll having ten siblings. Each as a boy produced household theatrical events; each as an adult displayed a playful, extremely engaging manner in speaking with young children. Each enjoyed lengthy walks, often of twenty miles or more; each became an especially devoted theatergoer; each was a prolific letter-writer; each considered himself a devout Christian but disliked sectarian divisiveness; each bitterly resented gossip accusing him of sexual impropriety; and, most important, each wrote narrative noteworthy for humor, satire, parody, memorable dialog, and great sensitivity to the plight of young children facing frightening authority figures, stories that appeared with striking illustrations for which the author himself had given specific instructions...

~ Stanley Friedman, Queens College
from the conference brochure

¹ former LCSNA President, currently Vice President for Academic Affairs, New York Institute of Technology

² see box at left

³ University of the Russian Academy of Education, Moscow, author of many scholarly books and translations of Carroll material

⁴ Russian lyric poet and novelist, currently Distinguished Professor at Queens College

⁵ Professor, Queens College

⁶ Distinguished Professor, Queens College

⁷ Temple University, author of *AW & TTLG: Nonsense, Sense, and Meaning* (1991) and numerous articles

⁸ Scottish composer known for her historical operas, such as *Mary, Queen of Scots* (1977), and *Simón Bolívar* (1995), currently Distinguished Professor at Queens College

⁹ former LCSNA President, currently at George Mason University

“On the 27th inst. at the Parsonage, Daresbury, Cheshire, the lady of the Rev. Charles Dodgson, of a son.” ~ *The Times* of London, 31 January, 1832

Lewis Carroll at Mythcon

August A. Imholtz, Jr.

The 29th conference of the Mythopoeic Society was held at Wheaton College in Wheaton, Illinois, a distant suburb of Chicago, from July 15-20, 1998. In addition to being the home of the Billy Graham Archives, the college possesses a large amount of C.S.Lewis material, purportedly including his famous "wardrobe." The centenary of the birth of C(live) S(taples) Lewis was the major theme of the conference, though July 16 was devoted to Lewis Carroll. John Docherty of the Lewis Carroll Society (U.K.) participated in a lively morning panel on "Alice in Narnia: Lewis Carroll and C.S.Lewis." The afternoon's events began with Docherty's interesting exploration of the similarities between the literary and artistic circle of Lewis Carroll and the literary group called the "Inklings" which included C.S.Lewis, Owen Barfield, J.R.R.Tolkien and others at Oxford a generation after Carroll's death. Joel Birenbaum introduced the first of the two afternoon panels, "(Most of Carroll's Sources) Are Greek to Me" by noting that the main reason for discussing Carroll in a Lewis conference is not the coincidence of their shared centenary, the one of death and the other of birth, nor the fact that they were both Oxford dons, but rather because of their love of language and wordplay as exemplified in their fantastical works.

August Imholtz read an obscure paper, "Plato in Wonderland: or, Beautiful Soup and Other Philosophical Ideas" in which he cited some similarities between passages in the *Alice* books and, of all things, the Platonic dialogue "Hippias Major". Fernando Soto, continuing the Greek theme in his paper "Alice as Flower and Carroll as Botanist", investigated the etymological meaning and botanical symbolism behind some key common nouns, illustrations, and names in the *Alice* books, including Alice herself.

The final panel, "Fragments of a Looking-Glass", was chaired by Fernando Soto. David L. Neuhauser briefly and amusingly discussed "Lewis Carroll: Author, Mathematician, and Christian" focusing on the *Sylvie and Bruno* books. Arden Smith's paper, "Tortoise? What Tortoise? Altered Images in *Alice* Translations", compared the German translations of the tortoise passage in the versions of Antoine Zimmermann (Leipzig, 1869) and Lieslotte Remane (East Berlin, 1968). In the second half of his paper, Mr. Smith translated the names of many of the characters in the *Alice* books into Pitjantjatjara and then retranslated the Pitjantjatjara back into English with some amusing results. In addition, he taught us how to pronounce "Pitjantjatjara". Clive and Charles would have been amused.*

* *Alitji in the Dreamtime* was first translated into Pitjantjatjara (an aboriginal language of Australia) by Nancy Sheppard, published with illustrations by Byron Sewell, in 1975; *Alitji in Dreamland*, also translated by Sheppard, and illustrated by Donna Leslie, was published in 1992.

The International Lewis Carroll Conference in Moscow

August A. Imholtz, Jr.

In February of this year, I was invited to read a paper at the International Lewis Carroll Conference being planned at the State Library for Foreign Literature in Moscow. The occasion for the conference was the centenary of the death of Lewis Carroll and so the Russian Carroll enthusiasts in Moscow, chiefly Ms. Olga Valentinova Sinitsyna, head of the Art and Children's Literature departments, decided to organize the program, the first such Carroll conference ever to take place in the capital of the former Soviet Union.

During the Communist period such a gathering would have been almost impossible to realize, not because Lewis Carroll was a proscribed author, but rather because he would not have been deemed sufficiently serious to merit Soviet consideration. In spite of that fact, the *Alice* books had long been very popular in the Soviet Union, with more than a half-dozen different translations having been published. Even some of Carroll's mathematics, logic, and more specialized minor pamphlet works were translated into Russian during the 1970s and 1980s. Martin Gardner's *The Annotated Alice* achieved the status of an underground classic among university students in those decades.

In observation of the Lewis Carroll centenary, the British Council sponsored a small but well-done traveling Carroll exhibition, "The World of Lewis Carroll", which the Library for Foreign Literature was able to secure from the end of March through the middle of May. In addition to the posters, photographs, and other materials she received from the British Council, Olga Sinitsyna persuaded Margarita Feodorovna Roushaylo, the widow of the greatest Russian Carroll collector, Alexander Mikailovitch Roushaylo, to lend over one hundred works from her late husband's collection. The Library then, with the help of the British Council and the Roushaylo family, was able to mount a splendid collection of Carroll publications and translations, with some original artwork in the exhibit cases of the Art Department reading room.

The library itself was founded by Ms. I.M. Rudomino, an independent scholar and thinker at a time when such traits could prove quite dangerous in the Soviet Union. Originally housed in a building by the old Lomonosov university, the library now occupies a modern, well-lit facility directly opposite from one of Moscow's seven "Stalin skyscrapers". The Rudomino Library contains almost four million volumes in the humanities and social sciences.

We received our official invitations from the Library, the Ministry of Culture, and the Foreign Ministry in March, and duly submitted our documents to the Russian consular office in Washington on April 1. Although the exhibition had opened at the end of March with a Mad Tea Party for over a hundred guests, the conference papers were not scheduled until April 26. We thought we had plenty of time to obtain our visas. Here, however, a few facts need to be kept in mind in order perhaps to grasp what followed.

A few months prior to submitting our visa applications and documentation for my wife, Clare, and myself, I had

been a guest at the Russian Embassy on the occasion of the commemoration of the Soviets' heroic victory at Stalingrad in World War II. I had played a very small role in the program by providing the director of the program of poetry-readings and battle newsreels (supplemented by the at times lengthy recollections of medal-bedecked veterans) with the text of the congratulatory telegrams President Roosevelt sent to Josef Stalin after the German surrender at Stalingrad in January of 1943. Thus I was not a complete stranger at the embassy.

Furthermore, during the past year I corresponded with Yuri N. Baturin, when he was serving as director of the Russian National Security Council in Yeltsin's cabinet. Baturin translated Carroll in his spare time, perhaps as a commentary on Russian politics, and he had sent me a copy of his published translation of Carroll's pamphlet "The Dynamics of a Parti-cle". In the middle of our correspondence, in June 1997, Baturin, whose reform measures had infuriated leaders in the Russian army, was suddenly fired by Boris Yeltsin. The last thing to be borne in mind is the title of the talk I planned to give at the conference: "Lewis Carroll and Political Correctness".

The conference, as I said, was scheduled for April 26, 1998. Originally Ms. Sinitsyna and the other organizers had planned to open the exhibition with the conference, but one of the main Russian speakers, the brilliant Russian translator of Lewis Carroll, Nina Mikailovna Demurova, had to be in New York at the end of March to deliver the first Stan Marx Memorial Lecture at New York University. So while Professor Demurova was here lecturing in the United States, we submitted all of our documents to the Russian consulate and waited. And we waited. And we waited. As our departure date approached and we were still without our visas, we went down to the consulate, fronting on little Tunlaw Street ("walnut" backwards), to make personal inquiries. We were told our visas would *not* be ready until May 9. Complaints were fruitless. Pleading was in vain. We sent a flurry of e-mail messages to our host in Moscow, who then faxed, e-mailed, and even phoned the Russian Embassy in Washington. Ms. Sinitsyna and the officials of the library were told that our application was "suspicious" and a second confirmation in writing would be required of the Library and the Foreign Ministry. Even the day before the conference was to take place in Moscow with speakers from the United Kingdom and Russia, we went one last time to the embassy, having quickly packed our suitcases in the hope of getting the visas at the last minute, flying up to Kennedy, and from Kennedy getting a flight to Moscow. The grim visa clerk said "No, it is impossible."

At that point we realized we were not going to be able to get to Moscow in time for the conference and were so dispirited that we gave up all thought of going to Russia. And then we spoke to Professor Demurova, who was just about ready to return to Moscow from her stay in the U.S., and she persuaded us to come to Moscow anyway. Although we missed the conference, Ms. Sinitsyna arranged for me and Professor July Danilov, who was unable to be present at

the Library on April 26 due to schedule conflicts, to deliver our papers at the annual meeting of the English Speaking Union of Moscow.

After the long flight from Washington to Frankfurt and from Frankfurt to Moscow, we arrived without our baggage at Sheremetyev Airport on May 13 in the midst of a drenching rain — it was delayed in Frankfurt. Professor Demurova and her brother, the film director Mikail Mikailovitch Demurov, met us at the airport. The journey from Sheremetyev into Moscow took almost as long as the flight from Frankfurt to Moscow. In addition to the complications caused by the rain, traffic was snarled to a standstill because of a bomb threat at one of the Moscow railway stations. I learned the Russian word for "traffic jam", what we call a bottleneck: *probka*, literally the cork in a bottle.

We finally arrived at the little private hotel on Sadovichnesnaya used by the guests of the Library and the Russian Nuclear Research Commission, where we were ever so warmly welcomed by our host, Ms. Synitsyna. Our first full day in Moscow was devoted to sightseeing and a splendid private tour of the Tretyakov Gallery. No *probka* anywhere. On the next day about sixty people assembled in the grand Oval Gallery of the Library for Foreign Literature for the English-Speaking Union meeting. The "Oval Gallery" was of course a perfect square whose high bookcases along the walls reached to the ceiling and were filled with rare 17th-18th century books. Following welcoming introductory remarks by the Director of the Library and a brief business meeting, Professor Nina Demurova introduced me.

I gave a brief address in Russian summarizing the main points of my paper, "Lewis Carroll and Political Correctness", and then read the text in English at a pace just below normal. Each member of the audience had been provided with a Russian translation of the text of my lecture. Professor Yuli Danilov (or "July" as his name was playfully listed in the program, so "July" followed August), a very distinguished Russian mathematician and physicist, spoke next. He offered some introductory remarks in English and then delivered his talk on Lewis Carroll in Russian. Surprisingly there were no questions at the end of the formal session, but at the reception afterwards many people had questions for Professor Danilov and me. And so in spite of the distressing obstacles at the beginning of our trip, we thoroughly enjoyed our "Russian Journey".

[There was also a simultaneous exhibition at the same Library of "Pre-Raphaelite Photography, Art, and Poetry" which featured six of Dodgson's photographs.]

Down the passage which we did not take
Towards the door we never opened
Into the rose-garden

T.S.Eliot
Burnt Norton I.12-14

The Lewis Carroll Centenary Programme

Christ Church, Oxford, 16-22 August, 1998

Sponsored by the Lewis Carroll Society (U.K.) and the University of Oxford Department for Continuing Education

"The conference was a remarkable team effort" – JH, and in this spirit the following article was assembled from reports from Jeanne & Dean Harper, Cindy Watter, Germaine Weaver, and Molly Martin.

For seven days in August, the beautiful city of Oxford was "bombarded" with 152 *Alice* lovers from fifteen nations, with but a single purpose — to learn more about the don who once lived in the hallowed walls of Christ Church.

"The tone of the week was set when I registered at the conference and Anne Clarke Amor insisted on carrying my bags to my room. I am sure they weighed more than she did! One of the fears some of the first-timers had expressed to each other was that the celebrated keepers of the Carrollian flame would be cliquish, but we quickly saw that was unfounded, and we settled into a delightful and memorable week. The very first thing I noticed, upon leaving my room, was a striking-to-the-point-of-fear-inspiring statue of Dean Liddell hovering over the gateway. I had to wonder what he would have thought about all the hoopla over his onetime sublibrarian.

Everyone looked out for us: the programme organizers even stationed themselves along St. Aldate's so we wouldn't be tempted to jaywalk. Given the mad speeders who for some reason prefer to drive on the wrong side of the street, this was a very sound idea." – cw

Each morning began with a delicious breakfast in the Great Hall, and then on to the chaplaincy for two lectures; afternoons, we had our choice of nine tours, *below*; in the evenings a variety of "entertainments" was offered.

SUNDAY

Lecture I: "Who are you?", said the caterpillar."

Edward Wakeling noted that this was not a promising opening for a conversation between Alice and the caterpillar, but he used it as an opening for a discussion of Charles Lutwidge Dodgson, who was somewhat contradictory, he felt: highly intellectual, yet remote; seemingly shy and retiring, but seeking out the important people of the day. "Combining erudition and kindness to an unusual degree", Wakeling talked about CLD's early life and family background.

Evensong. Several of us who attended the Carroll memorial noticed, on the wall to the left of the cathedral door, a listing of those Ch.Ch. men who had fallen in the Great War. Among them was a familiar name: Leopold Reginald Hargreaves. This historic church, in which Dodgson attended daily services, the order of worship for Evensong, the music, and the reading by Amy Williams, approximately Alice's age, provided us some poignant moments. The readings were Matthew 18:1-10 (Dodgson's {*pere*} favorite). The Psalm that was read contains CLD's favorite text (Psalm 107:30); in fact, the entire service was based on hymns he liked, a ser-

mon he preached, and the sermon Dean Paget gave after the deaths of Carroll and Liddell.

Dinner. We then had dinner in the Great Hall, where CLD took perhaps 8,000 meals (by his own estimate), enjoying the Tudor ambiance and the good food. We observed the famous portrait of Dodgson on our immediate right as we entered, the one of Liddell at the other end of the hall, and the fabulous stained glass window featuring CLD, Alice Liddell, the Cheshire Cat and the White Rabbit. By then we were starving, and not even the chronically grouchy Henry VIII could put us off our food. The hammer-beam ceilings were beautiful, but more fun were the brass firedogs, featuring cardinals (ecclesiastical variety) with ominously stretched-out necks. These were mentioned later in the week as a possible inspiration for the Alice-as-serpent episode.

"As an American, I'd always pronounced the "g" in Dodgson; I was floored to find I've been saying the name of my favorite author incorrectly all these years! In the 1932 centenary newsreel, Alice Hargreaves pronounces it 'Dodson' (as does everyone in England)." – MM

Films. After dinner, David Schaefer showed films and clips from his outstanding, one-of-a-kind collection.

MONDAY

II: "In Full Academicals". With fascinating information from the letters and diaries as well as other sources, Edward Wakeling described Dodgson's time at Ch.Ch. from his undergraduate years through his retirement. He described the rise of a very intelligent, albeit poor young man to a secure career. Although CLD's career path may look like a smooth trajectory to us, there were many small frustrations along the way. A big one was having had to delay his studies because of the lack of available rooms. The young nobles who infested Ch. Ch. had a pretty good deal: they could keep their hunters at college, skip tutorials, drink to excess, and take up living quarters! They wore little gold tassels on their headgear, from whence comes the term "tuft hunter" (Mrs. Liddell's hobby). One feature of his life at Oxford was his writing of pamphlets, some of which were quite witty, particularly when he objected to the numerous changes bought about by the activist Dean Liddell.

III: "Lewis Carroll and the Liddells". "Anne Clark Amor knows *everything* about the Liddells" – cw. She is very sympathetic to the Dean, and read his affecting words about the death of his little son; also from the letters he wrote to his young and socially ambitious fiancée, where he warned her of the "vanity and vexation of spirit" that would of necessity accrue to all who entered the social ramble. So, he was appointed to take over the Westminster school, got married, and instantly began to mix in high society! His beautiful wife was an enormous success. ACA believes that CLD's friendship with the children came about because, as the oldest boy, he had been encouraged to look after his younger brothers and sisters. (Indeed, he took care of his sisters until his death.) He was no doubt delighted when a family moved into the Deanery. It was very easy to imagine him looking out the library windows into the lovely garden underneath...

Entertainments. There were a number of evening “entertainments” — the difficult task for us being to choose only three of the six selections offered — which included trying Dodgson’s arithmetic methods, playing some of his games, testing our knowledge at Quiz night, and discussing how Carroll’s books have made their way throughout the globe.

In “*Alice Around the World*”, Selwyn gave everyone in the room a chance to speak. Representatives from at least nine different countries were in the audience. They shared their difficulties of publishing *Alice* in a foreign language or talked about their Carroll Society. We heard about the new Australian and Canadian Societies. Kazumi Goto and Yoshi Momma shared posters from their Japanese meetings — we were amazed that the Japanese Society meets 10 times a year. With a smile, Kazumi noted, “Japan is a small country!” Rina Litvin-Biberman from Israel read her recently published “Jabberwocky” in Hebrew. Her translation of *AW* in Hebrew was published last year and she is working on *TTLG*. Other speakers were from Slovenia, the Netherlands, Brazil, *etc.*

TUESDAY

IV: “And what is the use of a book,” thought Alice, “without pictures or conversations?” Selwyn Goodacre, in “a lively, opinionated and highly theatrical performance” spoke on the episodic nature of the books. In a critical examination, Goodacre indicated how well each episode works in what could have been a problem: one child meeting a series of adult characters. Carroll constructed the episodes so that Alice is either on an equal footing with an adult, *e.g.* sitting at the head of the table; or having the support of an adult. He allowed as how CLD may well have been an outstanding photographer of children, “but would we be here today if he had not written the *Alice* books? ‘I think not!’ I can hear you cry!” He pointed out that the *Alice* books are among the very few children’s books to which people repeatedly return. We enjoyed his description of the tea party, which contained three very strong personalities. Alice achieves peer status by winning



a false argument, and taking the position of authority at the head of the table. While he was talking about how well Alice handled the servants at the duchess’ house and the croquet party (she knew how to talk to the gardeners and became quite miffed at the frog footman’s “idiotic” behavior), we wondered if CLD somehow foresaw enchanting little Alice becoming very much her mother’s daughter! Goodacre pointed out that the violence in the *Alice* books is tempered by the genius of Carroll: it is funny and controlled. He also noted that it is not a coincidence that children’s books, after *Alice*, became noted for higher quality illustrations. He gave

a list of 10 ideas that Carroll pioneered: the journey into strange lands (E. Nesbit; C.S. Lewis); the quest for the golden garden — possibly because of the difficulty getting into many of the gardens in Oxford! (E. Nesbit again; *The Secret Garden*); the vehicle for humor (in general, there had not been much humor in children’s books); a message (also C.S. Lewis) that included good manners, independent minds, and the ability to argue without being extremely officious; an extemporaneous tale (*Wind in the Willows*; *Winnie the Pooh*); a satire of contemporary life; instruction in logic and mathematics; language play; a non-

sense story, including anthropomorphic animals, that led to a whole line of books; finally, a strong character (*Mary Poppins*).

V: “Mystic, awful was the process”. This was a fascinating analysis by Edward Wakeling of Dodgson’s work as a pioneering Victorian photographer, illustrated with CLD’s own photographs, all the more timely because the National Portrait Gallery in London had simultaneously mounted an exhibit of his works (and a camera “made of sliding folding rosewood”). Dodgson set high standards for himself both technically and artistically. Photographs by CLD are still coming to light (a totally new album sold at auction last year, for example); there may be as many as three thousand in all. He noted the need for a catalog of these prints.

Wakeling placed his *oeuvre* in the context of the time; for example, the photograph of Alice Liddell as “The

Beggar Maid". Today "we see an image that Dodgson did not intend"; many people see it as a suggestive, if not downright seductive, picture, which says a great deal about *our* culture. Then, the beggar child simply "fed the sentimental appetite of the upper classes." In other words, deplore poverty, but don't do anything about it. The extraordinarily direct expression was not designed to be provocative, but was a result of the lengthy time lapse needed to make an exposure.

Evening. Selwyn and Edward conducted a meeting on rare *Alice* books and their collectors. Selwyn said "This meeting will not be a dual lecture but an interaction workshop!" But the "dual" turned into a duel as Tweedledee and Tweedledum tried to outdo each other. If Edward were describing his copy, Selwyn would pull the identical edition from his pile of books — only it would be a presentation copy. Or one would have a light blue *Snark*, but the other one would have a darker blue. Collectors Charlie Lovett, Alan Tannenbaum and David Schaefer added to our amusement with stories of their *Alice* finds.

Elsewhere, Sarah Stanfield was discussing the unsuccessful Lewis Carroll theater plays. She gave each of the 18 people in the group several parts to read. Surprisingly, no one was timid and the evening was filled with laughter, especially when our Japanese friends sang their parts!

WEDNESDAY

VI: "Still she haunts me: the life and times of Alice Liddell". In this, as in her previous lecture, Anne Clarke Amor made the Liddell family as familiar as old friends. She believes that CLD was indeed in love with Alice Liddell. Now, when you hear Veronica Hickie read "Faces in the Fire" or read "Child of the pure unclouded brow" yourself, this can seem terribly tragic. As usual, her presentation was sympathetic, thorough, and fair to her subjects.

VII: "The Lewis Carroll Collection and Archive at Ch.Ch." Librarian Janet McMullin and archivist Judith Curthoys discussed the two Lewis Carroll collections of the college. In the archives, there are two small shelves of CLD's papers, which show Dodgson's obsession with details, such as ones pertaining to the wine cellar. Also among the library holdings are Caryl Hargreaves' collection of books and letters, Alice's sketch books and a variety of secondary material about Carroll. Miss McMullin's comment about CLD when he was in charge of the common room: "It is hard to tell whether he was very diligent or extremely fussy." A favorite Dodgson note is his recommendation of his brother's marmalade, another a letter to Alice from her father: "I do not think you can refuse Mr. Dodgson..." It is clear Alice consulted with the dean about whether she should allow the manuscript to be reprinted in facsimile. Ch.Ch. also has the

Cheshire Cat flag flown by the ship that returned Alice to England from the Columbia festivities.

VIII: "Lewis Carroll and the World of Victorian Art and Entertainment". Hugues Lebailly, Carrollian scholar and member of the French Society of Victorian Studies, discussed CLD as a "cultured, refined, and sensitive" observer of the Victorian arts scene, whose records are very valuable to us today. The diaries record a large number of visits to theaters (697), art galleries (over 187), concerts and ballets (123), and they and his letters testify to his friendships with major artists; he visited artists' studios and critiqued over two hundred paintings.

"Although I don't think Dodgson is going to give the Comte de Montesquieu any competition as a boulevardier of the first rank, it was a relief to see that the man didn't just sit around in his room chewing his nails and complaining about Christ Church on his off hours from being a genius." - cw

THURSDAY

IX: "An animal that writes letters". Mark Richards entertainingly used Dodgson's definition of "man" to examine the history of his letter writing, which began at the age of five. Mark described the changes in the postal system in 1840 when CLD was a child, which made letter writing very much a "craze of the penny post" (at 240 p. to the £). Using extracts from the approximately fifty thousand Dodgson letters, he provided many examples of his humor — nonsense letters about writing letters, inventions *e.g.*, a rebus letter, a spiral letter, tiny writing, a

"fake" letter, shaking writing ("I'm getting over my fear of you"), and mirror image writing. In 1888, Dodgson purchased a Hammond typewriter, kept as a novelty and not much used. Richards suggested that the letters may be Dodgson's greatest work. He also read the famous letter from CLD's father, which certainly suggests that there is a gene for nonsense.

X: "Sense and nonsense: Lewis Carroll as Poet". The "emphatic" Dr. Selwyn Goodacre returned, telling us that most people are familiar only with Carroll's nonsense verse, but he thinks the "serious verse was poetry of the highest order." Some of Carroll's poetry was inspired, some was run-of-the-mill, "like Wordsworth", he cracked. Carroll was a "practiced poet from an early age", experimenting with meter and trying things out. In his poems, rhyme and meaning fit perfectly, and he was a master of parody and humor. The first poem to appear under his name was "Solitude"— perhaps his worst poem, yet one which Selwyn "personally feels charming, heart-felt and delightful." His best poem, Dr. Goodacre feels, is "How Shall I be a Poet?" He mentioned the "homely humor and vitality of the *Rectory Umbrella*". He also pointed out that Carroll's mastery of poetry coincided with the mastery of his prose writing, and expanded upon



"Your generous donation," said the Dodo, "will help us in our quest to find a cure for extinction."

“All in the golden afternoon”, praising its “technical brilliance”. He said that the third verse summarizes everything about Lewis Carroll — with short, clipped words, then some gentler tones, internal rhymes, and of course, nonsense. The poem finishes with a distinct “mystical flavor”. In “Child of the pure unclouded brow”, Carroll “goes back to the source of his inspiration”. Goodacre praised the “unmaudlin nostalgia” and gentle rhythm. He asked, “How many children’s books successfully introduce high-quality poetry to their audience?” He named two (*Winnie-the-Pooh* and *Rebecca of Sunnybrook Farm*), but Carroll’s were the first. He also pointed out that in *AW*, Alice recites the poetry. In *TTLG*, it is just the reverse — the other characters do the reciting. Goodacre paid tribute to “the most erudite character, Humpty Dumpty.” He also discussed his specialty, *The Hunting of the Snark*, pointing out the contrasting rhythms and sounds. Unfortunately, by the 1870s Carroll’s genius had begun to desert him, and “charm has given way to a coarse sentimentality”. Goodacre also mentioned that “The Evidence” is pure nonsense, although people are often tempted to sort it out. “Believe me, I’ve tried and it can’t be done.” He ended with “You have only to look at other people’s parodies to appreciate Lewis Carroll.”

That evening brought us to the Old Firehouse, now a small theater, where Kevin Moore, in a one man show called *Crocodiles in Cream*, presented different facets of Carroll’s life. All of this was in Carroll’s own words, selected by David Horlock from the stories, poems, diaries and letters.

FRIDAY

XI. “Sylvie and Bruno: its value as literature and as a vehicle for Carroll’s ideas about life”. In the eleventh lecture, Mark Richards (who is possessed of “a dry wit”), examined the problematical *Sylvie and Bruno*. Here Carroll was at his best and at his worst. It seems that in these two books, the aging Carroll wanted to use up all of his leftover material. The books began as a story, “Bruno’s Revenge”, published in *Aunt Judy’s Magazine* in 1867, which led to his being asked for more. The books drift between two worlds — an imaginary world with fairies and a real world. In his explorations with time, Carroll showed a fascination with science (and “science fiction”). Most readers are deterred by the use of baby talk in these books. Although Carroll showed some lack of literary judgment, Richards persuasively argued that they are worth reading because, if nothing else, one learns about Carroll himself.

He sees two characteristics that stand out in this book: a feeling that time was running out, and a desire to use up all his available material. “He was rather like a dressmaker who felt the need to make something out of the remaining scraps. Nothing could be wasted.”



“I think it most admirable,” said Alice, “that you gave up a thriving law practice to be with this lovely child.”

XII: “Lewis Carroll: the Man and the Myth”. The final lecture was given by Anne Clark Amor. In the 20th Century there has emerged wide interest in the private lives of public figures, but in the 19th century, private lives were private lives, which makes it difficult to separate myth from reality when it comes to examining Dodgson or others of his time. In brief, he chose to remain single. It took so long to establish a career, especially if one did not have a rich family’s support, that many men made late marriages, as did Liddell, Pusey, and so forth. CLD decided early on that that was not for him. And on the great question of Carroll’s interest in young girls, ACA said we should go to the sources and read the many letters and reminiscences of his child friends. Nowhere is there the slightest hint of impropriety. On the contrary, all his child friends, when grown, describe him with great affection. ACA said that his famous remark about having no use for boys was simply a joking overstatement. At any rate, the obsession with Carroll’s sex life is more a reflection on our society than his!

Before our final Gala Dinner, we assembled on the lawn of Tom Quad for champagne and final picture taking. We felt that we had become a true community.

“I did not have the slightest desire to jerk the tablecloth out from under the House’s Royal Doulton, but I was dying for the salt cellars and wine bottles to take wing and the table lights to shoot up to the ceiling. Then, Edw. Wakeling introduced the redoubtable Mavis Batey, authority on Jane Austen, author of several *Alice* books, wife of Ch.Ch. treasurer, and savior of the free world because of her work on Enigma¹. Goodness, what an impressive person. And charming and funny, too. Her descriptions of the Ch.Ch. bureaucracy and her efforts to reform it just a little were straight out of *Screwtape*. Quite a night!” – cw

SATURDAY

Saturday morning was devoted to a question and comment period directed to a panel of Carroll scholars: Anne Clark Amor, Selwyn Goodacre, Charles Lovett and Edward Wakeling. Among the topics discussed were: Lewis Carroll’s interest in science; the contention that the *Alice* stories were, in reality, a history of the Oxford movement, which Carroll denied; the London plays that Dodgson chose not to see, e.g. plays by Ibsen, Shaw and Wilde; and Dodgson’s failure to see logic as a basis for mathematics. Then closing remarks to this memorable week were given by Edward Wakeling, Anne Clark Amor and John Harris, after which we made our final farewells over coffee and tea.

¹ Cindy’s hyperbole refers to Mavis’ work as part of a team under Alan Turing that broke the German “Enigma” code during World War II. She has been awarded the MBE, and is also the author of many books on historic English gardens.

...were another highlight of the trip. There were various guides on the same tour on different (or the same) days.

“Anyone may visit Ch.Ch., but not just anyone may go into the suite that was Dodgson’s home for so many years, or visit the Dean’s house where Alice once lived!” – gw

Tour A, with Edward Wakeling was “Lewis Carroll’s Christ Church”. We began with the room Dodgson occupied in 1862 as an undergraduate and then visited some of the ten rooms he lived in from 1868 until his death in 1898. We examined Tom Tower, Ch.Ch. College, the Great Hall, and the Cathedral. The Deanery is not normally open, but this day the Dean and his family were away so we were privileged to see those rooms. We were stunned by the beauty of the Lexicon staircase, the William Morris wallpaper, the “nursery” or day-room for the children whom Dodgson often visited, and from which he could look across the quad to his own rooms — and from the other side out onto the garden.

“Most movies show white-washed wainscoting in nurseries — not so the Deanery’s — it’s entombed with severe dark paneling. ‘Tis no wonder the Liddell girls longed to escape into the beautiful gardens!” – MM

The Dean’s study looks out onto the Deanery garden made famous by Carroll. From there, we could see the library where the young sublibrarian toiled. Once in the garden we saw what might be the “Cheshire Cat tree” (because of its branches extending out horizontally and now heavily propped up) and the green door in the garden wall. In the well tended perennial beds — a true English garden — one member of the tour sighted Bill the Lizard.

Another version of this tour was led by Michael Vine, a Ch.Ch. man himself. Incidentally, Lawrence Lowe, son of a former Ch.Ch. Dean, was on this tour, and added to our knowledge and pleasure. For example, he knew that the famous paneled nursery actually had had a second floor inserted at one time. We also went ‘round behind the cathedral, and saw Dean Liddell’s grave, placed beneath Burne-Jones’ stained glass window memorializing his (the Dean’s) daughter Edith. We toured the cathedral, too, and went into the sanctum, Carroll’s rooms on the other side of the Quad. “It’s a little deflating to see his former rooms looking like a den for one of the less prosperous American fraternities.” We also went to the rooms where he developed his photographs.

Tour B, “Lewis Carroll and the Libraries of Oxford” led by Michael Vine. We proceeded through Convocation

House, through the Divinity School, up several flights of stairs, and into the Bodleian Library, noting the list of benefactors on one wall, and ending in Duke Humfrey’s Library, with some of its ancient manuscripts still chained to the book-cases.

“On the ground floor of the Ch.Ch. library, I was delighted to see a bust of George IV, shoved in a corner and festooned with mops, brooms, and a Hoover! I’m not surprised they’re running out of space...Mr. Vine is very funny, with the voice of the pudding at Alice’s dinner, and the moral authority of Humpty Dumpty. He knows a lot, and if he doesn’t know it he is more than willing to make it up! He once told a busload of passengers how Alice used to walk around the park with her arm around a deer’s neck...” – cw

Tour D: “Lewis Carroll and the Museums of Oxford”. Edw. Wakeling (yet another Ch.Ch. man) took us on the tour. We saw the special *Alice* exhibit at the Museum of Oxford, just down the street in the old Town hall. The University Museum proved to be particularly charming, as it was inspired by Ruskin, meaning to say, inspired by Venice. It is a wonderful example of exuberant Victoriana. There we saw pieces of the famous Dodo, said to be the first species completely extinguished by man, and one of the Dodo portraits. Also the giant “tunny fish”. It was here that CLD took some of his “great men” portraits, during the Evolution debates. Afterwards, we staggered over to the Ch.Ch. picture



“No more for me, Joe.”

gallery, and looked at the Carrolliana there. This museum has one of the Carroll photograph albums, plus several of his steward notes, written in purple ink.

Tour F. Michael Vine and Selwyn Goodacre took our group to St. Frideswide’s Church in the Botley Road, and from there out to Binsey (St. Margaret’s Church with the “Treacle Well” and a graveyard simply packed with Pricketts). We also walked along the path next to the river at Godstow and stood (we feel sure) on the very site where Carroll told his tale, the first time. A “golden afternoon”, as Selwyn pointed out, with the sun shining, the sky glowing, the spires gleaming, and the swans swanning, all conspiring to create a memory of a beautiful day.

Tour G: Sarah Stanfield and John Harris led another tour, “Numeham Courtenay: *Looking-Glass Land*”. We went by coach to Harcourt House, a Palladian villa now owned by a religious group. The Liddell family had ties with the Harcourts and a Harcourt was a friend of Dodgson. In their day, groups coming by boat could bring picnics and land on the property Tuesday and Thursday afternoons. One could appreciate how much the little girls must have loved those

outings: rowing to Nuneham along the winding river, enjoying picnics, having the attention of adults, learning to navigate a boat, and of course, the stories.

“Though all the tours were wondrous, following Mavis Bately through “*Looking-Glass Land*” at Nuneham was by far the most extraordinary! Mavis, author of *The World of Alice*, knew just where to find the huts that Carroll and his friends would use while picnicking on the Harcourt Estate. Her arms encompassed the sundial while holding Tenniel’s illustration from “*Jabberwocky*” in her hands. We listened to her stories about how Lewis Carroll would imagine the Red Queen and the White Knight in these beautiful woods! It was hard to imagine this fairyland was just five miles from Oxford!” - gw

Tour H. Another tour, “Lewis Carroll’s Oxford”, led by Edward Wakeling, began at Meadow Gate, which was built by Dean Liddell in 1860 in the Gothic style; and then down the Broadwalk between trees planted by Liddell, onto the River Isis along a pasture owned by Ch.Ch. College, then back toward the center of Oxford along a narrow stream with its small boat “ferry” to the Ch.Ch. playing fields, and into several colleges where Dodgson had some connections, including Pembroke College (with its beautiful and prize-winning garden), the Girls’ Central School (where Dodgson taught logic), Trinity College, Oriel College, and finally to Corpus Christi, where we could look out upon the enclosed garden where the Liddell children played.

On the last day of the conference, Ellie (Schaefer-Salins) read us a poem she had written. Here ‘tis:

The delegates were working at Ch.Ch.
Working with all their might.
They did their very best to teach
About Carroll — oh so right —
And this was scarcely odd because
They never slept at night.
Oh Edward come and talk to us!
The audience did demand.
A pleasant talk, a pleasant walk,
An announcement is at hand.
And when you’re done, we’d like to hear
Selwyn, Mark and Anne.
I see a book, a teapot there.
Let’s buy two, no three, no four!
The collectors bought up everything
And wanted more and more.
I suppose they’d better stop now,
They’re going to miss their tour!
The tours by Alan, Michael and more
Showed us everything to see.
Binsey, a Dodo, several museums
And of course the Deanery,
Libraries, Tom Tower, a wine cellar,
So, where’s the cat in a tree?

Thanks also goes to Sarah, Catherine,
Mr. Harris and Ms. Denney.
I always wore my name tag,
And never forgot my key.
The meals were great, the conference shop nice,
But what happened to my money?
Carroll wrote here, Dodgson lived there;
Your facts they are the best.
I’ve learned of his life and relationships;
Now will there be a test?
I really should go home now because
I haven’t had a rest!
The time has come (dear Ellie said),
To say good-bye, I fear.
Thanks so much to everyone;
Friends new and old are dear.
I’ll miss you all, let’s keep in touch,
For years and years and years!

The Lewis Carroll Society and the University of Oxford, in the form of accomplished lecturers Edward Wakeling, Selwyn Goodacre, Anne Clark Amor and Mark Richards, along with Catherine Richards, John Harris, Susan Stanfield, Michael Vine, Alan White, and Liz Denny, are to be deeply thanked and congratulated for creating a conference that was purposeful, scholarly, and abundant in humor, good fun and friendship.

“They played on Lewis Carroll’s wit and matched it with their own.” - gw

Still she haunts us...



This wonderful sculpture by Graham Piggott was presented to Morton Cohen at his celebratory dinner March 28th at our New York meeting (KL 57, p.5). For how to contact Mr. Piggott, also see KL 57, p.16.

Leaves from the Deanery Garden

1. A Puzzle:

Mine cannot have been the only eyes to widen in amazement on reading, in the excellent *Knight Letter* 57 (p.19), that the phrase “mad as a hatter” was coined by Lewis Carroll (as a witting corruption of “mad as an adder”) at a time when “mad” meant ‘venomous’, not ‘insane.’ Is it possible that using “mad” to mean “insane” entirely postdates the Mad Hatter?

No! This notion — credited by Barbara Mikkelson (on a web page) to the aptly titled *5,000 Facts and Fancies* by William Henry P. Phyfe (1901) and *A Dictionary of Common Fallacies* by Phillip Ward (1980) — is a fallacy and fancy of astonishing audacity, given that it is so easily falsified by a mere glance in a dictionary. My dictionary is the 1971 *OED*.

Mad derives from an Old English form of *madden*, (“to render insane”), which derives from Old Saxon and Teutonic words meaning “to incapacitate” (literally, “to cripple”). The adjective *mad* has meant “mentally incapacitated” for nearly a thousand years and has *never* meant “venomous”. Through the centuries of English literature (Gower, Caxton, Shakespeare, Swinburne, the King James Bible, Pepys, Boswell, Tennyson) *mad* has meant “insane” — and “insane-like” (“mad fury”, “mad suggestion”, “mad haste”).

Did Lewis Carroll coin the phrase “mad as a hatter”? No! (Does it even appear anywhere in his writings?) When he was yet a child the expression was well enough established to be used without explanation: “Sister Sall...walked out of the room, as mad as a hatter”, wrote the American Thomas Haliburton in an 1837-40 series of newspaper sketches called *The Clockmaker, or Sayings and Doings of Samuel Slick of Slickville*. And Thomas Hughes, recreating Rugby as it was some years before Charlie Dodgson attended it, wrote in his famous 1856 novel *Tom Brown's Schooldays*, “He's a very good fellow, but as mad as a hatter.”

As our friend Martin Gardner points out in *The Annotated Alice* (Clarkson N. Potter, 1960, p.90), the phrases “mad as a hatter” and “mad as a March hare” were already current when “The Mad Tea-Party” was written, or there would have been no point in creating the Mad Hatter and the March Hare. In the same note he acknowledges the hypothesis that “mad as a hatter” is a corruption of “mad as an adder”, but finds it more probable that the expression derives from the psychotic symptoms of hatters reacting to toxic levels of mercury used

to cure felt. (His *More Annotated Alice* [p.78] refers the reader to the modern medical debate about this.)

Barbara Mikkelson calls the mercury hypothesis a “pop etymology” but apparently offers no evidence beyond citing the demonstrably unreliable Phyfe and Ward. In preparing his *Dictionary of Phrase and Fable*, E. Cobham Brewer investigated the “mad as an adder” origin but concluded, in 1897, that “evidence is wanting.” A century later, the situation seems much the same!

I am willing to believe that “mad as an adder” was actually encountered from time to time in the nineteenth century, but why should we assume it was the original expression? My personal guess is that country people, more familiar with adders than hatters, were trying to make sense of the unaspirated “mad as a ‘atter” as spoken by certain urbanites. (In the same way some American country folk “corrected” *asparagus* to *sparrow-grass*.)

2. A Query

Although I was in London at the time, I was unaware of the auction you reported (p.22) of the “painting ‘Girl with Lilac’ by Sophie Anderson which used to hang over Dodgson’s mantel-piece.” For years I have vainly searched through books and collections of Pre-Raphaelite paintings trying to find so much as a mention of Arthur Hughes’ “The Lady of the Lilacs”, which Derek Hudson (*Lewis Carroll: An Illustrated Biography*, 1954), says Dodgson brought to hang in his rooms in Oxford. Query: are these two paintings one and the same, and was Mr. Hudson in error?

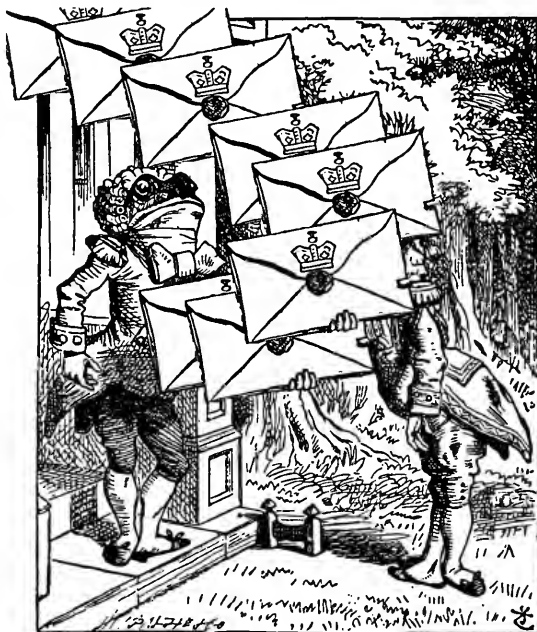
3. A Plea

Is it possible that someone with authority — perhaps Morton Cohen, perhaps a representative of our Society — could politely correct the entry on “Dodgson, Charles Lutwidge” in *The American Heritage Dictionary of the English Language* (Third Edition), which identifies Alice Liddell (unnamed) as “the young daughter of a friend”? I believe that in his biography Prof. Cohen refers to Dodgson and Dean Liddell as “enemies”! Surely a more accurate, succinct wording is conceivable.

Thank you for your patience and for producing a superbly entertaining newsletter.

Sincerely,

Gary Brockman
Madison CT



Thank you, Gary, for a most interesting letter. Let me address your points one by one:

1. I generally very much agree with you. I printed the item, beginning "Barbara Mikkelson has this to say..." much as I would "Richard Wallace maintains... (that CLD was Jack the Ripper)" or "Karolyn Leach believes...(that Dodgson was in love with Alice's sister [or mother, or whoever it is this week])." It was certainly not an endorsement of the theory, just an acknowledgment of a dissenting opinion on a commonly held belief. I do not, however, think you can accurately say that "mad" has never meant "venomous", when its most common usage is as a synonym for "angry". For instance, if I were not familiar with the phrase, I would be unable to determine out of context whether Sister Sall was mad:angry or mad:deranged in the quote provided. But overall I do heartily concur with you, and thank you for such an articulate response and so engaging a theory.

The ancient lineage of these metaphors is unquestioned (e.g. The Two Noble Kinsmen, III V 73, has a woman "mad as a March Hare"). Gardner's note in More Annotated Alice refers to yet another interpretation of "adder", namely "one who adds" and reports Ellis Hillman's conjecture that it might be referring to a mathematician such as Dodgson himself, or his Cambridge acquaintance Charles Babbage.

2. It is indeed an odd coincidence that Dodgson had two such similarly-named paintings. Girl with Lilac by Sophie Anderson (1823-1903) is the one recently sold by Christie's of London for £30,000. His diary of 6 July 1865 mentions this portrait (of Elizabeth Turnbull) which can be seen sitting on the mantelpiece in photographs of his room at Christ Church.

And hanging just over the mantelpiece was Arthur Hughes' Girl with Lilacs (originally titled The Lady with the Lilac), which was painted on commission for CLD and acquired on 12 October 1863. It is presently exhibited in the Art Gallery of Toronto. Perhaps it might be worth the journey for you to see the original!

There is an excellent article "Lewis Carroll the Pre-Raphaelite: 'Fainting in Coils'" by Jeffrey Stern in Lewis Carroll Observed (Clarkson N. Potter, 1976, Edward Guiliano, editor) which extensively discusses the Hughes painting and its influence on Carroll. You can see that Carroll's original illustration for Alice's Adventures under Ground, p.36, is modeled on this painting.

Anderson's picture can be seen at <http://www.lewiscarroll.org/centenary/lilac.JPG>, Hughes' at <http://www.cs.uwindsor.ca/units/english/projects/rossetti/speaking/compar2.htm>, which also contains two articles on Carroll and the Pre-Raphaelite Brotherhood (same URL one level up (ending in /speaking)). Dodgson's room can be seen at <http://www.lewiscarroll.org/centenary/room.gif> or in Collingwood's Life and Letters, or many other sources.

3. While relations with the Liddells eventually became

strained, I personally don't think "friend" is entirely inappropriate. He certainly had to maintain "friendly", or at least cordial, relations with the Dean in order to spend as much time with his family as he did in those days. How their relationship deteriorated in the after-time is not relevant.

By the way, letters like yours are why I started "Leaves from the Deanery Garden".

The Knight Letter (56) intrigued me for many reasons but, in particular, two items:

1. The articles by Joyce Carol Oates re: her interest in Alice
2. Ralph Steadman's familiar illustration of Alice looking at empty book shelves which was located just beneath the info on my Carroll collection going to Syracuse University. Even knowing what you told me I'm still giving you credit for the appropriate location. She [Ms. Oates] is Syracuse University Class of 1960 and I have been in her audience a couple of times. One day, maybe I will write to her about the proximity of her papers and my collection.

Looking forward to your next Knight Letter.

Kay Rossman
Sarasota FL



Kay is referring to the "Serendipity" department, where Ms. Oates narrated two lengthy (and somewhat contradictory) reactions by her younger self to the Alice books. Ms. Oates is a lifelong fan of Carroll, entitling one of her own books Wonderland, and has addressed our Society on at least one occasion (in Princeton, some time ago. I also gave a small talk at that gathering, and fondly remember her bemused expression when I confessed to calling the section of my senior thesis on my two favorite authors "Joyce/Carroll Notes".)

My choosing of that particular illustration (frankly, it was based on its shape) of her "empty nest" was a fine example of, well, serendipity.

One more point on the technology debate (because it leads directly to a second issue I'd like to discuss) and then we can consider the matter closed.

No, I am not a "technophobe" (a term, like "homophobe", I dislike — to dispute something is not necessarily to fear it). However, there should be a place for technology as well as a place to take refuge from it, when appropriate. I believe that the LCSNA should fall into the latter category. For instance, there is a very good magazine called *Victorian* which, I'm sure, requires state-of-the-art computer technology to produce. However, I do not wish to read of this process when I look through its pages. The magazine provides an opportunity to relive another era and to embrace an earlier lifestyle, allowing for a new perspective on one's current world when finished. The nineties, it must be admitted, are something of a "quick-fix" era, as evidenced by the short-term relationships, special-effects films, loud music and electronic books which personify the decade. It is the age of immediate grati-

fication, the use-and-dispose styrofoam era. How is one to grow close to Lewis Carroll under such conditions as this? By learning what it was like living in the era that produced *Alice*.

For, indeed, could *Alice* have been published today, and if so, what form would it take? Look at the state of children's publishing today, and see what the quick-fix mentality of today's technological world has begotten: the *Goosebumps* series. I often wonder what chance Charles Dodgson would have today to publish his challenging, literate little book. I marvel that a first-time author could secure the services of a world-famous illustrator, self-publish his book through a significant publishing house, gain mass distribution and attract critical attention, even in the 1860's. But Dodgson did. Today, publishers would question his target audience (too literary for kids, too imaginative for adults), they would "correct" his nonconformist writing style (addressing the reader, for instance) and assign him an editor to make "suggestions" (i.e. rewrite the book). Of course, he would first have had to find an agent (few of whom look at children's books) and that agent to have then found a publisher. Dodgson could never have self-published and garnered distribution, never gotten a major illustrator, never release the book as written. This despite all of the modern-day technological breakthroughs which should have revolutionized the publishing industry, but which instead have limited its scope. Where are the Lewis Carrolls and the Kenneth Grahames of today? Can anyone recommend a good children's book? Let's be thankful that Charles Dodgson was born when he was. Had it all happened now, he'd have remained solely a teacher, never published, never gotten the money to travel and attend the theatre as frequently, and never have been able to support his sisters in the fashion that he did. Nor would Alice Hargreaves have had a valuable manuscript to sell which would support her in her old age. Mr. Dodgson would have a computer, though.

William M. Schaefer
Las Vegas, NV



I have to disagree respectfully, William. I do not believe the primary purpose of the LCSNA is to encourage fantasies of bygone eras. It is to promote the study of the life, times, and works of Mr. Dodgson and to observe his influence as it spreads throughout many cultures and new media, as well as the older ones. Victorian magazine by no means "requires" state-of-the-art technology to produce; it could certainly be produced by machines with hand-set type if they so chose. It may belong to the genre of fantasy magazines (no different from Island Vacations or Star Trek ones), but I do not subscribe to that viewpoint. We're here, it's now, the future will happen, and Carroll's influence will continue to be felt.

Having said that, please note that I do always try, whenever possible, to attach addresses and phone numbers to places and products I find through the Net.

Your last paragraph reflects a hypothetical world, to which there can be no logical response. Perhaps Dodgson might have found an illustrator through the Net, and several self-published books have gone on to become classics. The list of Caldecott and Newberry award winners should provide you with at least some candidates for fine writing for children (write to me again in 2099 for an accurate appraisal), although it could be argued that CLD was not really writing for children exclusively; and that would open up whole new categories of authors for comparison (like Douglas Adams). Not to mention James Thurber.

As for manuscripts, who's to say? I still do all my serious writing in longhand. And by the bye, a skillful editor does not necessarily rewrite text — unless it is beyond hope. Thank you for conceding that CLD would be the first to be fascinated by the computer, but most of all for articulating your views, and reminding us of other possible perspectives and directions for this journal.

In the Random House "Modern Library"'s edition of *The Complete Works of Lewis Carroll* (1936), p.166, the Red Queen's remark is misprinted as "If you want to get somewhere else, you must run at last twice as fast as that!"

Pitt Nicker
Mill Valley CA



Well, now we know where the phrase "last, but not least" comes from.

The recent *Knight Letter*, #57 referenced an animated film of *The Hunting of the Snark*. I do not have any specific information about that film; however, in 1991, I had the opportunity to view a video of an opera with orchestra based on the *Snark*. This was at Luera, New South Wales, approximately 70 miles from Sydney, Australia. The event speaker was Doug Howick and his knowledge and research of the *Snark* was incredible. Doug and I, with about 5000 close personal friends belong to a Lumberman's organization called "Hoo-Hoo International" (<http://www.hoo-hoo.org>). Our international president is the "Snark of the Universe", so designated by one of our founding members in 1892. Gurdon is the site of the founding of the International Concatenated Order of Hoo-Hoo and is the home of our museum. Back to the original question. I am willing to contact my OZE connections and try to secure a copy of the *Snark* opera and have the tape reformatted to our VHS standard if anyone is interested.

Christopher Goff
Houston, TX
CRSTuffer@aol.com



Inevitably, and I am a bit embarrassed to write this, I noticed another small correction to my article that you published that some of your very astute readers may have already noticed: the line from *Hamlet* should read "... a little ere the mightiest (not mighty) Julius fell". I apologize, although fortunately it makes little difference to the overall point! In support of the

theory, however, the only other time in LC's work in which he used the rather unusual word "gibber" other than quoting it in the passage from "Phantasmagoria" was in "The Three Voices", which I believe was written in 1856, not too long after the "Stanza of Anglo-Saxon Poetry" was written. Just for the record!

Best wishes,
Alice Krinsky



Alice Krinsky's article "Echoes of Shakespeare in the First Stanza of Jabberwocky" (*KL* 57, pp. 7-9) itself seems in part to be an echo, an unacknowledged echo, of Frank McCormick's essay "Horatio's gibber and Carroll's *Jabberwocky*" published in *Anglia: Zeitschrift für englische Philologie*, Bd. 105, Heft 1/2, 1987, p. 152-161. Ms. Krinsky's argument, like McCormick's, begins with Horatio's lines from Act I, Scene 1 of *Hamlet*: "The graves stood tenantless, and the sheeted dead / Did squeak and gibber in the Roman streets."

At the twentieth anniversary meeting of the LCSNA, at Princeton on Nov. 12, 1994, I discussed McCormick's "gibber" hypothesis in a talk I called "*Jabberwocky* Revisited: More Nonsense". In *KL* 49, p. 5, there appeared a brief account of my lecture, citing Horatio's "gibber" and other gibberish.

Sincerely yours,

August A. Imholtz, Jr.



I'm certain Ms. Krinsky, who describes herself as being "out of strict academia", is not a constant reader of the Anglia Zeitschrift, and I would also like to thank August for setting the record straight.

I couldn't help but respond when encouraged to identify "Why I love Lewis Carroll" ["Leaves...", *KL* 57, p. 14]. My admiration and love originates with the *Alice* stories and goes on and on...

- I also love wondering how much Mr. Dodgson really loved Alice Liddell.
- I love the man because of his imagination and how he shared it with those he loved and then with the world.
- I love how it makes me laugh to picture the confused lizard Bill being kicked by an unknown force out of the chimney as everyone yells, "There goes Bill!"
- I love the way Alice talks aloud to herself. It makes me smile as I identify.
- I so much enjoy the creativity which brought so many characters to life for me. I often find time and again that I am laughing aloud or sitting with a broad grin as I get totally swept up into *Wonderland* or slip through the Looking-Glass.
- I love picturing the sight Alice saw as she turned to leave the tea party only to see the sleepy dormouse being stuffed into the teapot.
- I love the clumsy, sweet White Knight and how he

felt "it would encourage him" if Alice would wave her handkerchief when he got to the turn in the road.

- And, oh, how I can picture the White Knight on his horse amidst the setting sun.

I could easily continue (and I will in my own mind because it gives pleasure to do so). I truly, truly love the *Alice* stories and in so doing touch on my love for Lewis Carroll. Yet words cannot say how much I love Charles Dodgson — for the man he was and the pureness of his heart and the words he shared.

P.S. I can't explain it, but I love the following lines and every time I repeat them I smile — always: "In the midst of the word he was trying to say / In the midst of his laughter and glee / He had softly and suddenly vanished away / For the Snark was a Boojum, you see."

Thank you for letting me share some of my thoughts.

Cynthia A Lebie
LC221Alice@prodigy.net



If other readers would care to reply to William Schaefer's request (KL 57), we'd be happy to publish them.

[from a longer letter to Sandor Burstein] ... I spent the Easter/Pesach weekend reading Dante's *Divine Comedy*... The reason I mention it is the interesting remark made by the editor, Ralph Pite, in his comments on the translation: "Cary's translation (1814) appeared when Dante's poem received more attention and was more influential on English writers than at any time since Chaucer. Shelley,... Keats,... Tennyson,... and even Lewis Carroll's *Alice's Adventures in Wonderland* all develop, comment on, and are indebted to the *Commedia*." (Everyman, Charles E. Tuttle, 1994 ISBN 0 460 87522 1). As I can hardly imagine the White Rabbit in the role of Virgil, or the Queen of Hearts as Beatrice, I appeal to your expertise on this matter. Has there, for example, been a contribution to your magazine on this subject?

Dr. Jill Klee
Norway



John Docherty's "Dantean Allusions in Wonderland" appeared in Jabberwocky, Vol. 19, no. 1/2, Winter/Spring 1990, pp. 13-16.

Since my last letter to you, I have had time think deeply about its contents and the type of "debate" I hope to spark by submitting it. In this letter I claimed that the nonsense/antimeaning school of thought (spearheaded by scholars such as M. Cohen and followed by the great majority of readers) as a concept is at best dubious and at worst self-contradictory. I claimed that I not only have theoretical arguments to back up my conclusions but that I have discovered all kinds of concrete examples as well. Ultimately, in my opinion, it will be the many concrete examples (and not abstract philosophical arguments) that will convince people that Carroll hid a whole of pile of direct and indirect meanings in his "nonsense". However, I am ready to address both the theo-

retical and the concrete aspects of the nonsense versus “nonsense” argument if only someone cares to defend the more popular side of the question.

Stylistically, I will attempt to keep the arguments as simple as possible in order to be understood by all readers of the *Knight Letter* and because, I believe, that most of the wrong-headed approaches to Carroll have been instigated and propagated by high fallutin’ jargon and scholarly/academic double talk. So without further ado, I will present more examples of Carroll’s wordplay which have so far been either not recognized or misunderstood.

The first example is that of the Dormouse. By reading the “A Mad Tea Party” and “Who Stole the Tarts” chapters, a person soon comes to realize that there is something strange in the way Carroll allows the Dormouse to be treated. It seems that those near the Dormouse are at times either “resting their elbows on it”, “pinching” it, squeezing it, or threatening to “suppress” him. (What Carroll means by “suppress” is easy to know as this term was defined by the following description: “As that is rather a hard word {suppress}, I will explain how it was done. They had a large canvas bag, which tied up at the mouth with strings: into this they slipped the guinea-pig, head first, and then sat upon it.”) The reason for having characters do the “nonsensical” actions above is that the word “dormouse” is easily confused with the word “dormeuse” which is a type of lounge chair or settee. The *Oxford English Dictionary* defines “dormeuse” (and even presents a “mix up” between the words in a quotation from 1753) as:

Dormeuse (Fr.; fem. of *dormeur* sleeper, applied to articles convenient for sleeping, f. *dormir* to sleep.) 1. A hood or nightcap. *Obs.* ... 1753 - *Let. Mrs. Dewes in Life & Corr.* 260 She had not yet been able to get her dormouse. ... 3. A kind of couch or settee. 1865 *Strathmore* I. vi. 94 He lay back in a dormeuse before the fire.

The above are the reasons for the characters to do all of their leaning, sitting, pinching, squeezing, *etc.* actions to the “Dormouse”

If the above explanation wasn’t enough, Carroll in both renditions of “Bruno’s Revenge” (found as a short story or as the fifteenth chapter of *Sylvie and Bruno*) very nearly repeats the same “Dormouse/dormeuse” joke or pun of *AW*. However, instead of a “Dormouse”, in “Bruno’s Revenge” Carroll tells of a close-sounding “dead mouse”: “Bruno needed no second invitation: he at once began arranging the dead mouse as a kind of sofa.”

So, the “Dormouse” in Carroll’s “nonsense” is a “dormeuse”, (and a “dead mouse”), in a similar fashion as Edith and Lorina (Liddell), Alice’s sisters, are the Eagle and the Lory. On the other hand, Carroll’s complex “dormouse”, in addition to being a “couch or settee” is also a bat! This can be seen when we look at the Hatter’s song and how the “dormouse” reacted to it: “‘Twinkle, Twinkle, little bat! / How I wonder what you are at! / Up above the world you fly / Like a tea-tray in

the sky. Twinkle, Twinkle’

Here the Dormouse shook itself, and began singing in its sleep ‘Twinkle, twinkle, twinkle, twinkle...’”

The “Dormouse” takes the song as a command because in some districts of England (during Victorian times) a “dormouse” was a bat. The *English Dialect Dictionary* provides us with the following helpful definition:

“Dormouse, sb. Glo... The bat, so called because it sleeps in winter... *Glo. N. & Q.* (1868)

From the above we get the reason why the “Dormouse” thinks that he ought to “twinkle” and also that this “batty” use of “dormouse” was recorded in 1868. Some of the critics will say that neither *The English Dialect Dictionary* nor this particular issue of *Notes and Queries* were published before *AW*. To this objection I will say “so what?” Anyone who knows anything about dictionaries (or *Notes & Queries*) will tell you that it takes some time for a meaning used by a group of people to be officially recorded in a dictionary or a similar publication. Dictionaries do not coin meanings: they merely record these after years of usage. Anyway, the dictionary is not all of the evidence I have. I also have Carroll’s definitions or uses.

It must be remembered that Alice herself makes a similar connection between a mouse and a bat in “Down the Rabbit-Hole”: “There are no mice in the air, I am afraid, but you might catch a bat, and that’s very like a mouse, you know.” In addition, the preface to *Sylvie and Bruno Concluded* contains the following macabre set of puns to perhaps support all of the above “Dormeuse = Dormouse = mouse = bat” connections. When describing the Bruno and “dead mouse” episode in the “Bruno’s Revenge” chapter of *Sylvie and Bruno*, Carroll writes: “The very peculiar use, here made of a dead mouse, comes from real life. I once found two very small boys, in a garden, playing a microscopic game of ‘Single Wicket’. The bat was, I think, about the size of a table spoon; the outmost distance attained by the ball, in its most daring flights, was 4 or 5 yards. The exact length was of course a matter of supreme importance; and it was always carefully measured out (the batsman and the bowler amicably sharing the toil) with a dead mouse!”

If even a part of the above arguments is accepted, it will show most rational readers with a sense of humour that Carroll was in control of his narratives and that he continually gave clues regarding how to recognize and then proceed to solve his linguistic riddles. At least when it comes to analyzing his use of the word “dormouse” he was not writing “intuitively” - the “dormouse/dormeuse” or the “dormouse/mouse/bat” puns are extremely far from being anything which could lead to Cohen’s “antimeaning” conclusions! At the same time it must be remembered that the “dormouse” example is only one of the many equally explainable cases I am prepared to present to the more skeptical in the LCSNA. This example must do for now and I leave you with Carroll’s or the Duchesses’ moral (which has gone unheeded for far too long): “take

care of the sense and the sounds will take care of themselves”!

All the best to those who not only love Carroll’s works but also want to understand them and their writer,

Fernando J. Soto
alphbeth@hotmail.com



Queries

Does anyone know whether Disney’s earlier animated foray into Wonderland called “(Mickey) Thru the Mirror” (1936) is available on video?

Deborah Caputo
Australia



Deborah’s just-coming-into-being Lewis Carroll Society of Australia has had a centenary picnic (10 January) and has produced three issues of The Lobster’s Voice. Contact her at 39 Sackville St., Bexley NSW 22076, Australia. (But please also send the video information to the KL).

Being a particular enthusiast of the hermeneutics of The Books, I rather enjoyed the sentence from *High Life* (“Farflung”, p.23): “Some say the story echoes Carroll’s own birth trauma in the Daresbury parsonage, others that it mirrors the sexual act, one critic argues that Alice is a transvestite Christ while many others have contended that Alice is a phallus — a theory that, as Morton Cohen remarks, does at least provide us with a rhyme.” Can any reader help in tracking down these bizarre interpretations?

The Editor



In Memoriam

Carol Stoops Droessler became ill shortly after attending our March meeting in New York City, and died peacefully in her sleep at home on July 31, of cancer. Carol was a member of the LCSNA for many years, attending meetings on the East and West coasts, often accompanied by her husband, Earl. Carol was a graduate of Longwood College, Farmville, Virginia, an active member of the Alumni Board, and was in the process of giving her collection of Lewis Carroll items to the college library.

She was named for Carol in *The Bird’s Christmas Carol* by Kate Douglas Wiggin and became an avid collector of the many editions of Wiggin’s books.

Carol is survived by her husband, Earl, and five children. Donations may be sent to the Carol Stoops Droessler Scholarship Fund at the Longwood College Alumni Office, 201 High Street, Farmville, VA 23909.

~ Germaine Weaver

We regretfully also note the passing of **Mae Durham Roger** (1918 - Sept. 25), longtime LCSNA member, librarian, and authority on children’s books.



Carrollian Notes

Celebrating Martin Gardner

Fran Abeles and Stan Isaacs

The Gathering for Gardener III, a “by invitation only” event bringing together from the USA, Europe and Asia about ninety magicians, mathematicians, computer scientists, and puzzlists, assembled at the Hyatt Regency Hotel in downtown Atlanta (GA) from January 16 - 18, 1998. Gardner’s influence on their own work was widely recognized and acknowledged by speakers and performers alike. In addition to an abundance of magic tricks, there were knots, pentacubes, packings, and games. Society members know Gardner as the author of *Logic Machines and Diagrams* (1958, 1982), *The Annotated Alice* (1960), *The Annotated Snark* (1962), *Snark Puzzle Book* (1975), *Wasp in the Wig* (1977), *More Annotated Alice* (1990), and as the former editor of the “Mathematical Games” section of *Scientific American* where between 1960 and 1975 he included many of Carroll’s games and puzzles.

Adding to his seventy-eight page bibliography of Gardner’s work, Dana Richards listed translations into twenty languages. Gardner’s writings on Lewis Carroll appear in five of these (French, Italian, Japanese, Russian, and Spanish).

At the gala dinner Saturday evening, the Harvard mathematician Noam Elkies entertained us by illustrating on the piano the mathematical principles of cantata construction, while at the Friday evening dinner, the Harvey Mudd mathematician Arthur Benjamin again dazzled us with his feats of mental calculation, including identifying the day of the week with any date, reminiscent of Carroll’s method published in *Nature* in 1887, but Benjamin needed only five seconds or so, not the fifteen to twenty-five Carroll claimed was necessary for his scheme.

Gardner, who turned 83 on October 21st, was unable to attend because his wife, Charlotte, was not well enough to make the trip. (She is fine now). We expect to see them both at the next Gathering.

More from Morton

Morton Cohen’s *Lewis Carroll: A Biography* has come out in French (*KL 57*, p. 23), recently in Spanish (*tr.* Juan Antonio Molina Foix, Editorial Anagrama, Barcelona, Spain) and Portuguese (Brazil, details to follow), and now on Books on Tape. Part I on eight 1½ hour cassettes, read by David Case (book #4500-A), is out; part II will be forthcoming: P.O.Box 7900, Newport Beach CA 92658; 1.800.88BOOKS; www.booksontape.com.

OF BOOKS & THINGS



The Art of *Alice in Wonderland*

Smithmark, 1998, 0-7651-9133-4.

What an *annus mirabilis* it has been for our own Stephanie Lovett Stoffel. Her exquisite *Lewis Carroll in Wonderland* was published by Discoveries (*KL 56, p.12*); she is the new President-designate of our Society (to be formally elected at the November gathering); and now Smithmark Publishers has released her illuminating essays on *AW*, festooned with hundreds of illustrations from the famous Lovett collection, including toys, games, comic books, advertisements, sheet music and so on, as well as many classic (and some fairly unknown) illustrators of the story. The graphic design is rather “psychedelic” and quite eye-catching, and her essays cover linguistics, the spiritual myth of the journey, Victorian times, the dark side of the books, questions of identity and so forth in an immensely thoughtful and readable form. I believe she intended both possible readings of her title.

The Best Guidebook Ever

Lewis Carroll's England: An Illustrated Guide for the Literary Tourist by LCSNA President emeritus Charlie Lovett is an utter delight to peruse, as well as fulfilling a long-standing need for the Carrollian tourist in the U.K. Dodgson himself was of course a peripatetic sort of fellow and this book follows his life more or less chronologically, filled with photographs (contemporary and historical) and etchings, railway and tourist information, and a wealth of biographical significance and minutiae which will serve brilliantly as a guide to Dodgson's life and times. Things to be seen include his conscious and unconscious influences; favorite walks; and invaluable information such as where to get the key when the Daresbury parish church is locked; the slaying of the Sockburn Worm and why we should care; and where to find a treacle well. Published under the “White Stone” imprint of the Lewis Carroll Society (U.K.), it can be ordered for U.S.\$20 (includes postage & handling) from Sarah Stanfield, Acorns, Dargate, Near Faversham, Kent, ME13 9HG, England.

The Cheshire Cat *Looking-Glass*

Pages 6-7 of the *Knight Letter* #55 were devoted to the exquisite hand-printed works of Joe Brabant and George Walker of the Cheshire Cat Press in Toronto, and it was announced

that their *Through the Looking-Glass* with 94 of George's wood engravings “is expected next year”. Well, it IS next year (the happy voices cry) and copies are now available for \$400 (U.S.) in

3/4 leather bound handmade paper covered boards from: George Walker, 73 Berkshire Ave., Toronto, Ontario M4M 2Z6, Canada. 416.469.3711; george_walker@tvo.org; www3.sympatico.ca/george.walker. A few copies of *Alice's Adventures in Wonderland* are also still in stock.

Alice in Context

The Making of the Alice Books: Lewis Carroll's Uses of Earlier Children's Literature by Ronald Reichertz. Montreal: McGill-Queen's University Press, 1997. Reviewed by Jan Susina

Far too often Carroll's *AW* has been seen by critics of children's literature as such a remarkable or ground-breaking book that it has been taken out of its literary or cultural context. Harvey Darton, in *Children's Books in England* (1932), has compared its 1865 publication to “a spiritual volcano” in children's literature. Percy Muir neatly divides English children's books into two categories: “From (John) Harris to *Alice*” and “After Carroll”. Muir argues that there was “no comparable giant before

or after it.” You've heard the claim countless other times. It comes down to Carroll single-handedly changing the face of children's literature with the publication of the *Alice* books.

Literary history is never quite so simple or as clear-cut as it appears in textbooks. Writers don't go to bed Romantics and wake up the next morning Victorians. Like most things, literary history is messy. Books influence books. Unlike Athena, *Alice* did not emerge fully formed from Carroll's head. It doesn't reduce Carroll's genius in the least to acknowledge that the *Alice* books were strongly influenced by earlier children's literature, a point that Reichertz' book makes clear.

Reichertz argues that too often Carroll's use of earlier children's literature in developing the thematic and formal features of the *Alice* books has been overlooked; he does acknowledge that Carroll's parodies of earlier works by authors such as Isaac Watts, Ann and Jane Taylor, and Robert Southey have been well researched. Reichertz admitt

“How could this little tale, written by one particular person for another (a religious and intellectual young man for a bright and aristocratic child) at a very definite place and time (the idiosyncratic world of mid-19th-century Oxford) speak so much to so many for so long? As with any great piece of literature, the answer is both simple and complex, immediate and endless. *Alice's* story speaks of essential truths about the human condition, and it does so not in the blunt language of sociology or psychology but in the subtle tongue of art, leaving loose ends, dark corners, and mysterious twilights in which each reader sees his or her own personal meaning.”

Stephanie Stoffel, *The Art of AW*

he is following the lead of Roger Lancelyn Green's introduction to the *Oxford World Classic* edition of the *Alice* books (1962) in seeking the sources that may have influenced Carroll. However, Reichertz seems to undervalue the work of Steven Prickett's *Victorian Fantasy* (1979) and Marguerite Mespoulet's *The Creators of Wonderland* (1934), although both books are given slight mention. Unfortunately, Reichertz seems unaware of the significant scholarship found in Roger Lancelyn Green's *Tellers of Tales* (1946), Michael C. Kotzin's *Dickens and the Fairy Tale* (1972), John Goldthwaite's *The Natural History of Make-Believe* (1996), or Gillian Avery's *Nineteenth Century Children* (1965), which provide a literary context in earlier children's literature for Carroll's work.

This is a surprisingly thin book on such a rich subject. The book is divided into two major sections: Reichertz' 75 pages of analysis, and a subsequent 148 pages of appendices which reprint examples of children's texts that are proposed as sources or analogues for the *Alice* books. As a result, the most useful aspect of the text is the reprinting of the original children's texts, but it subsequently makes the volume more an anthology than a critical study.

Using the concept of "litterature" which Carroll coined when discussing the genesis of *Sylvie and Bruno*, Reichertz shows Carroll's theory of composition was a collection of bits and pieces of litter, or those "random flashes of thought" traceable "to the books one was reading" or to "a friend's chance remark". Reichertz focuses on three genres of children's literature that Carroll used: the "world turned upside down", the looking-glass book, and the "dream vision". He also shows how Carroll frequently reacts against the prevailing didactic literature of information, an observation which is hardly original.

While Reichertz is careful to argue that Carroll was responding to genres rather than specific texts, in his lengthy appendices he provides examples of the types of books to which Carroll alluded. William Pinnock's *A Catechism of Geography* (1822) is given as a possible source that inspired Alice's distorted geography lesson in Wonderland. Indeed, Pinnock's text does include a chapter titled "Of Latitude and Longitude". Ann and Jane Taylor's *Signor Topsy-Turvy's Wonderful Magic Lantern* (1810) is posited as a source of Carroll's reversals. Abraham Chear's *A Looking Glass for Children* (1673) is seen as the possible source of the looking-glass book which is structurally important to *TTLG*. Reichertz' chapter on the tradition of the looking-glass book is the most convincing in this brief study. John Bunyan's *Pilgrim's Progress* (1678) and Geoffrey Chaucer's *The Book of the Duchess* (1369) are suggested as influential in Carroll's use of the dream vision as well as the anonymous *The Child's Dream* (1820).

Reichertz' most original claim is his suggestion that the concluding poem of *TTLG* with the final line, "Life, what is it but a dream?" is, if one removes "what" and "it" becomes "Life is but a dream", the refrain of Eliphalet Lyte's popular "Row, Row, Row Your Boat" (1852). If Reichertz is correct, then Carroll's poem cleverly refers to the origins of the creation of Wonderland during the 1862 boat trip with the

Liddell sisters. The round structure of the song also underscores the melancholy assertion that life is little more than a repeating dream. This ingenious explanation does not take into account that "Life, what is it but a dream?" also echoes Novalis' epigram "Our life is no dream; but it ought to become one, and perhaps will" which George MacDonald, Carroll's good friend, used in the concluding chapter of *Phantastes* (1858) and which MacDonald frequently cited.

While Reichertz does a fine analysis of Carroll's *Alice* books in relation to the three traditions of the "upside down world", the looking-glass book, and the dream vision, what is noticeably lacking in this study is Carroll's use of the literary fairy tale. He does not take into account the important influence of Charles Kingsley's *The Water-Babies* (1863), George MacDonald's numerous literary fairy tales many of which first appeared in *Adela Cathcart* (1863), and Catherine Sinclair's *Holiday House* (1839) with its well-known interpolated fairy tale "Uncle David's Nonsensical Story about Giants and Fairies" as well as the lively antics of Laura and Harry who seem to be prototypes for Alice. It is worth noting that Carroll gave an inscribed copy of *Holiday House* to the Liddell children. Given that Carroll considered *AW* a literary fairy tale, it seems odd not to deal with the influence of previous literary fairy tales for children. Reichertz has, in some ways, missed the boat, since literary fairy tales are as important to the making of the *Alice* books as the three genres he examines. Despite its shortcoming, Reichertz has managed to gather together in one volume many difficult-to-obtain children's texts that were influential in the composition of the *Alice* books and for that reason this collection will be a useful resource.

A Remembrance of Albert C. Berol

Fan Parker

Most often when the LCSNA meets in New York City, its members visit the Fales Library of New York University to view the Berol Collection of Lewis Carroll.¹ To enliven the name of "Berol", I thought that information outlining his career as well as a brief sketch on my meeting with this corporate giant and assiduous collector might be of interest.

Upon his death in 1974, the *New York Times* marked the major stages of his life in an obituary: Berol graduated *cum laude* from Harvard in 1913; in World War I he served as a lieutenant with the infantry in France; upon his return home he received training in international finance, and then joined the Eagle Pencil Company, founded by his great-grandfather Daniel Berolzheimer. After inheriting the company, he served successfully as its president and chairman, changing its name to the Berol Corporation² in 1969, and retired in 1972. Sometime in the midst of these events he became an ardent collector, but also a generous one, donating letters of George Washington and John Jay to Columbia and a letter of Galileo to the Harvard Library. He sat on the boards of several university libraries, and received an honorary Doctor Of Humanities from Westminster College in Salt Lake City.

I met with him once, on November 15, 1973, when he was eighty and already a sick man, but one who even then

exhibited great reverence for Carroll, whom he deemed a “singular writer”. He also expressed pride in holding the very rare first Russian translation of *Alice*.

Eager to dip into the 1879 translation of *AW*, I had written him a letter identifying myself as a professor of Russian and requesting an opportunity to see the book. To my great surprise and pleasure, he replied “I should be glad to show you my Russian edition of *AW*, which is the only one I have seen and know of no other in the Western world. It is in my apartment at the Hotel Pierre. If you will let me know when you will come to the city I shall try to arrange a date with you. I look forward to meeting you.”

I arrived at the Hotel Pierre at the designated time, but to my distress the top button of my fashionable camel-hair cape fell off somewhere in the vestibule and there was no time to search for it. A youngish French lady in Berol’s service ushered me in and at once took note of the missing button. I explained.

Mr. Berol, a pleasant-looking man, walked into the room supported by a male nurse and a cane. Here was a proud man who wished to meet his guest standing up! A most welcomed rapprochement soon ensued and before long he was asking me to follow him to the rooms which housed his rare books. There I met his small, trim, and beautiful wife Madeleine. The nurse helped Mr. Berol to a sofa, while his wife acted on his behalf, bending and stretching, fetching books from one room or another, and from various shelves of the glassed bookcases.

At last *Ania v tsarstve diva* (“Ania in the Kingdom of Wonder”) was in his hands and shortly he turned over the precious little volume to me. Gingerly turning the pages and taking a few notes, I became aware that time and circumstances would not permit a careful look. I ask timidly whether it would be feasible to reproduce the whole book. I assume that most collectors would have categorically denied such a request, but the Berols were made of a different stock, and evidently it was habitual for them to pay close attention to the needs of others. Much hustle and bustle followed. All of a sudden, some new faces appeared in the apartment. The first problem to be solved was to determine which of their offices had a reproducing machine; then the second problem was how to transport it to Connecticut where one turned out to be available. After all the answers seemed to have been found, Mr. Berol decided to forego this dangerous venture since he lacked trust in the clerks who would be handling it. I fully concurred, as too much was at stake. (I could not foresee that some time later, when working on a bibliography of all Russian translations of *Alice*, I would be diligently examining this very book at its new home in the Fales Library.)

A late luncheon at the Hotel Pierre restaurant followed. Mr. Berol became overwhelmed by the noisy atmosphere and wished to leave as soon as possible, which we did. But, Lo and Behold!, when the French woman handed me my cape, she whispered that she had sewn another button on, one very closely resembling the one I had lost.

My impression of the Berols was that with their

wealth was entwined an earthiness, charm, generosity of spirit, and lack of pomposity. Perhaps, on our subsequent visits to the Fales Library, this brief remembrance might help us perceive Alfred Berol the man, to whom we are indebted for the great work of art his collection of Lewis Carroll immortalizes.

¹ The Fales Library is located on the 3rd floor of the Bobst Library, 70 Washington Square South. Hours are M-Th 10-6, Fridays by appointment. It is normally only open to qualified academic researchers, by pre-arrangement. 212.998.2596.

² Now a multi-national corporation, its primary business is still in writing implements for office, home, graphic design, and novelties.

Speakers at the coming Fall ‘98 gathering in Los Angeles (November 6 - 7) will include Daniel Singer on “Disney’s *Alice* in Theme Parks & Beyond”), Michael Welch and Anashia Plackis with looks at the Russian Journeys of CLD and E.E.Cummings, Charles Lovett on “Carroll’s Favorite Play”, Mark Burstein on “Comic Sensibilities”, Hilda Bohem on the 1933 Paramount production, and a Balinese shadow-puppet play. Other meetings are being planned for the Baltimore / Washington area (Spring ‘99), Toronto (Fall ‘99), and New York (Spring ‘00).

Illustration credits

Front cover: collage based on “Ritter, Tod und Teufel” (“Knight, Death and Devil”) by Albrecht Dürer (1513).

p. 7: While we are anxiously awaiting Eduardo Stilman’s Spanish translation of the *Alice* books (with the *Snark*, letters, etc.), we can make do with one of the illustrations, a fine caricature of CLD by Hermenegildo Sabat, whose works often appear in *Clarín* (a very important newspaper in Argentina).

pp. 8-10: cartoons from *The New Yorker*

Serendipity

I was trying to sleep the other night when I suddenly began thinking about it again. I realized, lying there, that television men might be stimulated by this essay to brutalize *Peter Pan*, *Peter Rabbit*, *The Wind in the Willows*, *The Crock of Gold*, and also to do violence to some of the inviolable old *Alices* of literature. I thought, I regret to say, and probably should not report, of *Alice Threw the Looking Glass* and *Alice-Spit-In-The-Fire*, and then got up and had a stiff drink and a cigarette after this paraphrase leaped into my naughty mind: “O won’t you dismember Sweet Alice, Ben Bolt?”

- James Thurber
“Carpe Noctem, If You Can”
Credos and Curios, 1949

The "MythCon" conference in Illinois this past July (see p.4) was attended by several of our members, including K. Berman of Minneapolis, who composed this setting of the "Mad Gardener's Song" from *Sylvie and Bruno*. Illustrations are the original ones by Harry Furniss.

The Mad Gardener's Song

Lewis Carroll

Ruth Berman

He thought he saw an e-le-phant that prac-tised on a fife: He looked a-gain and found it was a
 let-ter from his wife. 'At length I re-a-lize,' he said, "the bit-ter-ness of life." (The
 bit-ter-ness of life.) (He) -tin - gui - shes all hope! Ex - tin - gui - shes all hope!



He thought he saw an Elephant,
 That practiced on a fife:
 He looked again, and found it was
 A letter from his wife.
 "At length I realise," he said,
 "The bitterness of life!"

He thought he saw a Buffalo
 Upon the chimney-piece:
 He looked again, and found it was
 His Sister's Husband's Niece.
 "Unless you leave this house," he said,
 "I'll send for the Police!"

He thought he saw a Rattlesnake
 That questioned him in Greek:
 He looked again and found it was
 The Middle of Next Week.
 "The one thing I regret," he said,
 "Is that it cannot speak!"

He thought he saw a Banker's Clerk
 Descending from the bus:
 He looked again, and found it was
 A Hippopotamus:
 "If this should stay to dine," he said,
 "There won't be much for us!"

He thought he saw a Kangaroo
 That worked a coffee-mill:
 He looked again, and found it was
 A Vegetable-Pill.
 "Were I to swallow this," he said,
 "I should be very ill!"

He thought he saw a Coach-and-Four
 That stood beside his bed:
 He looked again, and found it was
 A Bear without a Head.
 "Poor thing," he said, "poor silly thing!
 It's waiting to be fed!"

He thought he saw an Albatross
 That fluttered round the lamp:
 He looked again and found it was
 A Penny-Postage-Stamp.
 "You'd best be getting home," he said:
 "The nights are very damp!"

He thought he saw a Garden-Door
 That opened with a key:
 He looked again, and found it was
 A Double Rule of Three:
 "And all its mystery," he said,
 "Is clear as day to me!"

He thought he saw an Argument
 That proved he was the Pope:
 He looked again, and found it was
 A Bar of Mottled Soap.
 "A fact so dread," he faintly said,
 "Extinguishes all hope!"

From Our Far-flung



Correspondents

Exhibitions

Reflections in a Looking Glass: A Centennial Celebration of Lewis Carroll, Photographer, an exhibit organized by the Harry Ransom Humanities Research Center at the University of Texas at Austin will be open September 14th - December 18th and then travel throughout the U.S. during 1999-2000. It will include materials from the Ransom Center's Weaver and Sewell bequests, as well as the Gernsheim History of Photography collection. The catalog, with an essay and extended captions by Morton Cohen, will be published by Aperture in October. (Aperture: 20 East 23rd St., New York NY 10010; 212.505.5555x331; www.aperture.com.) The opening reception will be held on Oct. 8, with guest speaker Morton Cohen; a Mad Hatter's Tea Party for children on Oct. 11 (512.471.8944); a lecture by curator Roy Flukinger entitled "Packed his traps and 'sloped to Texas'" on October 22. The Center can be reached at PO Box 7219, Austin TX 78731-7219; 512.471.9119 or ~2899 fax; contact Richard Oram at roram@mail.utexas.edu.

A set of lovely watercolor & ink illustrations to the *Alice* books by Julia Eggeringhaus was featured in the San Francisco Academy of Art College's Gallery in May and June. She can be contacted at 700 Taylor St. #603, San Francisco CA 94108.

Alice is Wee, a conceptual installation by Tristan Lowe at the New Langton Arts in San Francisco during July and August, featured a 21-foot blue inflated Alice with one eye, a hairy Sasquatch being sprayed with mugwort, and other things "too fierce to mention".

Events

The Mad Tea and Wonderland Ball, presented by the Seattle arts group The Cheshire Society, kicks off a week-long tribute to the Lewis Carroll centenary. It

will take place in the Oddfellows' Hall on October 4th, 1998 from 5 to 10 p.m. The week will also see the run of an original stage-play "Alice: Through the Looking-Glass, Darkly". Contact: Matthew White, The Cheshire Society, 4234 Stone Way North Seattle, WA 98103; Cheshire-soc@geocities.com; <http://www.geocities.com/broadway/alley/6760>

The 1998 Founder's Day program at Vassar College had an *AW* theme.

The Caravan Summer Touring Program of the University of New Hampshire's Department of Theatre & Dance has been performing "Blunderland: where Alice and the gang return to save Wonderland from the evil Queen's latest plot" at various New Hampshire venues in August.

Ballet Fantastique's *AW*, Sunday May 17th, 1998 in Carmel, CA.

AW by the Little General Playhouse, 14-28 Feb. '99, Atlanta GA.

Cyberspace

"Alice in Wonderland - An Interactive Adventure" is available at Ruthann Logsdon Zaroff's website <http://www.ruthannzaroff.com/wonderland/>

It has come to our attention that several "Erotic Toons" websites have rather graphic parodies of the Disney *Alice* characters *in flagrante delicto*. A Czech one is at <http://home.onestop.net/cartoonsx/alice.htm>. Alice is portrayed as being of a more proper age, but *please* do not go there if you think you would be offended.

Send an *Alice* postcard to a cyber-friend: <http://www.just-so.com/cgi-bin/select.cgi?page=0&col=/images/carroll>

An animated cursor (for Windows) of Disney's Cheshire Cat can be found at: <http://www.anicursor.com/cartoon.html>

A Tenniel-based "Theme" (animated cursors, backgrounds, *etc.*) for Windows95 is available at <http://www.users.cts.com/crash/h/hindskw/themes.html>.

CD-ROMs

KomTex has published an interactive CD, "The World of Alice", which draws on multiple Russian translations — Nabokov, Zachoder and others with both new animations and Tenniel. It won a European "CD-ROM of the Year" prize. Contact Ms. Galina Minina, B. Tul'skaya 52, 113191 Moscow, Russia; comtech@ibrae.ac.ru; +7.095.955.2620.

Smart Link Corporation offers a CD-ROM for Russian speakers to learn English, based on *AW*. www.smarklinkcorp.com; smrtlnk@smarklinkcorp.com; 4695 MacArthur Ct. Ste 230, Newport Beach CA 92660.

Periodicals

Biblio: Exploring the World of Books magazine is an indispensable reference and a joy to read for anyone who loves books. Carrollians would note that their June '98 issue covered the Windsor auction by Sotheby's: New York, and mentions the sale of 1927 association copies of *AW* & *TTLG* luxuriously bound by Rivière and inscribed to the (future) Duke of Windsor (Edward VIII) by his father, George V (\$7,450 the set). The July issue discusses the sale of six porcelain menu cards painted by Tenniel with the *Alice* characters selling for \$14,405 at Sotheby's: London. Their September issue reprints an 1859 photograph of Alice by CLD. Subscriptions are *highly* recommended. 800.840.3810 or 541.345.3800; P.O.Box 10603, Eugene OR 97440; www.bibliomag.com; or better newsstands everywhere.

The July 27, 1998 issue of *The New Yorker* contains a moving memorial about the novelist Iris Murdock by her husband John Bayley. In it he mentions that *AW* was one of Iris's favorite books.

The July issue of British Airways' in-flight magazine *High Life* contains an article "England's Wonderlands" about Carroll and C.S.Lewis, and the Sabena Airlines' *Passport* contained "Curiouser and curiouser..." a Carrollian guide to Oxford and environs.

The *New York Times* seems to be "re-joicing" in *Alice* these past few months. A long article "David Del Tredici: A Composer Caught in Alice's Web" by K. Robert Schwartz appeared on 24 May; a review of the "a.k.a. Lewis Carroll" show at the Morgan Library entitled "Looking Glass Reflected a Shy Victorian Don" by Grace Glueck appeared on 5 June; "The Man Who Turned Sense Into Charmed Nonsense" ("Connections" by Edward Rothstein) on 22 June and "Through the Looking Glass of Modern Music" by Verlyn Klinkenborg, 24 June, were also inspired by the Morgan Library show; and "Lewis Carroll Revisited: In a Looking Glass, Darkly" by Alan Riding (20 August) reviews the "LC: Through the Viewfinder" show at the National Portrait Gallery in London. Many of these articles were syndicated.

"Exact Analysis of Dodgson Elections: Lewis Carroll's 1876 Voting System Is Complete for Parallel Access to NP" by Hemaspaandra *et al.* in the *Journal of the ACM*, Vol 44 No. 6, November 1997.

"Classifications and characterizations of Snarks" E. Steffen. *Discrete Mathematics*, June 28, 1998, v. 188, no. 1/3. "A survey of Snarks and new results, products, reducibility and a computer search" Cavicchioli *et al.*, *Journal of Graph Theory*, June 1, 1998, Vol. 28, no. 2.

Recently discovered in medical journals: "Neuronal plasticity and aging processes in the frame of the 'Red Queen Theory'" by Agnati *et al.*; *Acta Physiologica Scandinavica*, Vol.145 #4, August 1992 and "Lymphomania. Non-Hodgkin's lymphoma as possibly viewed through the eyes of Lewis Carroll" by Glatstein, *Journal of the Royal Society of Medicine*, Vol. 80, Feb.1987. "Somesthetic aura: the experience of *AW*" by Kew *et al.* in *The Lancet*, Vol. 351, 27 June '98, further explores the "*AW* syndrome" of perceived body size distortions due to migraines. "Reproduc-

tion of mimosa and clock anomalies before earthquakes: Are they '*AW* Syndrome'" by Ikeya *et al.*, *Proceedings of the Japan Academy*, Vol. 74, Ser. B., No. 4 (1998), discusses the phenomena of clocks stopping or rotating rapidly as precursors to an earthquake.

Media

Beware! Beware! Another TV movie is in the works. Not having learned anything from the CBS debacle (Irwin Allen's 1985 miniseries), resulting in one of the silliest pieces of trash ever to invoke Carroll's name, NBC is planning a three hour movie, also combining the stories. It is being produced by Robert Halmi, the executive producer of "Merlin", and will star comedian Martin Short and actress Miranda Richardson. Keep up with the news on http://www.nbc.com/tvcentral/mms/fr_index.html.

Channel 4 TV in the U.K. is producing Nick Vivian's take on *AW*, in which her mother is the one going through the *Looking-Glass*, planned for airing in December.

It is quite deplorable that we must note that a heinous ring of pædophiles which was recently busted took it upon themselves to name their organization "the Wonderland Club", especially as it allowed the media (*Time*, 14 September) [*et al.*] to take cheap, totally unfounded pot-shots at the Reverend Dodgson. Fortunately, a mass coordinated effort by law enforcement officials from a dozen countries called "Operation Cheshire Cat" (*that we can live with*), took hundreds of these vermin into custody. Anyone finding Internet sites (or any other form) of child pornography should immediately inform the U.S.Customs hotline at 1.800.BE-ALERT.

On 29-30 August, France-Culture, FM Paris 93.5, rebroadcast a 1966 *L'Hôtel des Grands Hommes* program entitled "*Lewis Carroll, maître d'école buissonnière*", a 7-hour round-table discussion with Louis Aragon, Dominique Aury, André Bay, Brassai, Marcel Duchamp, Marguerite Duras, Jean Gattegno, Eugène Ionesco, Jacques Prévert, Raymond Queneau, Philippe

Sollers, Philippe Soupalt, and Ethel Hatch (once a CLD child-model, and the sister of Evelyn) "elucidating the enigma that was Lewis Carroll".

Books

An essay "Lewis Carroll in the Theatre" by Robertson Davies appears in a collection of his works *Happy Alchemy: On the Pleasures of Music and the Theatre*. Viking Press; ISBN: 0670880191

A rather horrible (in both senses) "Classics Desecrated" version of *AW* is presented in an "April (Not) Horrors" comic book. \$3 from Rip Off Press; www.ripoffpress.com; 800.468.2669; Box 4686, Auburn CA 95604.

Alice in Escherland calendars from QED Books, Room 1, Stonehills House, Welwyn Garden City, AL8 6NH, U.K.+44-1707.396.698; qed@enterprise.net. \$5 US (1998), \$15 US (1999) incl. postage.

Martin Gardner's *Visitors from Oz* wherein Dorothy, Scarecrow, *et al.* visit Wonderland, and Alice visits Oz (see "Leaves" in *KLs* 56,57) has been published by St.Martins Press. \$23 in hardcover, 031219353X.

Christopher Ricks' introduction to *Inventions of the March Hare: Poems 1909-1917* by T.S.Eliot (Harvest: Harcourt Brace, 1998)—this was Eliot's original title for his notebook — discusses LC's influence on TSE.

The Walrus and the Carpenter, with charming water color illustrations by Jane Breskin Zalben, reissued in paperback. \$10 from Boyds Mills Press, 815 Church St., Honesdale PA 1843; 800.490.5111. ISBN 1-56397-719-2.

The catalog of the French exhibition "Nall / Alice" with pencil & watercolor illustrations (heavy on portraiture) by Nall is available (\$25), along with several etchings (\$800-2000) and original art from the book from Beverly Libby, Gallery B, Ltd. 75 Bennett St. D-2, Atlanta GA 30309. 404.351.1174; ~0554 fax.

Academia

The Carpenter Lectures series (May 18-21) in the Department of English of The University of Chicago presented Gillian Beer, King Edward VII Professor of En-

glish, Cambridge University, on "Alice in Space: The *Alice* books in the context of nineteenth century mathematics, language-theory, photography, parody and ethnography – and how they wriggle free"; also "Alice's Demon", "Rhyming Alice", and "Alice's Body".

LCSNA member Michael Dylan Welch spoke at the annual American Literature Association conference on May 28, 1998 in San Diego, California. His topic, as part of a panel sponsored by the E.E.Cummings Society, was "Trains to Moscow: A Comparison of Carroll's *Russian Journal* and Cummings' *Eimi*" (his 1931 journal of a trip to Communist Russia). [Note: The policy of the E.E.Cummings Society and his publisher, Liveright, is to use the usual capital initials; the common belief that he spelled his name with all lowercase letters is a misconception.] Michael will also be giving this talk at our Fall meeting.

The Dickens Project of the University of California at Santa Cruz incorporated CLD into its "Dickens Universe" seminar, August 2 - 8, and featured such lecture topics as "Figuring Images: Metaphor and Metamorphosis in Carroll's *Alice Books* and Film Adaptations" (Kamilla Elliott) and "The Long and Short of Oliver and Alice: The Changing Size of the Victorian Child" (Goldie Morgentaler).

Art and Artifacts

Stained Glass works of the Tenniel drawings by Ruthann Logsdon Zaroff, and a book of designs for same, are available from Mirkwood Glass Designs, 17725 Savage Road, Belleville, MI 48111; 734.699.7206; <http://www.ruthannzaroff.com>

[com/Mirkwood.htm](http://www.mirkwood.htm); Ruthann@RuthannZaroff.com

A fine "gold-plated" bookmark of the Cheshire Cat reading a book also supports the Reading is Fundamental program. P.O.Box 23444, Washington DC 20026. A solid brass bookmark depicting the characters from Stuart Houghton, Ltd., The Southend, Ledbury, Herefordshire HR8 2E4 England.44.(0).1531.633333.~631555 fax.

A set of "scrap reliefs" (chromolithographs - embossed stickers for découpage) from Mamelok Press Ltd, Northern Way, Bury St. Edmunds, England IP32 6NJ. +01284 762291 or fax +01284 703689.



A hand-painted pewter "Tea Party in Wonderland" sculpture (\$395) appears in *The Disney Catalog*, 1.800.237.5751, and certainly in Disney Stores everywhere. P.O.Box 29144, Shawnee Mission, KS 66201-9144. See it online at

http://www.disney-classics.com/ep_mad_hat.html where it lists for \$475.

Folk artist Barbara A. Kissinger has recently created a small number of artist-signed and numbered prints. The originals were produced from ink and acrylic drawings and include the ever-grinning "Cheshire Cat" and one illustrating eight books of "special meaning" to her, including *AW*. "Entitled 'The Inner Sanctum of the Book Shelf', much attention was given to detail. You can almost smell the mustiness of the browned pages in these old tattered editions... Standing on the shelf outside Carroll's book is the waistcoated White Rabbit, umbrella under arm and pocketwatch in hand..." \$15 from Barbara A. Kissinger, 1630 Smith Street, Burlington, IA 52601; 319-752-0226, e-mail bakissinger@lisco.net. <http://burlingtonia.miningco.com/library/weekly/aa070698.htm>.

Hand and Hammer Silversmiths' latest catalog offers an Alice charm bracelet for \$108, and individual charms at \$16 each. 1.800.SILVERY.

Old Glory Distributing offers a series of Alice T-shirts, including an especially retro tie-dye model with the caterpillar. Just the thing for the nostalgia buff, rebellious teenager, or unreconstructed hippie in the house. 1.860.399.5202.

Royal Doulton Ceramics has things of interest in their "Giftware & Collectibles", namely a Lewis Carroll "character jug", and Tweedledum/~dee "character condiments". 701 Cottontail Lane, Somerset, NJ 08873; usa@royal-doulton.com; 732.356.7880 or 732.764.4974 fax; <http://www.royal-doulton.com/>

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