



Knights Letter

THE LEWIS CARROLL SOCIETY

OF NORTH AMERICA

NUMBER 46 WINTER 1994

Visitors to Harvard's Lovely Houghton Library Enjoy LCSNA Meeting

by August Imholtz, Jr.

At Harvard things start early, or so we have been told. At least the fall meeting of the LCSNA at Harvard University's Houghton Library on November 20, 1993, did start early by our standards. At 10:00 a.m. sharp the door to the Houghton Library's meeting room opened to admit about 45 members and guests. For those who do not know Harvard, the way to think about the Houghton Library is to imagine something like this: the main library at Harvard is the Harry Elkins Widener Memorial Library (the Widener) and it is so large that were it to be a space station it would be gigantic, and the Houghton is like a small space craft attached to the Widener, though Georgian brick space crafts are not yet so common, and furthermore, a wooden elevated and enclosed walkway—more of a large coal shaft really—does not quite fit the space-age comparison I am trying to evoke. In any event, Dr. Roger Stoddard, director of the Houghton Library, welcomed us warmly on a very chilly morning. After briefly remarking on the history of the Houghton Library (the building itself was made possible through a grant from Arthur A. Houghton, who had done so much for Carroll studies and had assisted our society greatly) which is now the rare book and manuscript library of Harvard, Dr. Stoddard hinted that a few of the Houghton's Lewis Carroll treasures had been placed in the interstices among the items in the current mathematical exhibition in conjunction with some international mathematical conference proceedings. The hiding of the books was well done, in the Purloined Letter tradition, and I do not think CLD would have found his works completely out of place in a mathematical exhibit. Dr. Stoddard also reminded us of our last visit to Harvard's Houghton in 1982, another fine occasion to have visited this wonderful library.

Before introducing our first speaker, our president, Charlie Lovett, thanked Dr. Stoddard and Harvard for inviting us back. He then summarized the proceedings at the executive committee's meeting. In addition to assuring the membership of the financial stability of the society, Charlie presented a major proposed revision



Dr. Fran Abeles & friends took a break to plan a panel discussion at this summer's International Carroll Conference.

of the by-laws affecting the society's governance (see related article on page 7).

Our first speaker was Glen Downey, a doctoral fellow at the University of Victoria, B.C., who delivered a well-researched paper entitled "From Structural Resynthesis to Structural Affirmation: An Examination of the 'Chess Problem' in Lewis Carroll's *Through the Looking-Glass*." Beginning his presentation with a modified, though perhaps historically accurate, Sicilian defense (this will mean something to chess players), Mr. Downey summarized the chess literature, the *litteratura cassiana*, and ordinary English critical literature on the function of the chess game in TTLG. One of his main points, graspable by even a tenth rate chess player like myself, was that the chess

players, i.e. the characters of TTLG in their chess roles, operate on a logic of their own oblivious of a guiding strategy. He discussed the function of the characters as chess pieces and of chess pieces as characters. The "game" is not between white and red (for which read a mind controlling white and a mind controlling red), but rather a conflict between individual pieces (individual chessmen-characters). Alice's captures eliminate (at least on the board) characters who are, or certainly could be conceived to be, authority figures. And yet Alice's moves both foreshadow and propel her to the authority figure she will become—Queen Alice. It is hoped Mr. Downey will be able to publish his paper with its chess richness from Morphy to Botvink on this

(continued on page 2)



Editorial—

By Charlie103@aol.com

Lewis Carroll was fascinated by machines, inventions, and gadgets—especially those which might somehow be applied to his favorite pursuits such as mathematics, writing, and art. As we have heard before, and shall no doubt hear again, he would certainly have been fascinated with the modern personal computer. After all, many of Carroll's publications were the nineteenth century precursors to desktop publishing—his typewriter, electric pen, and Hek-tograph serving in the place of a Macintosh, Aldus PageMaker, and a laser printer.

It is not surprising, then, that so many of Carroll's followers are computer enthusiasts. The board of the LCSNA, for instance, includes several members who make their livelihood through various aspects of computers, and many others who use computers on a daily basis. Carrollians like computers—consider this point A.

Lewis Carroll was also a great writer of letters, and he sometimes used his "desktop publishing" outfit in creating correspondence. His letter register, too, was a precursor to the modern computer, being, as Fran Abeles has pointed out, an early form of relational database. Consider this point B.

There has been much said recently, by Vice-President Al Gore and others, about the information superhighway—an electronic link that will bring people across the nation and around the world in touch with each other and give them access to a vast network of information and services. This highway is not merely a futuristic figment of our imaginations, though. It is already here and is developing each day in the form of the Internet. The Internet is a network of computer on-line services and databases which is accessible in a number of ways. Most large corporations, government offices, and colleges and universities have access to the Internet. Individuals may access the Internet through a variety of on-line services such as American

Online, Prodigy, and CompuServe. One thing which is available to anyone with access (no matter how limited) to the Internet is the ability to send electronic mail (e-mail) to other users. Consider this point C.

It shouldn't be too difficult for you to tell where I am going with all this. Lewis Carroll would have loved e-mail. Dozens of Carrollians (maybe many more) have access to the Internet already. In the past few months there has been a steady stream of Carroll related correspondence passing through the fiber optic cables and telephone lines of this nation. Just today I sent a lengthy memo to most of the members of the International Conference Committee via e-mail.

The problem is this—many of us do not know who is online and what their addresses are. In order to bring Carrollians closer together using technology that Dodgson himself would have found fascinating, I am asking all members of the LCSNA who have an Internet address to send it to me, either via "slow mail" or to my Internet address—Charlie103@aol.com. I will publish the list of addresses I receive in the next KL. This Internet address may also be used for any other editorial correspondence or submissions to the KL.

I should say here and now that I am not one of those who believes that computers will make all forms of the printed word obsolete, nor do I think Mr. Dodgson would take any delight in such a notion (though his works have been published electronically). I believe there will always be a place for books, that the *Knight Letter* will always be useful in this printed format (though it may be augmented electronically in the future) and, while we are on the subject, that the marvelous and friendly meetings of the LCSNA could never be replaced by online conferencing. Still, communication on the Internet is a wonderful way for those who are unable to attend meetings to participate in the Society and for the rest of us to stay in touch between meetings. I'm sure Mr. Dodgson would approve.

MEETING (continued from page 1)
remarkable game.

[Editor's note: Our second lecture, on Carroll's mathematics, was delivered by Dr. Francine Abeles. A precis of that talk will appear in the next issue of the *Knight Letter*. Dr. Abeles' book, *The Mathematical Pamphlets of Lewis Carroll, the second in the LC Pamphlets Series and a work which will provide the first thorough analysis of Carroll's mathematical works, will be published by the Society this June*]

With her usual abundant wit and charm, Rosella Howe brought us back to one of the main reasons why we were meeting at Harvard University: "The Harcourt Amory Collection at the Houghton Library: Its History and Content." Relying on her own research at the Houghton and on the splendid catalog of the Harcourt Amory collection compiled by Flora V. Livingston (a Harvard librarian of singular gifts) and published privately in 1932 in an edition of 65 copies, Ms. Howe gave us a broad overview of the range of Carroll materials in Harcourt Amory's superb collection—many dating back to the early auctions of Lewis Carroll's possessions—and, more importantly, a sense of what animated a great collector like Harcourt Amory. The story of the toy theatre figures he carved for a children's theatre is a gem worth recording not simply because it was the stimulus for his collecting, but rather as a testimony to something deeper in Carroll's episodic chapters that would in so many ways ensure their survival. Ms. Howe did not say this, but I suspect she would wish, as we all would, to see Harcourt Amory's figures on display at Harvard—after all, thanks to Rosella Howe a few of us have heard about them; many of us would like to see them, the Harvard community, too, I am sure.

After the general meeting at the Houghton Library, we adjourned to the nearby Harvard Inn for a pleasant lunch and further conversation. Thanks are due to all our speakers, the Houghton Library, and program coordinator Janet Jurist for making this crisp fall day in Boston one to remember.

OF BOOKS & THINGS



New Book Captures the Fun of Carroll

Christina Björk's new book *The Other Alice The Story of Alice Liddell and Alice in Wonderland* (\$18 at most bookstores) is a delight! The book was recently published in Sweden and the United States by R & S Books, and a British edition is due out soon. No doubt all will be popular sellers. Christina Björk is probably known best to American readers as the creator of the Linnea books, including the bestselling *Linnea in Monet's Garden*, but she is also a lifelong fan of Lewis Carroll.

Those who attended the 1989 International Conference in Oxford will remember Christina and the charm which she brought to that affair. What they may not know is that the conference inspired her to create this book. How appropriate, then, that it is published just prior to this summer's Second International Lewis Carroll Conference, at which she will be a featured speaker.

This book, which is written for a young audience but can certainly be enjoyed by adults as well, does much more than relate the story of Alice and Lewis Carroll and the trip down the river. By presenting a variety of episodes from the lives of Carroll, Oxford, and Alice, along with games and puzzles invented by Carroll, photographs taken by Carroll, and a tour of exciting places in Oxford, Björk gives the reader a real sense of what it was like to be a child friend of Carroll, and also what it was like to live in Oxford during the Victorian period.

The book is divided into over thirty short chapters, each presenting some tidbit of life in Oxford or of Carroll's imagination. Chapter titles ranging from "Mr. Dodgson makes a Handkerchief Rabbit," to "An Adventure in the Botanic Garden," to "Antipodes Croquet and a Little Green Door," give the reader an idea of the variety of material presented here.

Björk states unequivocally in her introduction that, since we cannot know everything that happened, that her text is a "mischmasch of what we know happened, what probably happened, and what could have happened." This means that this book by no means replaces a factual biography of Alice or Carroll, however it does more to capture the spirit of their relationship than many such factual books, and it presents that relationship in a format which virtually any reader would enjoy.

Especially important to the success of this book are the marvelous illustrations by Björk's collaborator on the Linnea books, Inga-Karin Eriksson. The book is heavily illustrated in both color and black and white, from its "map of Oxford" endpapers to the lovely color pictures to charming marginal drawings (such as a cat who points out that the chapter concerning "42" begins on page . . . I'll let you guess). Eriksson is the first illustrator who has, to my mind, captured the essence of Lewis Carroll in her pictures of him. Her research shows in the wonderful recreations of Oxford settings, and the variety of

pictures, from an Alice paper doll set to a map showing the location of the island of Mauritius where Dodos once lived, is remarkable and stunning. The design of the book, the integration of text and artwork, and the quality of the production are unrivalled by any other book about either Carroll or Alice.

The book also includes a few photographs of Oxford as it is now, some taken during the 1989 Conference, as well as a useful appendix which includes such information as the address of the LCSNA (for which publicity we owe the author many thanks) and other useful tidbits. Not only will Carroll collectors and enthusiasts want to add this book to their shelves, it will also make a great gift to those who are unfamiliar with the story of Carroll and Oxford. Nowhere else will you find such a wealth of interesting information so charmingly presented. Though it will not replace a factual biography (nor does it claim to do so) this book will go a long way towards explaining the appeal of Carroll to those unfamiliar with him.

New German Alice

by Joel Birenbaum

Album for Alice, illustrated by Albert Schindhutte and published recently in Hamburg by Hoffmann und Campe, is a hodgepodge of Carrolliana. The book contains Schindhutte's renditions after photographs of Victorian children, most of which were taken by Carroll. These pen and ink drawings are sometimes caricatures of the originals. The famous photo of Beatrice Hatch reclining in the nude is even more grotesque here as the artist draws her head more out of proportion than it appears in the original painted photo. Schindhutte seems to let the *feeling* he got from the photo be the driving force for his representation.

Also included here is the Antonie Zimmermann translation of *Alice* with drawings after illustrations by Tenniel, Carroll, and W.H. Walker. Schindhutte's style is that of the calligrapher and indeed each chapter is preceded by a full page illustration sometimes overrun with the calligraphic title. This is an interesting effect, but can be almost unreadable. This calligraphic style is applied to Schindhutte's ink drawings by using lines of varying thickness. The only other stylistic tool used is a light wash to enhance the line drawings.

In his illustrations of *Alice*, Schindhutte again replicates the feeling of the original. The drawings of tall Alice and small Alice are very awkward, but then these were awkward times for Alice. He captures the magic of the Cheshire Cat, but does little with the caterpillar. His clever drawing of Alice swimming in the pool of tears with the mouse shows her with the face of a cat. All in all Schindhutte's *Alice* is for those who prefer thought provoking illustrations to beautiful ones.

Special Supplement:

Translations of Alice

I once attended a lecture by an Englishwoman touring American schools proclaiming the joys of Beatrix Potter. She opened her presentation by stating matter-of-factly that *Peter Rabbit* was the most popular children's book in the history of the world. The only evidence she offered to support this claim was the fact that it had been translated, according to her, into sixteen languages. Needless to say, I squirmed in my seat at the thought of the fifty or so foreign languages represented in my own collection of *Alice in Wonderland* and *Through the Looking-Glass*.

I say "fifty or so," but the great question I am constantly met with is "how many is 'or so'?" On a recent trip to Japan, the fact that I was able to buy sixty (or so) in-print editions of the *Alice* books led to a discussion with Japanese Carrollian Yoshiyuki Momma (who promised to address the 1994 Conference on the subject of *why* Alice is so popular in Japan) about the proliferation of translations and the question was raised again. Just how many languages has *Alice* been translated into? I promised Yoshi I would try to settle the matter once and for all (or at least until the next issue of the *Knight Letter*) so hear I go.

Before we begin our count, we must define our terms, the most important of these being "foreign language." What, for the purposes of this count, should constitute a foreign language? Since I am writing this article, I get to make up the rules, and although in my earlier book, *Lewis Carroll's Alice*, I included such editions as Braille and Shorthand in the count of translations, I am inclined to be more strict here. Perhaps this is a revolt against the extremes to which John Paull, Carol Zammit, and the now defunct Australian Carroll Foundation pushed

the definition in their beautifully produced *Alice 125* catalogue. That listing included such things as Barcode, Morsecode, and Pig Latin in order to achieve the goal of displaying 125 different translations of *Alice*.

To me, a foreign language is distinct from other languages, is not a coded form of any other language, and has a speaking and publishing history of some sort. The most important of these restriction is the second, as it eliminates those coded forms of English mentioned above, and other similar types of editions

sometimes listed as translations. In compiling my list of languages, I will return to this definition whenever there is some doubt as to the validity of including a language. Esperanto, for example, would qualify, in spite of being an artificial language. It is, nonetheless, a distinct language, and its history of being published and spoken was well documented at a recent LCSNA meeting by *Alice* translator Dr. William Orr. Flemish, on the other hand, would not qualify, since it is not linguistically distinct from Dutch, in spite of being differently named by its regional speakers.

The one difficulty that this definition does

not address is the question of dialects. Fortunately, there is not much history of *Alice's* being published in dialects and those into which it has been published, notably Galician and Catalan, have a significant enough publishing and speaking history that I have chosen to include them. Some would even argue that these are not dialects of Spanish, but truly separate languages. I have also chosen to list Serbian and Croatian as separate languages. Though they are

Alice Has Been Published In:

Afrikaans, Albanian, Arabic, Armenian, Bengali, Bulgarian, Catalan, Chinese, Croatian, Czech, Danish, Dutch, Esperanto, Estonian, Faroese, Farsi, Finnish, French, Frisian, Gaelic (sometimes listed as Irish), Galician, Georgian, German, Greek, Hebrew, Hindu, Hungarian, Icelandic, Indonesian, Italian, Japanese, Kanarese, Korean, Latin, Latvian, Lithuanian, Macedonian, Malayalam, Marathi, Moldavian, Norwegian, Oriya, Filipino, Pintjantjajara, Polish, Portuguese, Rumanian, Russian, Serbian, Sinhalese, Slovenian, Slovak, Spanish, Swahili, Swedish, Tamil, Thai, Turkish, Ukrainian, Urdu, Vietnamese, Welsh.

And Maybe In

Azerbaijani (1974), Gujarati (1990), Kazakh (1989), Nepali (1992), Tadjik (1984), Uigur (1983).

nearly identical linguistically, they use different alphabets, and that's good enough for me. I should add at this point that in determining which languages were legitimate (and in working with foreign languages in general), I am deeply indebted to Kenneth Katzner's *The Languages of the World* (Routledge, 1986), an essential reference for anyone interested in translations of any work.

Having defined what constitutes a foreign language, we must now define what constitutes an edition of *Alice*. I offer the following definition: a published edition of a work telling or purporting to tell the story of Lewis Carroll's book(s) *Alice's Adventures in Wonderland* and/or *Through the Looking-Glass and What Alice Found There*. There are several key points here. First of all, the work must be published. This eliminates a large number of languages from the Australian *Alice 125* list, as many were represented by unpublished manuscripts. Secondly, the work must at least purport to tell the story, rather than merely offering an excerpt from it. The story has often been told in just a few sentences or in comic book form, and such editions would qualify for this list. A translation of a single poem or episode would not qualify. It might be noted here that research has revealed that many of the manuscript translations in the *Alice 125* catalogue were actually translations of only a few pages of the book.

So, how many foreign languages has *Alice* been published in, using the above definitions? Most of the detective work has been done by others, so it only remains for me to peruse their lists, judge, and combine. In addition to my own collection, I made extensive use of Joel Birenbaum's *Alice* database listings and of the Alice Foundation's *Alice 125* catalogue. Joel has compiled information from Warren

Weaver's *Alice in Many Tongues*, Edward Guiliano's *Lewis Carroll An Annotated International Bibliography 1960-1977*, and Robert Taylor's *Lewis Carroll at Texas*.

For those of you who may be following along in the *Alice 125* catalogue and note my omission of Bangla, I should point out that this book is merely a Bengali edition published in Bangladesh. It is quite possible that similar errors led to the inclusion of non-languages from the *Alice 125* catalogue in my secondary lists, but as they are more for fun than for a serious record I admit to being less concerned about their accuracy than that of the primary list.

I have divided the primary list into two parts—those which I am certain of, having either examined

copies or found them listed in trustworthy sources, and those which may or may not exist. Needless to say, I invite enlightenment on the second part of the list and on any omissions. I also include, for fun, three lists of those which didn't make the grade—those that aren't real languages, those that aren't real publications, and those that are neither.

Depending on the rules you make up, you might claim that *Alice* has been translated into as many as 137 languages. All I'm willing to concede to is 62.

Does that make *Alice* the most translated children's book in the history of literature? That is a difficult claim to prove, since it relies more on the absence of negative evi-

dence than the presence of positive. Who cares if it is a difficult claim to substantiate, though. I'm prepared to make it right here. I'll even go so far as to say that, during the twentieth century, *Alice* has been the most widely published, most highly translated, and, yes, even the most popular children's book in the world. So, come on all you *Peter Rabbit* fans—let me have it!

And Then And Then There Is . . .

"Languages" in which *Alice* (or parts) have been published but which don't qualify: Braille, Cipher, Flemish, Gregg Shorthand, Mock German, Pitman's Shorthand, Shaw Alphabet.

Languages into which *Alice* (or parts) have been translated, but not published (including manuscripts listed in *Alice 125*): Akuapem-Twi, Angami, Aramaic, Assami, Assanti-Twi, Banjarese, Byellorussian, Cebuano, Cook Island Maori, Cornish, Cree, Dominican Creole, Ewe, Fanti, Fijian, Ga, Hmong, Ilocano, Jamaican Patios, Javanese, Kadazan, Khmer, Khul-Lha-Khan, Lao, Lhoke, Lombok, Lotha, Luganda, Luxembourgish, Maltese, Manado Malay, Pidgin, Pitcairnese, Platt Deutch, Punjabi, Pushtu, Scottish Gaelic, Samoan, Scouse, Sema, Sicilian, Solomon Pinjin, Strine, Sussex, Telugu, Tetum, Tongan, Umbundu, Wangkatha, Xhosa, Yiddish.

"Languages" which don't qualify into which *Alice* (or parts) has been translated but not published (including *Alice 125* items): Australian Sign Language, Australian Colloquial, Barcode, Binary/ASCII, Hex, Interlingua, Morsecode, Nelly Bowman, Pig Latin, Pitman'script, Uni.

1994 International Conference — Rooms Filling, Day Rates Available

Places at the 1994 International Lewis Carroll Conference are filling up, but there is still time to reserve your spot. The deadline for registration for the full conference package is March 1. In addition to the full conference package, detailed below, there are a limited number of spaces available for day attendees. The cost for these spaces is \$75 per day, including meals. Please contact Joel Birenbaum at the conference registration office (address on registration form) for more information regarding these spaces.

The conference will be held at the Graylyn Conference Center in Winston-Salem, NC. The elegant stone manor house will be the sight of conference events, including gourmet meals, films, and other entertainment.

Conference delegates will be housed in the manor home and in nearby guest houses. All rooms include private baths. A limited number of special "antique rooms" are available for an additional \$50 per night (or \$75 per night for couples).

The Conference will begin on Thursday afternoon, June 9, 1994, and end on Sunday morning, June 12. The fee of \$500 includes meals and snacks, room, programs, use of facilities, and a 24 hour self serve ice cream bar.

Already scheduled to speak at the conference are the following: Edward Wakeling will speak on Alice Hargreaves' 1932 trip to America, drawing on her personal archive of materials at Christ Church; Selwyn Goodacre will speak on

American *Alices*; Yoshiyuki Momma will attempt to explain the tremendous popularity of Alice in Japan; Elizabeth Sewell, author of *The Field of Nonsense*, will speak about her own personal journey with Carroll; Stan Marx will discuss the history of the LCSNA; Joel Birenbaum will demonstrate his *Alice* database; a panel led by Fran Abeles will discuss Carroll's work in the context of modern computer technology and Fran will also speak on Carroll as mathematician; Don Rackin will present an important new work of *Alice* criticism; Anne Clark Amor will speak on Carroll's Russian journey, putting it in its sociological context; Christina Björk will speak on her recently published book about Carroll and Alice; and Prof. Julie Grossman will discuss Carroll's photography and its relationship to his other works. It is hoped that Nina Demurova will travel from Russia to give a slide lecture on Carroll's Russian journey and other speakers and entertainers are also in the works. The LCSNA has also sent letters to many universities inviting papers, and several such papers are under consideration for inclusion. The program will be diverse, exciting, and will present familiar names as well as new faces and ideas.

As with the conference held in Oxford in 1989, the highlight of this gathering will be the chance to spend three days communing with fellow Carrollians. The Conference represents a new step in the evolution of the LCSNA, now in its 20th year, and you won't want to miss this exciting gathering.

DEADLINE: MARCH 1

Second International Lewis Carroll Conference *Registration Form*

Please reserve _____ place(s) at the International Lewis Carroll Conference. I understand that my registration fee is non-refundable and that the full price of the conference is \$500.

Please reserve an antique room for _____ people. I understand that an additional charge of \$150 for one person or \$225 for two people will be added to the basic cost of the conference for this room.

Name and Address: _____

Amount Enclosed (\$100 per person) _____

Return to: Joel Birenbaum, Registration Coordinator, LC Conference, 2486 Brunswick Circle, Woodridge, IL, 60517



Carrollian Notes

Changes in Board Proposed

In a move designed to open the leadership of the LCSNA to a much broader base of its members, the executive board voted at the November 20 meeting to propose a change in the bylaws that would alter the makeup of the board. The board is currently made up of the elected officers and the former presidents, making it a somewhat closed group and creating a situation in which new board members can only enter that body as officers. Under the proposed change, the board makeup would be as follows: 4 elected officers (President, Vice-President, Secretary, and Treasurer), 4 elected directors, the previous 2 officeholders from each office (for instance the previous two presidents), and two directors appointed by the president. In addition to this board of directors, the Society would have a board of advisors consisting of all previous office holders not on the board of directors plus any other advisors appointed by the board of directors. The two boards would meet simultaneously, but only the board of directors would be able to vote on matters affecting the Society. Elections would still be held every two years, and nominations for all elected positions would be open to the entire membership. The board believes that this new makeup will help make the inner workings of the Society open to all those who have an interest in them and I personally encourage all members of the Society to support this change and to consider any names (including your own) that you may wish to place in nomination before the next election. The proposed bylaw change will be voted on at our next meeting

(the International Conference) and the next election will be held at our Fall 1994 meeting. If you have any questions or input about elections, bylaws, or the Society in general, please do not hesitate to contact me at the submissions address on the back of this newsletter. If you wish to place your own name or the name of another Society member in nomination for a position on the next Board of Directors, please contact either me or the chair of the nominating committee, Janet Jurist.

Join the Auction Bandwagon!

Vice President Alan Tannenbaum, the coordinator of the auction to be held during the International Conference, reports that contributions to the auction have already begun coming in. Those of you who have attended previous auctions will know that they have provided the assembled Carrollians not only with choice items for their collections, but also with great entertainment. Alan is staying mum about the identity of the auctioneer at the conference, saying only that we will be pleasantly surprised. An auction without items to be sold, however, is like a day

without sunshine (night?), so now is the time to go through your collection, dig through the closet, empty out the desk drawers, and find the perfect books, posters, ephemera, artwork, and anything else to contribute to our sale. No only does your contribution help support the activities of the Society, but it also helps make this event fun and exciting for those who attend and for those who send in their bids by mail. All contributions are also tax deductible to the extent allowed by law, so your accountant would want you to donate some things, too. Added to the exciting items we have already received, your contribution will help make this auction our biggest and most fun yet. Please send all contributions to Alan at 2431 NE 46th St., Lighthouse Point, FL, 33064.

A New Game?

Rex Games's (1-800-542-6375) new offering "Word Trek" is a repackaging of Carroll's game "Doublents." Though Carroll is acknowledged as having "inspired" (I would have said "invented") the game in the publicity materials, he is not mentioned anywhere in the packaging or instructions of the game itself. The game has two decks of cards with 216 word puzzles and suggested solutions. Price: \$11.95

Can anybody help me? I am genuinely curious about a bibliographical variant of

BIBLIOGRAPHER'S
Savile Clarke's play *Alice in Wonderland*, which was originally published in 1886. When I wrote my book, *Alice on Stage*, in 1988, I tried to include a complete bibliography of Savile Clarke's play. There was a problem, though. I had no trouble finding copies of the 1886 first edition, the second edition (also dated 1886 but published in 1887), and the 1888 third edition. Subsequent editions included only the songs, not the complete script. Some editions of the *Lewis Carroll Handbook*, however, list an 1889 edition. The location cited is the Parrish Collection, based on an entry to that effect in the *Parrish Catalogue*, but no copy is in the Parrish Collection, and the typed accession sheets on file at Princeton contain a typographical error in the listing for this item that could be the root of the listing in the *Parrish Catalogue*. All other references to an 1889 edition are secondhand at best. Has anyone actually seen an edition dated 1889, or is this merely a phantom edition that should be expunged from future listings? I'd really like to know!

C
O
R
N
E
R

From Our Far-flung



Correspondents

The Holiday 1993 issue of *Victorian Homes Magazine* included a color illustrated article titled "Three Dimensional Scenes from a Children's Classic," which detailed scenes from the *Alice* books which were recreated in the historic Wilson-Warner House in Odessa, DE. The house is owned by the Winterthur Museum and the scenes were part of their Christmas 1992 celebration.

The Xavier Press (P.O. Box 66052, Baltimore, MD, 21239) has published a miniature edition of Carroll's *Wise Words About Letter Writing*. The book measures 2 1/2" x 1 7/8". A frontispiece, two mint 1980 US stamps, and a pullout of a reduced facsimile of a Carroll letter are tipped in. Members report that the book is finely printed and a bargain at only \$18. The book is limited to 160 copies.

Speaking of e-mail, Earl Abbe found a parody of "Jabberwocky" titled "The Mentor's Lament" making the rounds of the underground office mail on his e-mail network. Keep your eye out for it!

Charles. M. Schulz's Cheshire Beagle made another appearance (in color) in major newspapers on Sunday July 11, 1993.

British Style magazine (v. VI #2, 1993) has five color pages about Alice and Wonderland, and notes the availability of many new Alician collectibles—tea cosies, drawer chests, clocks, tin boxes, etc. For more information write to Cottage Industry from Britain, No. 1 The Green, Marlborough, Wiltshire, SN8 1AN or FAX 0672 596110.

The new edition of *The Hunting of the Snark* with illustrations printed from the original woodblocks is available in the United States through Joshua Heller Rare Books, P.O. Box 39114, Washington, DC, 20016. Despite the high quality of this edition there is a general perception among collectors that the publisher's high prices (as much as \$1000 for the deluxe version) are a bit much.

The conversation of Alice and the White Queen concerning impossible things before breakfast appears at the head of a pamphlet called *Islam Through the Looking-Glass* by J.B. Kelly (published by the Heritage Foundation, 1980). The same conversation appears at the head of chapter 3 of Alan Morehead's *The Blue Nile* (Harper & Row, 1962). The second edition (1972) leaves it out!

A new magazine for children, *Spider*, featured Leah Palmer Preiss's illustration of the Mad Tea Party on the back of its premiere issue. The second issue featured poetry by Carrollian Myra Cohn Livingston.

Meg Davis has written and recorded an album of music entitled "The Music of Wonderland." The songs are based on Carroll's works. Available on cassette for \$13.00 postpaid from P.O. Box 233, Lake Leelanau, MI, 49653-0233.

Pat Carroll directed a production of *Alice in Wonderland* at the Kennedy Center in Washington, during Christmas.

The sixth grade of The Keys School of Palo Alto, CA, presented a stage version of *Alice in Wonderland* as part of their Holiday Program this past December. Sandor Burstein reports that his granddaughter Sasha Gersten (see KL #31 for an earlier photo) played the role of the Mad Hatter.

Hammacher Schlemmer (1-800-543-3366) offers an Alice in Wonderland Tea Party Set. This consists of a wooden table and four chairs handpainted and signed. The table is always set for tea and the chairs represent Alice, the Dormouse, the March Hare, and the Hatter. Order #14569W. Only \$999 plus \$14.95 shipping and handling.

The Video Catalog (1-800-733-2232) offers a 27 minute VHS tape of the Prague Chamber Ballet performing *Alice in Wonderland* in a "bewitching fantasy of dance, mime, and theatre." Order #29104. Price: \$19.95+\$3 shipping.

And speaking of ballet—the Bravo Channel recently aired the National Ballet of Canada's *Alice in Wonderland* ballet which was performed to the music of David del Tredici. Appropriately, the performance was taped at the Macmillan Theatre.

Christopher Plummer performed a solo show called *A Word or Two, Before You Go* in Carmel-by-the-Sea, CA, in October. He opened and closed with *Through the Looking-Glass* which, according to a critic, "was surprising and charming and kept . . . the audience happily off guard for the entire 90 minutes."

For assistance in preparing this issue we would like to thank: Earl Abbe, Joel Birenbaum, Sandor Burstein, Meg Davis, Johanna Hurwitz, August Imholtz, Stephanie Lovett, Lucille Posner, Rex Games, David and Maxine Shaefer, and Alan Tannenbaum.

Knight Letter is the official newsletter of the Lewis Carroll Society of North America. It is published quarterly and is distributed free to all members. Subscriptions, business correspondence, and inquiries should be addressed to the Secretary, LCSNA, 617 Rockford Road, Silver Spring, Maryland, 20902. Annual membership dues are \$20 (regular) & \$50 (sustaining). Submissions and editorial correspondence should be sent to the Editor, Charles C. Lovett, 10714 W. 128th Ct., Overland Park, KS, 66213 or via e-mail at Charlie103@aol.com.