



Knights Letter

THE LEWIS CARROLL SOCIETY OF NORTH AMERICA

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Society Mourns Founder

Stan Marx, founder and former president of the LCSNA and former editor of *Knights Letter*, died suddenly on July 13. His loss will be felt by the entire Society and the many others whose lives he touched. Stan was the series editor of the *Lewis Carroll Pamphlets*, a project which he urged along from its embryonic stages to its current fruition. He was founder and president of the Lewis Carroll Foundation, an organization begun to raise money for Lewis Carroll projects, which has contributed greatly to the Lewis Carroll Birthplace Trust.

I first met Stan Marx and his family in 1985 when I had the great good fortune to purchase the Lewis Carroll collection which he had built over the previous 25 years. The collection itself was a monument to Stan, his passion for collecting, his ingenuity, and his gentle persistence. He left no stone unturned in his search for Carroll, but his style was kind, not competitive. He shared his finds with other collectors, so that he not only built a most impressive collection of Carrolliana, but he helped his many collector friends to build their own libraries.

Since his collection was incorporated into my own, Stan became father, grandfather, teacher, and mentor—roles he played for so many who knew him. Nor was his relationship with those he met through the world of Carroll limited to *Alice*. I recall lovely dinners with Stan and his wife Diana on Long Island, gifts he brought to my daughter Lucy, and even the time Stan chauffeured a carload of Carrollians through the worst traffic jam in the history of New York. All this Stan accomplished with the classic wit which is well known to all his friends—or anyone who has ever listened to his answering machine messages. If ever there was a kinder, gentler man, that man was Stan Marx.

Stan was a consummate storyteller. How many of us have heard him relate the tale of how Katherine Hepburn showed him “really good gabardine,” or how he came to acquire Irving Berlin’s rhyming dictionary, or the many tales of the eminent

Carrollians he counted among his friends—Warren Weaver, Lall Montgomery, Arthur Houghton, and so many others?

He was a man of passions, but his passions were not idle or passing. He loved books and collected them all his life, but he also helped others collect, and ran an antiquarian bookshop in partnership with his son. Stan was one of the few people who would lend you a book and, instead of feeling obligated to read it for his sake, you would discover that he had introduced you to a wonderful new world. He loved Lewis Carroll, and that passion led him to found the LCSNA and the LC Foundation, and to contribute to those organizations in countless ways. He loved New York City, and a drive through Manhattan with Stan always turned into a history lesson. Most of all, Stan loved those people who shared his passions—his family, friends, and anyone who ever read a book or admired *Alice*.

Just a month ago I had lunch with Stan and Diana on the day the International Conference opened—a wonderful hour of peace for us before the non-stop excitement of the next few days. We spoke of many things, some Carrollian, some not, but mostly we relaxed and enjoyed one another’s company as we have come to do over the years. The conference brought meetings with Stan to plan the future of the pamphlet series—meetings stolen on a quick walk to

dinner or in front of the fireplace in the early morning. We made plans that Stan was eager to go home and implement. In fact, days after the conference he wrote me and had already begun working on those plans. At the conference he had shown excitement over the possibility of a meeting in Japan. “I’m looking forward to Tokyo in 1996,” he wrote to me.

I said good-bye to Stan on that final Sunday of the conference, never suspecting it would be our final farewell. It is hard to accept that someone so vital is gone. I know that all who knew him will agree that this world is a good deal richer for Stan Marx having been here, and poorer today for his departure.



Editorial—

Excuses, excuses . . .

The *Knight Letter*, as most of you are probably aware, claims to be “the quarterly newsletter of the Lewis Carroll Society of North America,” and at times during my editorship of this fine publication it has actually appeared four times per year. While the publication schedule in recent months might have been a bit more sporadic, I do believe that we have managed to produce more newsletters in the past four years than during any other similar period in the Society’s history. The newsletter has expanded from four pages to six pages during that time, and, when we let too many months slide by between issues, we have expanded it to eight pages. So you see, we do care about you.

“Ah,” I hear you cry from the corners of the globe (I have exceptionally good hearing), “If you are so concerned for our welfare, why not keep those *Knight Letters* coming every three months—like my stock dividends.” Sloth would be any easy answer to this question, but not a completely honest (nor completely dishonest) one. In reality, the past four years, and in particular the past six months, have taught me that, while I have little trouble *believing* six impossible things before breakfast, I often fail when it comes to *doing* six impossible things, even if I have all day.

In the past several years, the LCSNA has taken on increasingly large projects—projects which demand substantial commitments of time from those members responsible for their planning and execution. From the publication of the *Complete Pamphlets of Lewis Carroll* to the sponsorship of the Second International Lewis Carroll Conference we have striven to increase our prestige as well as to contribute significantly to Carroll studies. With the *Knight Letter* growing by leaps and bounds at the same time, it has become clear that, when a new administration

is elected in the fall, a further division of labor must be undertaken and the tradition of LCSNA president as *Knight Letter* editor must be broken.

Happily, we are a Society rich in human resources. I know this from the first hand experience of the latest project to lure me away from publishing *Knight Letters*—the planning of the International Conference. I have on my desk a pile of letters praising the quality and organization of the conference, all written by people under the delusion that I was responsible for the success of that gathering. In fact, though I spent enough time working on conference planning to deprive loyal readers of the KL of their rights, the success of the conference was the result of a team of planners, workers, and organizers, all of whom worked tirelessly and without compensation for the past two years.

At a meeting last spring, six committee members each volunteered to take responsibility for a different aspect of the conference. It would be impossible for me to lavish too much praise and thanks on them—especially since they all made me look so good—but I will thank them once again for all their hard work: Joel Birenbaum, Ellie Luchinsky, David Schaefer, Maxine Schaefer, Stephanie Stoffel, and Alan Tannenbaum—I thank you and every reader of this newsletter thanks you. Without all your hard work I would probably never have had time to do another KL as long as I lived.

One more individual deserves thanks, too. At the meeting of the executive board in June when I expressed my opinion that one person should not have to hold the post of president and edit the *Knight Letter* too, Mark Burstein was suggested as a possible successor editor. Mark, whose wit and superb writing style are known to all who have heard his talks to the Society, graciously agreed to take over the editorship after the fall election. I know he will bring a style to this publication that you will all appreciate.

Now let’s see, how many more *Knight Letters* before November . . .

Obituaries

Puppeteer and filmmaker **Lou Bunin** died in February in Englewood, New Jersey from a stroke at age 89. Bunin’s 1951 film version of *Alice in Wonderland* was considered an early special effects classic. The film began with a live action sequence in which parallels were drawn between Oxford figures (and even Queen Victoria herself) and characters in Alice’s dream. The wonderland sequences were filmed with a live action Alice in a world populated by stop action puppets. Bunin made hundreds of articulated figures for the film, most of which still survive in private collections. The film was released in 1951, simultaneous with the Walt Disney Studios’s own animated version of *Alice*. Largely through the efforts of Disney to suppress Bunin’s movie, it never enjoyed large screen success, though the video revolution has brought it a new life, and it is currently widely available on VHS videotape. Bunin spoke to the LCSNA at a meeting in New York City in 1985, and he was fondly remembered by *Alice* film expert David Schaefer and others at the recent International Conference.

Playwright and screenwriter **Denis Potter** died on June 7 of cancer of the pancreas. Potter’s controversial film *Dreamchild* was a fictional retelling of the story of Alice Hargreaves’ trip to New York in 1932. The film includes flashbacks to Alice’s childhood (with Lewis Carroll played by a stammering Ian Holm) and nightmarish scenes of Wonderland featuring ghoulish creatures created by Jim Henson. Potter was best known for his television plays *Pennies from Heaven* and *The Singing Detective*.

OF BOOKS & THINGS



Turner is no Classic

Everyman's Library, which recently reissued *Alice in Wonderland* as part of their new Children's Classics series, now offers a cassette recording as a companion to the book. The tape is packaged in a box which reproduces the cover of the book, adding the ominous words "as told by Kathleen Turner." A careful examination of the rear of the box reveals two other disturbing facts: the text was abridged by Elizabeth Crawford and the total playing time is one hour. I suppose it may be possible to abridge *Alice* and reduce the time of the story to one hour without losing Carroll's humor, but that certainly has not been done here. As I listened to this tape, each time I prepared myself for a favorite joke or pun, it had vanished away like the Cheshire Cat. While poor editing is my primary criticism of this tape, I cannot let the choice of Ms. Turner as narrator pass unnoticed. While her breathy voice may be perfect for film noire or the sound of Jessica Rabbit, it seems to this reviewer totally inappropriate for the narration of children's books. The few places where Turner tries to breath some life into her storytelling fall flat, surrounded as they are by her Hollywood huskiness. The bits and pieces of classical music which fade in and out of the background generally serve to distract rather than to enhance the tale—a tale I would have preferred if it had been "as told by Lewis Carroll."

Great Books Program Features Familiar Faces

The Learning Channel recently broadcast the latest installment in its series titled *Great Books*—a one hour program focusing on *Alice in Wonderland* and *Through the Looking-Glass*. Numerous members of the LCSNA and the Lewis Carroll Society, London, were featured in the program, including Morton Cohen, Selwyn Goodacre, Charlie Lovett, Donald Rackin, David Schaefer, Maxine Schaefer, Elizabeth Sewell, and Edward Wakeling. The producers of the film interviewed all these Carrollians on camera and excerpts from these interviews are used liberally throughout the program.

Unfortunately, the other "expert" interviewed for this production was rock singer Grace Slick, whose song "White Rabbit," which uses images from the *Alice* books, was a hit during the 1960s. Ms. Slick is quick to show her ignorance of the texts of the *Alice* books, referring to the appearance of platypuses, mispronouncing "slithy" and providing her own definitions of the words in "Jabberwocky," ignoring the fact that Carroll had defined them in the character of Humpty Dumpty. Despite the fact that her qualifications are as a musician and not as a Carroll expert, Ms. Slick is featured more

prominently in the film than any of the other people interviewed.

The program takes a generally dark view of the *Alice* books, harping on the theme of nightmares and on what some critics might see as the more sordid interpretations—sex and drugs (adding Ms. Slick for Rock and Roll). Nightmarish and surrealistic interpretations of *Alice* such as Jonathan Miller's controversial *Alice* film, Tom Petty's bizarre mad hatter music video "Don't Come Around Here No More," Salvador Dali's illustrations, and, Grace Slick's drug-inspired song, are shown in support of this view of the books.

The program does offer some interesting insights into how various scholars view the texts. Morton Cohen calls *Alice* "an allegory of the journey of life . . . or the journey of a child's growing up, and [Carroll's] saying to that child, 'stick with it, you'll come through all right'." Donald Rackin calls the book a "celebration of the issue of identity" which answers the question "Who are you?" with "we are what we make ourselves."

The program, narrated by Donald Sutherland, uses lush slow motion photography of little girls in Oxford to add to its dreamlike nature. Poorly animated and gaudily colored Tenniel drawings detract somewhat from this rich texture. In addition to delving into the nature of the text, the program examines Dodgson himself, taking into account his relationships with *Alice* and other young girls and his hobby of photography.

The phenomenon of *Alice* in the popular culture is discussed, especially from the viewpoint of several of the collectors interviewed in the film. David and Maxine Schaefer's superb Carroll collection makes an excellent backdrop for interviews with them and Charlie Lovett, and Dave provides explanatory voiceovers for clips from three early silent films of *Alice* from his collection.

Another set of recurring characters are a group of puppets—large and colorful, but unfortunately not well versed in Carroll. Their reproduction of the Mad Tea Party eliminates Carroll's jokes in favor of a new, and much less humorous, pun.

All these elements—the interviews, the animation, the Oxford photography, the puppet scenes, and Donald Sutherland's voice—are woven together in a manner which can only be described as dreamlike, though a harsher critic might be tempted to use the term disorganized. The result is a program which teaches some (though not nearly as much as one might expect in the one hour time frame) basic information about the *Alice* books, their popularity, critical appraisal, the author, and the times in which they were created. More than that, though, the film, through its sometimes illogical mingling of these elements, with the repetition of background music that moves from dreamlike to nightmarish, provides a multimedia version of one interpretation of the book—that *Alice* is the stuff of dreams and haunted nightmares.

International Conference Report

The consensus among all who attended the Second International Lewis Carroll Conference in Winston-Salem on June 9–12 was that the gathering was a tremendous success and a feather in the cap of its sponsoring organization, the Lewis Carroll Society of North America. Nearly fifty people gathered at the Graylyn Conference Center for the event which followed five years after the first International Lewis Carroll Conference in Oxford.

Following Thursday's dinner and opening remarks by the conference coordinator, Charlie Lovett, the proceedings were opened with a talk by leading Carroll scholar Morton N. Cohen. In his talk, "Reeling and Writhing with Lewis Carroll," Professor Cohen offered us a sneak preview of his biography of Lewis Carroll, which will be published next spring. He paid special attention to the way in which Carroll's often neglected serious poetry reflected his personality and his feelings about relationships.

Quite a stir was caused among the doctors in the house when Professor Cohen suggested a possible complicating factor in the illness that led to Carroll's death. Everyone present voiced their eager anticipation of the biography.

The evening's entertainment commenced with a showing of the *Alice in Wonderland* episode of the Learning Channel's *Great Books* series, reviewed on page three of this KL. Then followed a slide talk by Damon Butler, a young man who travelled 1529 miles by bicycle touring spots in England associated with Lewis Carroll and Alice Liddell.

Damon's display of photographs, grave rubbings, and other relics of his trip brought Carroll's England to life.

Friday morning began with another slide talk, this time by children's book author Christina Björk. Ms. Björk had attended the 1989 conference in Oxford, and while there was inspired to write a children's book about Lewis Carroll and Alice. Her lecture gave us a behind the scenes look at the creation of the book, *The Other Alice*, which was published recently and reviewed in KL #46.

Edward Wakeling delivered a fascinating lecture on Alice Hargreaves' 1932 trip to the United States—appropriate for this American gathering. Quoting extensively from the diaries of both Mrs. Hargreaves and her son, Caryl, who accompanied her on the trip, Mr. Wakeling drew a sometimes less than flattering portrait of the aging woman and her opportunistic son.

Julie Grossman, a professor at Wake Forest University, next delivered a paper which delved into the issue of Carroll projecting his own feelings of vulnerability onto young girls, especially in the context of his photography. Henry James's novel *Watch and Ward* was discussed as an analogue to Carroll's dilemma of negotiating between his wish to occupy and master the Wordsworthian position of the female child-friend.

Stephen Haedicke, a student of Professor Grossman, presented a paper titled "The Tea Party Which Hit Light Speed: Order, Relativity, and Chaos in Lewis Carroll's *Alice in Wonderland* and *Through the Looking-Glass*," which looked at Carroll's works through the looking-glass of Einsteinian theory and chaos mathematics to reveal a different kind of order in the texts.

During Lunch, and during all our breaks between speakers, the collectors' trading area was open for business. Collectors and dealers had brought *Alice* merchandise and books from all over the world and Joel Birenbaum served as host to this always popular area.

Our afternoon session began with a talk by Dr. Selwyn Goodacre on the bibliography of nineteenth-century American *Alice* books. The highlight of this stimulating talk was Dr. Goodacre's definitive description of the various piracies of *Alice* perpetrated by Jesse Haney, including his discussion of some which had never been described.

There followed one of the most controversial yet fascinating talks of the conference—a superb look at the underlying sexuality in the *Alice* books by Professor Donald Rackin.

Professor Rackin avoided the simplistic Freudian approach to literary criticism and presented a case for sexuality in *Alice* based on a much more subtle analysis of images and characters.

Since 1994 marks the 20th anniversary of the LCSNA, Society founder and first president Mr. Stan Marx and 20-year veteran secretary Mrs. Maxine Schaefer next offered us some reminiscences about those twenty years. Mrs. Schaefer's description of the Society's visit to Arthur Houghton's estate elicited fond memories from those who had attended and jealousy from those who had not.

Friday's dinner was hosted by Stephanie and Judge Stoffel and Lucy Lovett at their nearby home. As delegates enjoyed a delicious meal they had a chance to explore the treasures of the Lovett/Stoffel collection, much of which



had recently returned from a tour of Japan.

The evening's entertainment was hosted by *Alice* film expert Professor David Schaefer, who first presented a tribute to Lou Bunin (see obituary on page 2). Prof. Schaefer also shared a recently discovered Popeye cartoon featuring Wonderland characters and then treated the crowd to what he called, "the worst *Alice* movie ever made," the 1931 first talking movie of *Alice*. Despite the limitations placed on the film makers by the new sound technology, the movie fascinated those who watched. Seeing silent movie acting used in a sound film gave us a new view of *Alice* and a new understanding of *Singin' in the Rain!*

Saturday morning began with a talk by Professor Francine Abeles on algorithms in Carroll's work. Professor Abeles examined some of Carroll's ciphers and puzzles and did an expert job of clearly explaining them to delegates who were not primarily mathematicians. Following this talk, Prof. Abeles joined a panel discussion on Carroll and computers.

Joel Birenbaum, Edward Wakeling, and David Schaefer comprised the rest of the panel, which discussed various issues relating to Carroll and computers, paying particular attention to Carroll's letter register—an early, but nonetheless complex, form of relational database.

Elizabeth Sewell described how Carroll helped her learn how to think—something that Cambridge had been both unwilling and unable to do. She then chal-

lenged others to tell how they came to have such a strong interest in Carroll that they would spend four days immersed in his study and several delegates shared their own stories.

Professor Donna White used some of Elizabeth Sewell's writings as a beginning point for her paper titled "The Game Plan of *The Hunting of the Snark*," in which she analyzed the *Snark* as a game, delineated the rules for us, and then gave us a play by play of the contest.

Following lunch, Frankie Morris spoke on John Tenniel's cartoons commenting on the American Civil War. In seventy cartoons Tenniel showed how some Britons viewed the issues, Lincoln's presidency, and England's own role. With a cast of stereotypes common to cartoons, literature (not excluding Carroll), and the stage, Tenniel's pageant of the Civil War melded drama, minstrel show, yankee theatre, and spectacle to present a Victorian Mythology.

Yoshiyuki Momma spoke on the popularity of *Alice* in Japan, citing several examples of her continuing and growing appeal in that country. Encouraged by the assembled delegates, Yoshi and the other three delegates from Japan met on Sunday morning and founded the Lewis Carroll Society of Japan. Rumor has it that the next International Conference may be in Tokyo.

The afternoon session continued with a talk by Professor Anashia Plackis on how the philosophy of whole language education is present in Carroll's works. Lewis Carroll's decision to put the learner at the center of the intellectual process of discovery ranks him with the most progressive educational reformers whose concern is to teach children how to think, as opposed to telling them what to think. They are thus empowered to draw their own lessons and morals and not have them dictated by authority.

Professor Jan Susina delivered a talk on Lewis Carroll's feelings about his imitators, and particular about the one imitation of *Alice* he criticized publicly, Tom Hood's *From Nowhere to the North Pole*. Edward Salmon's comments on these two books in "Little for the Little Ones," troubled Carroll and a somewhat darker side of his personality was revealed in Professor Susina's analysis of his reactions.

Following dinner, the delegates adjourned to the third Lewis Carroll Society of North America Auction. The auction, held to raise funds to assist with the Society's publications projects, was a grand success, with prices on the sixty lots totalling over \$4000.

Despite the late hour, many of the delegates migrated to the Gothic Grille Room in Graylyn's basement, where the bizarre wrought iron sailing ship in the grillwork provided a superb backdrop for a dramatic reading of *The Hunting of the Snark*. Jonathan Dixon, who illustrated the book in 1992,

served as host for this event and recruited a motley crew to assist him in hunting the *Snark* (it turned out to be a Boojum!).

Sunday morning brought long faces as delegates perceived that the end of their stay in Wonderland was near. A superb talk by Anne Clark Amor, however, served to wake us up and cheer us as well. Mrs. Amor spoke on Carroll's Russian journey, quoting from his diary and Henry Liddon's diary of the event as well to paint a picture of Carroll as one who, like most Englishmen of the day, looked upon foreigners with amusement and some disdain.

The conference ended with a closing forum to which delegates were invited to submit questions. Much was said about the future of Carroll studies and ideas for interesting young people in Carroll were explored. Inevitably, the coordinator had to terminate the discussion, deliver his closing remarks, and then, as we all had dreaded, declare that this wonderful gathering was officially ended. Delegates began the process of returning to New York, California, England, Sweden, Japan, and elsewhere as if emerging from a dream as wonderful and enlightening as *Alice's*.

The full proceedings of the conference will be published and made available to all members for a modest price.

What has emerged in the past four days has been a picture of a Lewis Carroll both more human and more complex than we have known before. . . . What does it matter if Lewis Carroll and his work are not the immaculate conceptions of our childhood vision if they can be all the more important for the legitimate spot they occupy in a world not only of children's books but also of human emotion.

—Charlie Lovett, Closing Remarks

Pamphlets Reassess Carroll as Mathematician

The Mathematical Pamphlets of Charles L. Dodgson and Related Pieces, the second volume in the Society's ongoing series, *The Complete Pamphlets of Lewis Carroll*, is due to be published this summer. Ordering information for this volume appears below.

The book, edited by mathematics professor and LCSNA treasurer Dr. Francine Abeles, may well be the most significant of the projected six volumes in the series. Dr. Abeles, a professor at Kean College in Union, NJ, has provided, for the first time, a careful analysis not only of Carroll's mathematical pamphlets, but also of his career as a mathematician, a frequently overlooked facet of Carroll's character. Though of great interest to the mathematician, the book is written in such a way as to be accessible to all readers with an interest in Carroll and his works.

In her introduction Dr. Abeles writes, "The reader of this volume will find Dodgson's pamphlets and other relevant items organized by mathematical subject. Since an evaluation of Dodgson as a mathematician is not possible from these pamphlets alone, each subject begins with a general introduction to Dodgson's writings on the topic. . . This approach permits a reassessment of Dodgson's contributions to mathematics."

Like the previous book in the series, Edward Wakeling's, *The Oxford Pamphlets, Leaflets, and Circulars of Charles Lutwidge Dodgson*, this volume reprints the complete text of all Dodgson's extant pamphlets in the field. While the book was in process, several pamphlets, hitherto thought not to have survived, were discovered, and these, too, are included in full. Dr. Abeles has provided, in fact, two books in one—a reprinting of Dodgson's

mathematical pamphlets, and an assessment of Dodgson as mathematician.

At last fall's meeting of the LCSNA in Boston, Dr. Abeles spoke about editing the pamphlets, focusing on a number of significant contributions which Dodgson made to the field of mathematics in support of the question she had raised at the outset of the talk, "Would there be any interest in his mathematical work at all if he weren't the author of the *Alice* books?"

To support her belief that the answer to this question is definitely "yes," Dr. Abeles described three of these contributions: Dodgson's remarkable alternative to Euclid's parallel axiom, an intuitively appealing method to obtain an accurate approximation for pi, and a comparatively simple algorithm to calculate a determinant. As in her book, Dr. Abeles was able to present these in such a manner as to be fully comprehensible to the non-mathematically inclined.

Refuting the prevailing opinion that Dodgson was unaware of the non-Euclidean geometries being developed in his time, she provided evidence from Dodgson's own work that he knew all about these revolutionary theories.

Dr. Abeles discussed several aspects of Dodgson's personality as well as some important events in the Victorian age that influenced Dodgson's views and the mathematical topics about which he chose to write.

Dr. Abeles also spoke on a mathematics-related topic at the recent International Conference (see article pages 4–5). The publication of her book marks a major event in Carroll scholarship. We know that all KL readers will eagerly order a copy of this landmark publication.

To order copies of *The Mathematical Pamphlets of Charles L. Dodgson and Related Pieces*, please send \$52, plus \$3 shipping and handling to the below address. List price for the book is \$65. LCSNA members receive a 20% discount. Supplies are limited, so please order as quickly as possible. Make checks payable to LCSNA.

Name and Address: _____

Amount Enclosed (\$55 per volume) _____

Return to: Charlie Lovett, 10714 West 128th Court, Overland Park, Kansas, 66213



Carrollian Notes

to my grouping that language with "those which didn't make the grade" in my article on translations of *Alice*. Continued consultation with a variety of linguistic experts reveals a consensus of opinion

that Dutch and Flemish are identical. Therefore the entry in the primary list which read "Dutch" should read "Dutch/Flemish." My apologies to any and all Flemish readers.

News of Our Members

We have had much news of the Carrollian activities of our members lately. It is gratifying to see so many of you spreading the news about Carroll and his works. Keep it up!

Stephanie Stoffel was featured in an article in the June 11 *Charlotte Observer* about the International Conference. When asked how members of the LCSNA feel about *Alice in Wonderland* Stephanie quoted Alice, saying "It fills my head with ideas, only I don't know what they are."

Elizabeth Erikson wrote to the *Phoenix Gazette* to correct columnist Sam Lowe's assertion that Lewis Carroll named the Boojum Tree. Mr. Lowe acknowledged her correction in print, however he stated the Boojum Tree, not merely the Boojum, appeared in *The Hunting of the Snark*.

Robert Mitchell presented a paper on Lewis Carroll's *Game of Logic* at the 1994 International Conference of the British Society for the History of Mathematics in Winchester in March.

Thomas Bruenn was pictured in the February 7 *Record-Journal* of Meriden, CT, holding a pop-up edition of *Alice*. As chairman of the Platt High School math department, Bruenn was involved in the school's "Lewis Carroll Week" celebration, an event designed as a tool to teach students about math and history.

Joel Birenbaum's discovery of the Cheshire Cat (see KL #42) was reported in the April, 1994 edition of *Reader's Digest*.

Also on the topic of "correcting the editor," Annelies De Wever, a Flemish reader of KL, wrote to strongly object

Our Electronic Address Book

In the last KL I sent out a plea for e-mail addresses of our members. For the past several months members have been sending me a vast variety of electronic mail, usually including their own Internet addresses for inclusion in a directory of on-line Carrollians. I hope that soon we will be able to include e-mail addresses in our standard membership list, but for now I offer the following addresses which I have received from members.

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Please send any corrections to this list along with additional e-mail addresses to Charlie103@aol.com, or to the editor via snail mail at the address on the back page.

Since I published an article on the translations of *Alice* in KL #46, I have received a

flurry of correspondence from several members eager to see a definitive list of languages into which *Alice in Wonderland* has been translated. While research continues (and I do hope one day to publish such a list in these pages), I thought an update might be of interest. Jon Lindseth reports that the following languages may be added to the primary list, as he possesses either published copies or photocopies of published editions: Gujarti, Sasak (an Indonesian language incorrectly referred to in my article as Lombok), Xhosa, and Tongan. Some collectors have speculated that some of the items in the Australian *Alice 125* catalogue never existed. Jim Coombs, however, at the recent International Conference, reported that at the 1990 exhibition for which this catalogue was printed, something was displayed for each entry in the catalogue. While Jim could not confirm that in every case what was displayed matched the catalogue description, perhaps many of these manuscript fragments do exist.

BIBLIOGRAPHER'S

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From Our Far-flung



Correspondents

Abbot Geer write to tell us that the Spring House Tour of Historic Properties in East Haddam, CT, included the Emmett House, built in 1696 and including an "Alice in Wonderland" room. The room includes wall and ceiling murals of scenes from *Alice* painted by W. Langdon Kihn for his daughter, Phyllis, in 1934. Kihn was a renowned painter whose work appeared in the *National Geographic*. The room is illustrated in full color in the September 1938 issue of *National Geographic*. Phyllis Kihn served as a docent on tour day to answer questions about her father's work.

The 1991 edition of the Romanian journal *Secolul 20* (number 352-354) is devoted to Lewis Carroll. The editorial address of the journal is: Stefan Aug. Doinas, Editor, *Secolul 20*, Culea Victoriei 133, Bucuresti, Romania.

Hammer Galleries (33 West 57th St., NY, NY, 10019) mounted an exhibit of recent sculpture by Harry Marinsky, much of which was devoted to *Alice in Wonderland* sculptures. The bronze *Alice* sculptures are heavily influenced by Tenniel and vary in size (like Alice) from a 14-inch Walrus and Carpenter to a life size Mad Tea Party. Prices range from \$8000 to \$185,000.

The Museum of Jewelry, 3000 Larkin Street, San Francisco, CA, 94109 offers Lewis Carroll garnet earrings, Ellen Terry earrings, and a bizarre ceramic Cheshire Cat Box, though we are unable to ascertain the connections among these objects. Call 1-800-835-2700.

Dover "Thrift Editions" have just released an unabridged paperback of *Alice* with Tenniel illustrations for \$1.00. (ISBN 0-486-27543-4).

Art in America recently ran an article on the Gaberbocchus Press, a small press in London founded in 1948 which took its name from the title of a Latin translation of "Jabberwocky."

Speaking of small presses—*The Newsletter of The Book Club of California* for Spring 1994 reviewed The White Knight Press, based in Honolulu, HI.

An e-mail user grabbed a piece by Elizabeth Hill off the office underground which cites a study showing that British children are more familiar with computer game characters such as the Super Mario Brothers (97% recognition) or Sonic the Hedgehog (93%) than with classic figures from literature like Alice in Wonderland (91%). The survey was carried out to mark the release of ten new stamps featuring literary characters. Curious.

Harper's Magazine for April 1994 printed three letters from Lewis Carroll to Anthony Mayhew about photographing the Mayhew children under the title "Alice in Underwearland." Curiouser.

Carl Rohde reports seeing a full color *Alice in Wonderland* window display in Hamilton, Bermuda, advertising a sale—in a liquor store. Curiouser and curiouser!

Peggy and Robert Noel have placed an "Alice in Wonderland Tree" on loan to the Monterey Museum of Art at La Mirada, CA, which is planning a special *Alice* event in the fall of 1994. The tree was the brain child of New York sculptor Graham Halky who spent fourteen months researching and making 105 handmade figurines of paper maché, paper collie, acrylic, and 22 karat gold leaf. The figures hanging on the tree are based on Tenniel's illustrations. For more information on the fall celebration write Peggy Noel, P.O. Box 1415, Pebble Beach, CA, 93953.

The Stratford, Ontario, Shakespeare Festival will present a new adaptation of *Alice Through the Looking-Glass* by James Reaney from July 10 through October 16. For more information call (519) 271-4040.

The 50th Street subway station near Broadway in New York City was recently the recipient of a face lift which included the installation of a mosaic titled "Alice: The Way Out." The ceramic mosaic designed by Liliana Porter depicts Alice peeking through a theater curtain in keeping with the theme of the surrounding theatrical district.

The Berkeley Ballet Theatre presented its *Alice in Wonderland* in late February and March in San Francisco and San Rafael. Part of a performing arts series for children, the program featured leap and learn ballet arts with the Mad Hatter, Cheshire Cat, Queen of Hearts, White Rabbit, and of course, Alice.

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