



Knighth Letter

THE LEWIS CARROLL

SOCIETY OF NORTH AMERICA

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Autumnal Bounty at the Fall Meeting

by August A. Imholtz, Jr.

On the sometimes rainy Saturday morning of October 28, 1995, Jon and Ginny Lindseth welcomed about 45 of us into their beautiful home in Hunting Valley, just outside of Cleveland, Ohio. Never before, at least in the memory of this writer, have we held a semiannual meeting at a member's home though on occasion we have visited members' homes in conjunction with regular meetings (e.g. in North Carolina, Maryland, New York, and California). And never before have we seen a home so grand, a collection so wide ranging, deep and impressive, nor experienced such wonderful hospitality as we did when we came to Cleveland.

After being warmly greeted by Jon and Ginny, we examined and admired the splendid Lindseth Carrolliana Collection with its shelves of presentation copies, scarce pamphlets, treasures like the rare *Merryman's Monthly*, book-cases of translations, and much more. Let me just mention a few items which struck my particular fancy. Perhaps one of the rarest and surely finest books in the collection is only tangentially a Carroll item — *The Garland of Rachel*. This book, printed by Charles Henry Olive Daniel of Worcester College, Oxford, for his daughter Rachel, contains poems by Daniel's distinguished friends, including Lewis Carroll ("What hands may wreath thy natal crown") and Austin Dobson ("How shall I sing you, Child, for whom"). The white vellum Lindseth copy is on a par with the copy in the Rare Book Room of the Library of Congress. Passing by shelves of inscribed copies, I moved to the translations, where Jon has the rare 1908 "Granstrem" Russian translation and the 1912 Rozhdestvenskaja translation (featuring "pirated" Charles Robinson illustrations) together with the Vladimir Nabokov 1923 translation (under his V. Sirin pseudonym) present both in illustrated boards and in wrappers, and housed together in a handsome protective case. One must also note the great care with which books and fragile pamphlets have been encased in protective, acid-free boxes. Indeed, the housing of the collection surpasses what one finds in some of the major research libraries. Finally, as an indication of the bibliographic esoterica one may find there, I

mention only the curious case of an "A' Burn Bindery Ticket". In their *Lewis Carroll's Alice* Charlie and Stephanie Lovett reproduced a photograph comparing the three then-known varieties of the Burn Bindery tickets pasted to the lower left corner of the inner rear cover of the early editions of the *Alice* books. The varieties of this little diamond-shaped sticker, labeled conventionally A, B, and C by the Lovetts, vary in a number of respects including the presence or absence of the abbreviation "& Co.," but one of the Lindseth books contains a bindery sticker which clearly falls between the A and B varieties thereby constituting a previously unrecorded (A') variant!

Having marveled at the Lindseth Collection for more than an hour, we all assembled in the spacious living room for the first of our two afternoon talks. Jim Kaval, a past president of the Rowfant Club in Cleveland, which was founded in 1892 and is one of the oldest and finest bibliophile societies in the country, gave a brief history of the Rowfant, where we would gather for our evening dinner.

The home which is now the clubhouse of the Rowfant Club was built in 1838 facing Euclid Avenue in downtown Cleveland and later was moved to its present location at East 30th and Prospect. The building was acquired by the club in 1895. The name of the club, "Rowfant," derives from the close association of one of the club's founders, Paul Lemperly, with the British author and bibliophile, Frederick Locker-Lampson, whose home and library in England was called Rowfant. Austin Dobson, a minor late-19th and early-20th century poet and acknowledged authority on 18th century British literature, was a friend of Locker-Lampson's and became an honorary member of the Rowfant Club. In 1935 the Rowfant Club published *An Austin Dobson Letter Book* compiled by his son Alban, and now holds all of Dobson's seventeen titles in various editions



along with 5 manuscripts, but not his candlestick. To share their communal love of books, Rowfant members regularly meet for dinner, and in the early days of the club, each member placed his own candlestick on the table to mark his place for dinner. A candlestick, now more symbolic of the illumination afforded by books, became a *sine qua non* for membership in the Rowfant Club. Each member has his own candlestick on perpetual deposit at the club and they are used to mark places just as they were a hundred years ago. (I remember quite well the small Corinthian silver candlestick I selected from the shelves lining the dining room that evening.) If a Dobson candlestick had been there, it probably would have held pride of place at our dinner for it is certainly possible that Dodgson knew Dobson. Both Carroll and Dobson for a good part of their lives wrote as an avocation, Dobson serving as a senior clerk in the British civil service and Dodgson's career well known to us all. And although I have not seen it, there is something almost Carrollian about the title of one of Austin Dobson's books — *The Civil Service Handbook of English Literature*.

Following Jim's enlightening talk, we enjoyed a delicious buffet lunch of "ham and hay" and the kind of conversation which typically, as at the Rowfant Club too I am sure, makes meetings so enjoyable.

Jon Lindseth introduced the afternoon's second speaker, Morton N. Cohen, whose splendid new biography is reviewed elsewhere in this issue. Morton's talk was entitled "What we have done and where we are going." And indeed, like Moses, he reviewed where we had been and showed us where we still might go. Beginning not so much at the beginning, as the King of Hearts would have insisted — Moses after all had enough of kings — Morton went back to 1982 and recalled a sort of "state of the Carroll world" talk he gave at Oxford. Its title was "Where do we go from here?" and, fittingly, he suggested a number of projects. At that time there was even more to be done. Now, some thirteen years later, what has happened in the Carroll universe?

Both the Lewis Carroll Societies in Great Britain and North America are flourishing. A new Lewis Carroll Society was established in Japan last year [see p.6] and is already busy publishing. Meetings are well attended from London to Tokyo, and from New York to Cleveland. And in society at large there is much interest in Lewis Carroll and his works.

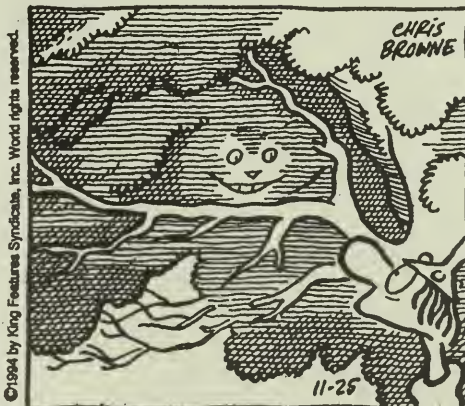
What has been published in the past thirteen years? In 1987 Lewis Carroll's *Letters to Macmillian* appeared under Morton Cohen's editorship and a second edition of the *Letters of Lewis Carroll* came out in 1989. Anne Clark Amor edited the *Letters to Skeffington* in 1990 and currently Edward Wakeling and Morton Cohen are working on an edition of Carroll's letters to his illustrators, with later volumes of letters to Henry Savile Clarke and the public letters slated to follow. In 1982 Morton had expressed a desire, felt by many, for the publication of the full text of the surviving Carroll diaries. The British Society has now undertaken that task under the capable editorship of Edward Wakeling. Morton did, however, lament the fact that they were bearing the publishing responsibility and expense themselves rather than working through an academic or commercial publisher. He felt, probably correctly, that a university press would have been able to distribute the book more broadly, ensure reviews of it in the academic journals, and thus increase awareness and possibly sales of the work.

Morton also recalled speaking with Mavis Batey and Stan Marx about a scholarly edition of the collected pamphlets of Lewis Carroll; and now thanks to the Lewis Carroll Society of North America we have *The Oxford Pamphlets, Letters and Circulars of Charles Lutwidge Dodgson* superbly edited by Edward Wakeling, and *The Mathematical Pamphlets of Charles Lutwidge Dodgson, and Related Pieces* brilliantly edited by Francine Abeles - a work which already is beginning to alter the traditional view of Dodgson's role in the history of mathematics. Peter Heath, philosopher and past president of the LCSNA, is now at work on the logic pamphlets volume in this series. Modestly, Morton Cohen mentioned the appearance of his long awaited biography of Carroll and, almost in the same breath, the biography by Michael Bakewell due out in the spring of 1996.

In addition, Lewis Carroll's contribution to voting theory and systems has been radically reinterpreted by the late Duncan Black in England and by his disciples Ian McLean and A.B. Urken. [citation in the Far-Flung section, p. 11]

Bibliographically, we have seen the publication of such seminal works as Byron Sewell's *Much of a Muchness* listing the American editions of the Alice books and Charles Lovett's *Alice on Stage*. But these are only some of the highlights of what has been accomplished. What remains to do?

Hagar the Horrible By Chris Browne



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Toward the Carroll “CD-ROMs” being developed in Germany and “in this country by our president Joel Birenbaum,” Morton Cohen directed laments worthy of Jeremiah. In spite of many fine publications in recent years, he decried the fact that we still do not have an authoritative text of the *Alice* books nor a variorum edition. This, we are sad to say, is certainly true. Nor is there an authoritative list of Lewis Carroll’s own works and the secondary literature. Something better than a new edition of the *Handbook* is clearly required. An index to the journal *Jabberwocky* is also sorely desired. And for the photographs, we still have only Gernsheim’s small book; nothing having come of Colin Ford’s plans for a *catalogue raisonné* of Carroll’s photographs. Morton himself, without too much trouble, could tabulate about 1000 of them. Perhaps the work being planned by Jeffrey Stern and Edward Wakeling, with substantial support from Jon Lindseth, will redress this imbalance of attention.

In regard to Lewis Carroll’s poetry there has been no new edition since the 1932 volume which is egregiously incomplete. Morton suggested that perhaps the LCSNA on the occasion of the centenary of Carroll’s death should publish an edition of his uncollected verse. He also suggested that we issue a facsimile edition of the youthful but amusing *La Guida di Bragia* and a facsimile of *Useful and Instructive Poetry* — the manuscripts of both reside in the Berol Collection at NYU. Morton thought very little indeed of the society’s tentative idea to publish an international selection of Lewis Carroll obituaries in 1998 (author’s note: it is one of those “if not now, then never” projects).

Nor has there been a study of Carroll’s reading. As an example, Morton gave a splendid explication of the effect of Dickens’ account of Paul Dombey’s death in *Dombey and Son* had on the young Dodgson. He pointed out resemblances between the real Charles Dodgson at Rugby and the fictional Paul Dombey at Dr. Blimber’s establishment where boys were force-fed “intellectual asparagus, mathematical gooseberries out of time” and much more. In his new biography, Morton explores further how Charles, like Paul Dombey, kept his character to himself and why he wept at the boy’s death.

Finally, Morton called for a kind of “Inter-National Union Catalog of Lewis Carroll Original Materials” and an index to the volumes listed in Jeffrey Stern’s compilation of auction catalogs of Carroll’s library. He concluded in a Burnsian mode saying that there is no need to nourish the literary critics. They are an autogenetic breed, spiders of literature spinning their webs of speculation, iconoclasm, and outrageous half-truths. These spiders produce essays like: “Childhood’s end: Lewis Carroll and the image of the rat” or “New credit to Queen Victoria as author: also wrote Alice books.” It is rather the bees we should encourage, those workers toiling in the fields of literary history. And although he certainly would not have said it, Lewis Carroll has never had a more fervent bee than Morton N. Cohen himself, not even the Wasp in a Wig.

At 5:30 p.m. sharp a bus arrived at our hotel to take us all downtown to the Rowfant Club where we chatted over cocktails, met other members of the Club, and admired the

small Carroll display Jon had mounted in one of the exhibition cases, artfully juxtaposing the *Treatise on Determinants* with the *Alice* books. “Just before dinner was served, we were treated to splendid musical renderings of “The Lobster Quadrille” sung by John Duke, “At the Banquet” by Dimitri Tiomkin and Nathaniel Finston, “I’m Late” by Sammy Fain, and of course, “The Mock Turtle’s Song (“Beautiful Soup” — which we had!) also by the accomplished John Duke. All found the interlude delightful.

Following a fine dinner in the long refectory of the club, we adjourned to the meeting room where Dr. Selwyn H. Goodacre addressed us on the topic “Lewis Carroll Collecting – Jam Yesterday, Jam Today – What of Tomorrow?”

He began, in deference to the Rowfant connection with Austin Dobson – a hitherto unknown fact to all of us not privy to the Rowfant’s secrets – with a few comments on the intriguing Rackham 1907 edition of *Alice* for which Dobson had written a “proem.” This led, somehow or other, to a barbershop in England where Selwyn found himself a few weeks ago. While his head was afloat in barber’s basin, [presumably still attached - ed.] he was shown an *Alice* book and two realizations occurred instantly: 1) he did not have it; and 2) he had to have it. The consummate collector.

But Carroll books were not always offered under such circumstances. At the original auction of Carroll’s effects, Harold Hartley was present and actively acquiring books. (Some of those Harold Hartley acquisitions may have made their way to the Lindseth Collection!) And there was, at the same time, the mysterious Mrs. Fooks whom Falconer Madan said watched for and collected Carrolliana before and after Carroll’s death. In the first half of the twentieth century Carroll collecting was dominated by Americans, especially Morris Parrish and Harcourt Amory. Both of those collectors produced admirable catalogs of their collections. Meanwhile, in England, Alice Hargreaves herself, Madan, and Sydney Herbert Williams were all amassing Carroll collections. Henry Huntington entered the collectors’ arena in the 1920s and after the 1932 centenary of the birth of Lewis Carroll, the young Author Houghton seriously began to collect. Also in the 1930s Professor Zanetti in America and Harmsworth in Britain were at work. Then in the 1940s, while Selwyn Goodacre was a little boy, Alfred Berol and Warren Weaver expanded their collecting activities. Many years later, Dr. Goodacre corresponded with Berol, and Warren Weaver sent him his essay on the “Lewis Carroll Correspondence Numbers.” Today the Berol Collection is at NYU and the Weaver Collection at the Harry Ransom Humanities Research Center at the University of Texas. But Dr. Goodacre is still collecting and that brings us to “Jam Today.”

To answer the question of whether it is still possible to build a Lewis Carroll collection, one need only look at the Jon Lindseth Collection. In England today the Richards, Wakeling, and Goodacre collections are alive and growing; while in the U.S. there are the Burstein, Lovett, and Schaefer collections to mention only a few. Dogged pursuit of the quarry and a good admixture of luck yields rewards in book

Leaves from the Deanery Garden

"The proper definition of 'Man' is 'an animal that writes letters.'" With the Master's words, we herewith inaugurate a new column of Letters to the Editor. Letters may be somewhat abridged and modified from the original. Editorial comments or replies will be in [square brackets], as they are throughout the newsletter, and Joel's are in {wiggly ones}.

Only by trying things will you know what to do with the *Knight Letter*. I read and enjoy every word and have faith in you - so try some new ideas if you wish. Good luck - and know that newsletters hold our organization together.

Best wishes,

Carol Droessler
Raleigh NC

I have just received my copy of the *Knight Letter* and I feel I must correct a misapprehension that seems to have occurred somewhere down the line.

Firstly, we do not celebrate Carroll's connection with Llandudno, our connection is with Alice Liddell, who spent about ten of her Golden Summers here at the house her father built. We do not really think that Dodgson ever visited Llandudno during this time. We do know that, when he was a young boy, his family spent at least one holiday at Beaumaris on the Isle of Anglesey about 25 miles away from here over the Menai Straits, in fact the Menai Bridge is referred to in the White Knight's poem in the book.

I enclose a (pamphlet) written by my wife [*Alice Liddell, Lewis Carroll and Alice of Wonderland: The Welsh Connection* by Muriel Ratcliffe], which leaves the door slightly ajar, but we are 99.5% certain that (despite) what it says on the White Rabbit Statue on the West Shore, Dodgson did not ever visit the Liddles here in Llandudno. Of course as stated in the *Knight Letter* we all know that the story was first conceived and told rowing up the river from Oxford to Godstow.

Best wishes,

Murray Ratcliffe
Llandudno, North Wales

[Mea culpa, if there were any misunderstandings. Readers planning to be in England may visit the Ratcliffe's charming "Rabbit Hole" where one walks "through a warren of beautiful life-size scenes...animated and designed in the authentic style of the original book." See KL#50 for their address, and do send for their delightful catalog.]

Thanks for a wonderful *Knight Letter* - full of interesting & enticing tidbits. In the "Mad Hatter Day" piece, though, you ought to have put "[sic]" after the "Red Queen's 'sentence first, then the verdict!'" because it's all wrong. I think what they meant was the Red Queen (yes, not red for Hearts, this time) with her ability to remember things before they happened.

Anyway, another of my reasons for writing is the solicitation for feedback - and my vote is Yes to every question. I also think you don't really need such luxurious paper. I'm saving every copy & while it's good quality and we all appreciate quality, it probably doesn't have to be quite so thick. But all your ideas are great - yes to pictures and letters to the editor especially. I'm very interested, too, in the map of all things

Alice which the society might undertake, including museum collections & (if it's not too gauche & if the map can be updated periodically) even stores which specialize in Alice stuff - such as that Frye's Electronics in L.A. - I'd love to see that!

Apropos of the Hatter, even after the middle of the last century, sugar bakers used to coat their sugar with white lead, to make it appear more appealing. If, at the March Hare's tea table it was "always tea-time," the Hare and the Hatter must have inadvertently consumed at least a dozen daily doses of lead with their tea and suffered from lead poisoning. Added to the mercury which the

Hatter absorbed while curing the felt for his hats, it's no wonder the Hatter was Mad. Symptoms of lead poisoning include drowsiness (the Dormouse), erratic behavior, hyperactivity (changing places all the time), irritability, and short-term memory loss (can't remember the answer to the riddle he asked). Sometimes lead poisoning is joined by "pica"- eating non-food items, such as the paint chips parents always worry about, but also tea-cups with lead-based glaze.

So yes, shake it up, have fun, Mr. Editor!

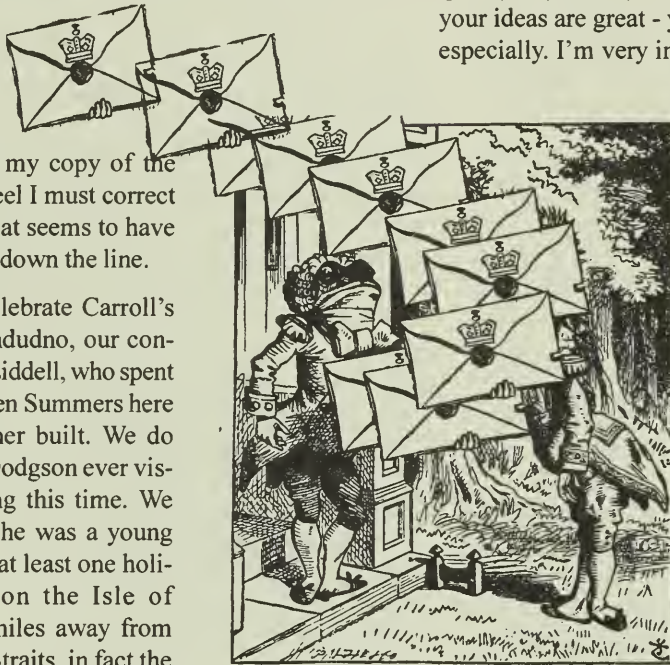
Yours truly,

Molly Martin
Walnut Creek CA



[The following letter is actually an accumulation and extraction of correspondence between Mssrs. Gilbert, Birenbaum, and Burstein]

I am responding to your call for feedback about the *Knight Letter*. I am glad that someone is asking for opinions. While



I have enjoyed reading the newsletter and have found it quite informative. I have had a feeling that the American society is somewhat elitist. It seems that there is an inner circle of members. I have written to several members, as well as the newsletter. The responses that I have received (if any) have been brief and have shown no indication of pleasant discourse. All of this has caused me to feel like an outsider in the Society; therefore, I have excluded myself from Societal functions such as meetings, fund-raising, etc. I have retained my membership merely as an American source of Carrollian and Alician information. I have heard similar responses from a few others, with whom I do correspond. I am very pleased that you have asked for opinions and ideas.

{I am sorry to hear that there is still the notion of an "in crowd", but of course there is some truth to that. I have been trying to overcome the barrier that this creates and would appreciate any suggestions. Part of the "in crowd" nature of this [or any other] organization is due to the fact that a handful of people do most of the work, therefore they are around when the decisions are made. As you say, it makes for a less friendly society. Please don't give up on us.}

I've only been able to attend one meeting (Boston). It didn't seem much like people (friends?) with a common interest, but rather like a lecture at college. Perhaps an informal social period before the meeting, then the meeting, then lunch. I did not attend the lunch, because the meeting (and break) seemed unwelcoming.

{I, too, deeply regret that you perceive the meetings this way. We always have "social" gathering before, in-between, during, and after meetings with this intention. It has been suggested, and sometimes implemented, that we "go around the room" introducing ourselves, as a way of breaking through shyness and being able to focus on other people with exactly similar interests (collecting, mushrooms, erudite ephemera, what-have-you). But a meeting, like Tom Lehrer's definition of Life, "is like a sewer: what you get out of it depends on what you put into it". I really believe the underlying problem is simply time - that given a small space of time, we often are forced to concentrate on urgent business with other officers etc. Both the "in-crowd" and "new faces" should heed Alice's advice, "...if you only spoke when you were spoken to, and the other person always waited for you to begin, you see nobody would ever say anything..."}

I have long held the opinion that the US society is the more scholarly club, and that the British society is the fun group. Perhaps being so very serious and scholarly is not so terrible, (the U.S. society produces excellent writings and analysis) but it does limit our appeal. Quite honestly, I do not mind the current arrangement. I enjoy learning new things about Carroll from the U.S. society, and enjoy the non-sense of the British society and Dodo club.

{As for being a "fun" society, that's another issue. There is certainly a faction that would be appalled at the idea. I think we should be primarily a serious society that has some fun. I know I do.}

[The issue of the identity of the society is a long-standing and fundamental one. My personal leanings are toward the Lewis Carroll end of the spectrum, as I do not believe that there would be a "Charles Dodgson Society" composed of people exclusively interested in his mathematical writings and other arcana. But the society welcomes the entire spectrum from the scholarly to the whimsical, and we try to balance our meetings between humor and erudition. Although the notion of a "serious study of Lewis Carroll" might be somewhat oxymoronic (like "co-dependency support group"), we continue to be extremely proud of our contributions to the ever-growing body of literary scholarship, criticism, and hermeneutics which surround these classics.]

I have two comments about the Knight Letter.

The first is that many of the bits in the "Far-Flung" section are too old. For example: I had an interest in some of the Alician products from Past Times of England. However, when I called, I was informed that all of the items that were listed are from an old catalogue and are no longer available. I realize that the KL cannot be printed so often as to allow articles to appear in a timely manner. Perhaps the Society could print a small flyer, which calls members' attention to current items being sold. I also realize that many people do not submit things timely.

[The "Far-Flung - Art and Artifacts" section is, quite frankly, my least favorite. Personally, I don't feel that the accumulation of "tchotchkas" is at the core of our Society's goals. Collectors also form a minority within the Society, and many of them collect only books or other signfica. But I welcome other opinions. By listing items, what we are really doing is encouraging you to either phone or get on the mailing list of these catalogs to get Alician items as they come out. We cannot be responsible for the timeliness of all items, but we do our best. Of course, the information on our Home Page on the World Wide Web is kept much more up-to-date.]

The second item is that I would like to see something along the lines of an expert's column. It would be very useful for novice members to write with questions about Mr. Dodgson, Alice, books, collectibles, or other items of interest, and receive information about them from some of our more experienced members.

[Anent inquiries, people who have written to the Society c/o Joel, the Secretary, or me with legitimate questions have by and large found that we do our best to research or opine on the issues raised. If the questions are of general enough interest, I would have no problem printing them in this very section.]

Finally, I thought you might be interested in this bit. I enjoy puzzles and so forth. My favorites are hunting for 42s. I've found two, that I am told, have not been noted before.

The first is on the Hatter's hat. 10/6 or 10 Shillings 6 pence converted to pence is 126p., divided by 3 is 42.

continued

[Robert Anton Wilson's "Law of Fives" from the Illuminati trilogy, puts this kind of numerology into perspective for me, to wit: "Every phenomenon can be directly or indirectly related to the number five (or any other number), given enough ingenuity on the part of the demonstrator." As a mathematician, I can enjoy such tricks, but do not find any particular significance therein.]

Also, two guinea-pigs were at the White Rabbit's house. A guinea equals 21 shillings, so two guineas is, of course, 42 shillings.

[Now that one I like!]

Wishing you all the best,

Richard Gilbert
North Waterboro ME

In his lively account of the society's spring meeting at Columbia University (KL#50), Mark Burstein quoted in full the pompous citation read by Nicholas Murray Butler, president of Columbia, upon the presentation of an Honorary Doctorate of Letters to Alice Pleasance Hargreaves. In the reference to Aristotle at the end of Butler's prolix tribute to Alice, the Greek accents may be a bit hard to make out in the *Knight Letter* and a χ seems to have been printed instead of a κ in the word $\acute{\epsilon}\nu\epsilon\kappa\alpha$ but these are minor slips. The real problem is with Nicholas Murray Butler.

If Lewis Carroll had been listening on that May 2, 1932, as Alice had hoped, he surely would have been doubly disturbed to have heard Alice described as "the moving cause, Aristotle's $\tau\acute{o}\ \acute{\omicron}\acute{\upsilon}\ \acute{\epsilon}\nu\epsilon\kappa\alpha$ of this noteworthy contribution to English literature." The Greek words mean the *final* cause (that for the sake of which), not the "moving cause" (usually translated as the "efficient cause"). Furthermore, the *efficient* cause of the "noteworthy contribution" (i.e. *Alice's Adventures in Wonderland*) is, of course, Lewis Carroll himself; and not even an honorary doctorate from Columbia can change that.

Sincerely yours,

August Imholtz, Jr.
Beltsville MD

[We are privileged to have a scholar of your erudition among our ranks, $\text{A}\acute{\upsilon}\gamma\omicron\upsilon\sigma\tau\omicron\varsigma$. In your honor I have purchased a set of classical Greek fonts for the newsletter, and I'm sure Alice's father Dean Liddell will bless this undertaking. For illustrative purposes, in the matter of these fonts, your letter then may be said to exemplify the idea of Aristotle's words, "there is the end or purpose, for the sake of which ($\tau\omicron\upsilon\tau\omicron\delta\prime\ \acute{\epsilon}\sigma\tau\iota\ \tau\acute{o}\ \acute{\omicron}\acute{\upsilon}\ \acute{\epsilon}\nu\epsilon\kappa\alpha$) the process is initiated...."

On an irreverent note, if I may:

"An ecclesiastic up in Purdue / Kept an old cat in his pew
Which he was teaching to speak / Alphabetical Greek
But rarely got further than μ ."

The Founding of the Lewis Carroll Society of Japan by Yoshiyuki Momma, LCSJ Chairman

During the Second International Lewis Carroll Conference held in Winston-Salem, North Carolina last summer, the four Japanese delegates - Kazumi Goto, Katsuko Kasai, Kimmie Kusumoto, and I - met on a foggy Sunday morning, June 11, and formally agreed to establish the Lewis Carroll Society of Japan (LCSJ). *Knight Letter* #47 reported this event with the optimistic note "Rumor has it that the next International Conference may be in Tokyo."

Rumor has it that the next
International Conference
may be in Tokyo!

At that time Kazumi Goto was working in London, so we postponed our next organizing meeting until his return that fall. And so, on the evening of October 31st, the four founding members met again to decide on the roles of the committee. Fortunately, Edward Wakeling [chairman emeritus of the LCS of Great Britain] just happened to be visiting Japan then at the invitation of the Japan Foundation, and was able to observe the proceedings. He wrote in his diary:

"... We decided to go out to a restaurant for supper. This became an intense meeting to sort out the arrangement for the new Society ... Kazumi acted as the 'devil's disciple' in offering various options, but gradually a consensus was reached. The Society would consist of four officers for the first two years with co-opted helpers. The Chairman was Yoshi, Secretary was Katsuko, Treasurer was Kimie, and Programme Officer was Kazumi. In my opinion, very good choices. The Society will meet monthly except in February and August. The membership subscription was set at ¥3,000. Professor Takahashi was ratified as the President. Yoshi will give a talk at the first meeting. Other members will then follow suit."

For a long time it has been my dream to set up a Lewis Carroll Society in Japan. Since my 1980 visit to David and Maxine Schaefer in Maryland, and my meeting Edward Wakeling on a 1982 Lewis Carroll Tour, they have been saying "How about organizing a Lewis Carroll Society in Japan?", "It is time to establish a LCSJ", "You should found the LCSJ now!", and so on. In this sense, I would like to thank them for their patience with me, for they have been waiting for the LCSJ for such a long time! During those years I had tried several times to establish a LCSJ, but always in vain. The closest we had come was in 1987 with Michael Bannard, Sho Suzuki, and myself. We had agreed to arrange

the details for the Society right after Michael came back from his sojourn in Europe, but he was never to return here, for a tragic traffic accident in France claimed his life. Dr. Michael Bannard was my best friend and godfather to my daughter Reiko. His sudden death deprived me of all the energy I had for establishing the LCSJ. But at long last, seven years later, in Winston-Salem, our dream came true.

I want everyone who loves Alice and Carroll to join our Society and share their love with us. I would like to have everyone in the world know how very much Alice and Carroll are loved in Japan. We have been enchanted since *Through The Looking Glass* was translated in 1899 and *Alice's Adventures in Wonderland* in 1909. There are about 60 different Japanese editions of the Alice books currently in print.

Our society has grown to over 60 members - including overseas members from the U.K., U.S.A., Canada, Holland, and Sweden. Our officers are: Yasunari Takahashi, President; Yoshiyuki Momma, Chairman; Katsuko Kasai, Secretary and Newsletter Editor; Kimie Kusumoto, Treasurer; Kazumi Goto, Programme Organizer; and Tokuji Shimogasa,

Kuniko Taira, Regional Coordinators. We try to publish our newsletter *The Looking-Glass Letter* every month. The newsletter combines articles and letters in both English and Japanese. We have been doing very well. I hope that all the Lewis Carroll Societies in the U.K., U.S.A., and Japan cooperate with each other to promote interest in Alice and Carroll.

To request an application form, please write to the

Secretary (Katsuko Kasai, 3-6-15 Funato, Abiko 270-11, Japan) and then return it to her and the subscription fee (¥3,000) to the Treasurer (Kimie Kusumoto, 3-5-3 Somechi, Chofu, Tokyo 182, Japan).

[Anyone who has met Yoshi has inevitably succumbed to his boyish charm, self-effacing humor, and great love for Carroll. We wish him and the LCSJ the very best.

Carroll-mania is a huge industry in Japan. The Japanese people, with their intellect, love of whimsy, and devotion to their children, are "naturals". Books and ephemera are constantly being published. One of my favorites is a leatherette photo folder with the embossed slogan "Dedicated to Alice Liddell - Intermittent Fairy Tale".]



Humpty Dumpty © 1995 Leslie Allen
Ink & Oil on Board. Created for the Knight Letter

In memoriam

On Oct. 1, 1995, *Alexander M. Roushailo* died of a heart attack in Moscow. He was 59 years old. A mathematician and physicist by training, Mr. Roushailo became Russia's preeminent Carroll collector as well as a respected bibliographer and Carroll researcher. In 1990 he mounted an exhibition of his Carroll collection under the auspices of the Bibliophile Society of the USSR and issued an exhibition catalog. In October of 1994 another exhibition followed at Moscow's Museum of Ex Libris. He is survived by his wife, Rita, two daughters, and a grandson, Nikita, who, he said in a recent interview in the journal *Biblioteka*, would be carrying on his collection. He will be missed by friends and fellow collectors in Russia, Canada, and the U.S.

Helmut Gernsheim, who helped create the academic study of the history of photography and became one of its most influential and prolific practitioners in the course of assembling an extensive private collection, died at the age of 82 in Lugano, Switzerland, on July 20th. He had produced 26 books and many exhibitions over the course of his active life, from his German birth through long periods of living in England. His studies of Lewis Carroll were particularly groundbreaking. The collection now dwells in the Harry Ransom Humanities Research Center at the University of Texas in Austin and he is survived by his wife, Irene.

**Robert Wilson's *Alice* at
The Brooklyn Academy of Music
Review by Monica Edinger**

The Cheshire Cat batting about Lewis Carroll's crumpled, discarded letters to Alice, an ever-growing Caterpillar, a middle-aged Alice fighting insomnia and drink in a vivid red bedroom, Victorian Vicars dancing and singing, Black and White Knights battling, and a harsh frightening Trial are a few of the arresting images in Robert Wilson's *Alice* which was given its American premiere at the Brooklyn Academy of Music's Next Wave Festival on October 6, 1995. Robert Wilson has long been known for his avant-garde theatrical visions. Perhaps most well known is his collaboration with Philip Glass, "Einstein on the Beach." Visually stunning, disturbing, and thought-provoking, Wilson's productions are unforgettable. *Alice* is no exception. Directed and designed by Wilson, the music and lyrics are by Tom Waits and Kathleen Brenman and the text by Paul Schmidt.

Schmidt writes in a program note that "The structure of the piece takes characters and incidents from the *Alice* books and juxtaposes them with aspects of the life of Charles Dodgson and of Victorian England. Dodgson's preeminence as a photographer plays a part, as do the freaks of Victorian circuses and side-shows." The *Alice* on view at BAM is performed by members of the Thalia Theatre in Hamburg, Germany where it was first presented two years ago. It is performed in a mixture of English and German with surtitles. Fluent in German, I could not help watching the surtitles to see what was translated and how well. Much was not translated at all and one serious error occurred when Carroll's letters to Alice were referred to as "her" letters, implying she wrote them instead of him. (The error was in using *sie* instead of *er*.)

I left the performance in awe of Wilson's vision and at a bit of a loss as how to communicate my opinion of the piece to the Lewis Carroll Society of North America, a very contrary group indeed! The piece is very much the vision of the artists involved in its creation and far from more conventional interpretations of the *Alice* texts and Lewis Carroll himself. Wilson alternates larger scenes with short "knee plays" [entr'actes]. The scenes are highly visual and dramatic while the knee plays are lighter in tone. Knee 3, for example, is "Fish and Frog" set before the Duchess's house, and done for humorous effect. Directly thereafter is "Pig and Pepper", a mesmerizing scene of plates flying, sneezing, baby howls and pig grunts. Intermission separates "Wonderland" from "Looking-glass".

I particularly enjoyed the inclusion of less well known pieces, such as the image of Alice and the fawn in the woods, and the game of Doublets. Visually, the production is typical Wilson - huge open spaces, large blocks of color, a few angular pieces of furniture, lots of black and white. The music is wonderful. Tom Waits works in a vaudeville tradition. His sound has always made me think of sideshows and Kurt Weill. In this production he utilizes a number of unique

instruments including the theremin, an electronic instrument that makes sounds in response to movements from hands above it. Other instruments include the stro-violin, waterphones, and bug. This is not a production for those who like their *Alice* and Carroll pure and true to Victorian times. It is beautiful, highly original, and personal, very much Robert Wilson's *Alice* rather than Carroll's. I recommend it to those who enjoy *avant-garde* work and are open to wild personal interpretations of the *Alice* stories. You will be enthralled, repulsed, delighted, and bemused by this highly unique work.

Looking for *Jabberwocky* in
Choctaw, Esperanto, or
Klingon?

Check out the *Lewis Carroll*
Home Page on the World
Wide Web!

<http://www.students.uiuc.edu/~jbireba/carroll.html>

"Autumnal Bounty," cont. from p.3
collecting. And in this often high-priced world, even Sotheby's sometimes nods. A few years ago Dr. Goodacre bought two six-shilling *Alices* from Sotheby's for fifteen pounds. Upon examining them at home, he was pleasantly surprised to see an *Easter Greeting* flutter out and then, *mirabile dictu*, from the other an 1884 *Christmas Greeting*.

"Jam Tomorrow". There are still books to be found and that is all the more reason for the kind of database Morton, though he might not have used that d- word, was advocating earlier. Selwyn fondly recalled some of his early purchases while still a medical student in Birmingham. These reflections led him to comment on that sensation familiar to all collectors when, upon seeing an irresistible item at an acceptable or better price, one senses one's hand turning into a prehensile claw.

Actually, Selwyn's pioneer work on the claw phenomenon has fittingly entered the medical literature as the Goodacre Syndrome, international standard disease classification No. 306.0042, according to which there is a loss of motor function in the hand due to emotional or psychological origin associated with a Lewis Carroll book, specifically there occurs a hyperextension of the metacarpophalangeal joint and flexion of the proximal joint from paralysis of the interosseous muscles.

Jon Lindseth thanked Dr. Goodacre for his amusing and informed talk and presented him with a copy of Morton Cohen's new biography of Lewis Carroll. A momentary, quickly suppressed, clawlike motion was discerned from the rear of the hall.

Ravings from the Writing Desk of Joel Birenbaum

Why am I raving from a writing desk? It gives me a chance to pass along random thoughts before they softly and suddenly vanish away. Hmmm, mixed references - not nearly as interesting as an unanswered riddle, but it will have to do.

There is a full summary of our Spring meeting in Cleveland in this issue, but allow me to pass on some information from the board meeting and make a few observations on the general meeting. We were lucky enough to have in attendance Mark Richards, Treasurer of the LCS (UK). He proposed a closer link between our two societies by having members on each other's board or committee as the case may be. All of our board members heartily agreed that this was an excellent idea. This formalization of ties will keep us apprised of each others planned projects, so that we don't duplicate efforts in our quest to make Carroll more accessible to the scholars and the public. It was also agreed that I would be the LCSNA representative on the LCS committee and it was suggested that Mark Richards would be a good candidate for our board. This would allow us to communicate more often via electronic mail (e-mail).

We have always had an informal link between the LCS and LCSNA, but I think that this formal arrangement will open new doors of opportunity for both groups. We are committed to coming up with an easier way to distribute each other's publications. This alone would be a great step forward. Perhaps I will report items of interest from the LCS committee meetings in the *Knight Letter*. Maybe we will have our next meeting in London - just kidding.

We did discuss future meetings. As Janet Jurist will be retiring from her position as Program Chair (which she has handled with amazing alacrity) after the Spring '96 meeting in Philadelphia on April 27, we thought it prudent to come up with a replacement. The problem is that in the past Janet has taken it upon herself to do most of the meeting-related tasks herself. Everyone else is afraid to take on that level of responsibility and who can blame them? Our meeting in Cleveland was organized entirely by Jon Lindseth. That meeting was a great success and I think we should take this as our model for future meetings. That is to say that members should volunteer (long in advance) to organize a meeting. They would handle the on site logistics as well as arrange for guest speakers. This will not obviate the need for a Program Chair, but it will make that job more reasonable in scope and less stressful. The Program Chair would advise the individual meeting coordinators and provide assistance or find assistants. Anyone interested in being Program Chair should contact me.

I would like to thank the following people for offering their services in organizing future meetings: Barbara Fellicetti, Kitty Minehart, Andy Malcolm, and Nell Burks (for her long standing offer). It would appear that a likely scenario after Philadelphia is: Providence RI in Fall '96; New York in Spring '97; California in Fall '97; New York in Spring '98. If you are wondering why we have almost half of our

meetings in New York, it is because we always get 50% to 100% greater attendance at those meetings. What is the good of a meeting without attendees?

During their talks at the general meeting, both Morton Cohen and Selwyn Goodacre mentioned the virtues of electronic media and tools in relation to Carroll research and Carroll collecting. Morton thought the ability to find the location of a Carroll manuscript or inscription from one's desk in a matter of seconds would be invaluable. Selwyn also thought this was useful to the collector and that a database of all Carroll material would be yet better. If Selwyn didn't actually say that, he meant to. It was gratifying for me to hear that these paragons of Carroll biography and bibliography could see the benefits of computers even though they were a little fuzzy when it came to the difference between a database and a CD-ROM.

Morton also laid out a work list for Carrollians, which should keep us busy for some time to come. The list includes: completing the work on publishing Carroll's diaries and pamphlets; compiling a complete and accurate list of Carroll's works and the secondary literature; publishing an index to LCS journal *Jabberwocky*; publishing a variorum edition of the *Alice* books; publishing a *catalogue raisonné* of Carroll's photographs; publishing a complete edition of Carroll's poetry; publishing some of Carroll's juvenilia in facsimile; doing a scholarly study of Carroll's reading; and compiling a catalog of the location of original materials. Now when people ask you what else can possibly be left to do, you'll have the answer. I am pleased to say that discussions related to a number of these tasks were taking place within minutes of the conclusion of Morton's talk.

I am excited about the work that lies ahead. We have the opportunity to add significantly to the canon of Carrollian scholarship and we should not hesitate to do so. Think of how satisfying it will be to look back in a few years and see all that we have accomplished. The tasks listed are all achievable. The LCS will continue work on the diaries and will start on an index to *Jabberwocky*. We will continue work on the pamphlets and intend to publish facsimile editions of *La Guida di Bragia* and *Useful and Instructive Poetry*. Perhaps joint efforts on the various compilations proposed above are in order. The tasks are vast and can only be accomplished through hard work. If anyone feels they can contribute to these efforts, contact me and we will put you in contact with those leading these projects. Also if there are other projects you think should be added to the list, please send me your suggestions.

I would like to take this opportunity to publicly thank Genevieve Smith for her valiant efforts as interim Secretary. Our first transition of secretarial duties in 20 years was a difficult task and she dealt with it beyond all expectations. Ellie Luchinsky, after finishing her work on publishing the Song Register, is now ready to take up the mantle of responsibility. So don't forget to send your 1996 dues to her at 18 Fitzharding Place, Owings Mill, MD 21117. What a sneaky way to ask for dues (a bit early at that).

OF BOOKS & THINGS



Kudos for Morton

Founding LCSNA member Morton Cohen's eagerly anticipated *Lewis Carroll: A Biography*, a copiously illustrated 577 pages, which draws on much new material including letters and diary entries - the result of Professor Cohen's lifetime of prodigious research and hard-won access to the Dodgson family - has been published by Alfred A. Knopf. I cannot imagine a Society member who does not have a place for this outstanding work in his or her life and library. I personally can hardly wait to dive into its welcoming pools of scholarship and, dare I say, love, and will report back when dry. Meanwhile, readers will content themselves with some excerpts from reviewers, many of whom *claim* to deplore the modern tendency to focus in on the more scandalous aspects of a biographer's subject (the ever-present albatross of Carroll's interest in young girls) while devoting large amounts of space in their reviews to it.

Michiko Kakutani in the *New York Times* (11/21/95): "...He not only suggests that the book was closely based on indignities and difficulties experienced by Dodgson in his own youth but also argues that the book purveys a hopeful view of its heroine's (and by implication, all children's) ability to survive in a hostile world...In the hands of another biographer, Dodgson's story might well have become a prime example of what Joyce Carol Oates has called 'Pathography,' one of those sensationalistic, voyeuristic works that focus on 'dysfunction and disaster,' foolishness and failure. In Mr. Cohen, however, Dodgson has had the good fortune to find a biographer who is as compassionate as he is judicious, a biographer intent on using the life to shed light on the work, rather than the work to pillory the life...He has produced a highly readable and sympathetic biography that sheds new light on the *Alice* books and their eccentric creator." Michael Dirda in the *Washington Post* (12/3/95): "Superbly researched and altogether engrossing...To keep up a modern reader's interest, Cohen shrewdly organizes his work thematically so that he constantly circles back to the *Alice* books." William Trevor in *The Spectator* (11/18/95): "It is hard to believe there will ever be a better book on the subject than this one. It has been meticulously researched and is notably well written. Nor does it seek to establish more than biography can. Its author's sympathy makes sense of what facts there are. What Dodgson didn't know himself remains untrifled with." Peter Ackroyd in the *New York Times Book Review* (11/12/95): "Mr. Cohen...has produced a book that is in every respect an entertaining and convincing biography, scholarly without being overbearing and conscientious without becoming laborious. It has, in its own way, a delightful oddity; a chapter on Dodgson's parents occurs about two-thirds of the

way through the narrative rather than in its conventional place at the beginning, and there are moments when Mr. Cohen's sentences have a distressing but endearing habit of falling over one another like playing cards. But his prose also has a genuine power and pathos, particularly on those occasions when he contemplates his subject's permanent sense of loss and estrangement from the world." Adam Gopnik in *The New Yorker* (10/9/95), "The new picture of Dodgson is achieved honestly - by the slow accumulation of detail rather than by a willful 'rereading.' Cohen, a professor emeritus at CUNY, has devoted most of his life to studying Dodgson, and done it with a real scholar's modesty and diligence. He sometimes sounds more Victorian than his subject, but he is a genuine authority on Dodgson, and we are unlikely to need another. Cohen's will remain the indispensable book on the subject."

Miscellanea

Those interested in a Yiddish translation of the *Alice* books may wish to contact Nicole Freed of the Joseph Wolinsky Collegiate school in Winnipeg who is compiling such a book of her own translations. Nicole is sixteen.

Serendipity

PLAYBOY: Where did *Lucy in the Sky* come from?

John Lennon: My son Julian came in one day with a picture he painted about a school friend of his named Lucy. He had sketched in some stars in the sky and called it *Lucy in the Sky with Diamonds*. Simple.

PLAYBOY: The other images in the song weren't drug-inspired? Lennon: The images were from *Alice in Wonderland*. It was Alice in the boat. She is buying an egg and it turns into Humpty Dumpty. The woman serving in the shop turns into a sheep and the next minute they are rowing in a rowing boat somewhere and I was visualizing that.

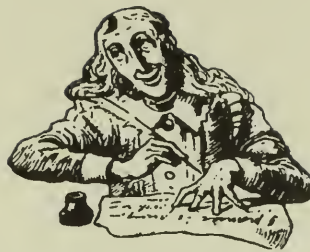
PLAYBOY: Were you able to find others to share your visions with?

Lennon: Only dead people in books. Lewis Carroll, certain paintings.

PLAYBOY: What about the walrus itself?

Lennon: It's from *The Walrus and the Carpenter*. *Alice in Wonderland*. To me, it was a beautiful poem. It never dawned on me that Lewis Carroll was commenting on the capitalist and social system. I never went into that bit about what he really meant, like people are doing with the Beatles' work. Later, I went back and looked at it and realized that the walrus was the bad guy and the carpenter was the good guy. I thought, Oh, s**t. I picked the wrong guy. I should have said, "I am the carpenter." But that wouldn't have been the same, would it? (Singing) "I am the carpenter..."

From Our Far-flung



Correspondents

Articles

"Duncan Black and Lewis Carroll" by Ian McLean *et al.* appears in *The Journal of Theoretical Politics*, Vol. 7 No. 2, April 1995 and takes Carroll's work on proportional representation (including lawn-tennis tournaments) as a serious contribution to the study of Political Science.

"Lewis Carroll's 'Jabberwocky': nonsense not nonsense" by Adam Rose from *Language and Literature: Journal of the Poetics and Linguistics Association*, Vol. 4 No. 1, 1995 discusses semantics, semiotics, and pragmatics.

Anthony Macula's "Lewis Carroll and the Enumeration of Minimal Covers" appears in *Mathematics Magazine*, Vol. 68 No. 4 October 1995. A fairly technical discussion of Carroll's work on set diagrams ("affectionately referred to as *Lew k-grams*.")

LCSNA member Nina M. Demurova's "Alice Speaks Russian: The Russian Translations of *AW* and *TTLG*" was published in the *Harvard Library Bulletin* Vol. 5 No. 4, Winter 1994-1995. A fascinating discussion of the six-impossible-things-before-breakfast Russian *Alices* from 1879 to the present, with a fair amount of attention to her own recent translation. Available from the Harvard University Library, 59 Plympton St. Cambridge MA 02318 for \$15.

The September 1995 *Vogue* carried an ad for Moschino's "Cheap and Chic" fashions with Alician themes. [A \$850 bustier may be chic, but "cheap"?)]

"Alice in Intensiveland: Being an Essay on Nonsense and Common Sense in the ICU, After the Manner of Lewis Carroll" by Robert H. Bartlett, MD, FCCP appeared in *Chest* Vol 108 No. 4, October 1995.

The *New York Times Magazine*, August 13, 1995 asked "A Question for Trevor Weekes..." "If pigs could fly, how would they do it?" and Mr. Weekes designed

the wings, face mask, and goggles in a full-page answer.

The Threepenny Review, Issue #64, Winter '95, a tabloid-size literary quarterly, features "Lewis Carroll's Photographs of Children", and reproduces over two dozen photographs, along with seven somewhat controversial essays. "Well worth sending for" - SGB. Four dollars from P.O. Box 9131, Berkeley CA 94709. Its summer issue featured a long negative review of the London "Alice's Adventures Underground" production.

The nationally syndicated column "The Straight Dope" by Cecil Adams (around mid-October) carried a discussion on Carroll's interest in prepubescent girls. The usual stuff. Our man is found innocent. On the other hand,

History Laid Bare by Richard Zacks, Harper Collins, 1994, anthologizes "Love, Sex, and Perversity" and finds Carroll guilty of the last, quoting from the Mayhew letters and implying that he quit photography over his guilt from kissing Atty Owen.

Books

Literature and Photography: Interactions 1840-1990 (Jane Rabb, ed., University of New Mexico Press, 1995) reprints Gyula Brassai's "Carroll the Photographer".

The Wonderland Gambit Trilogy: Book One, *The Cybernetic Walrus* by Jack Chalker, sci-fi with Carrollian bits, titles, and rabbit holes. Ballantine paperback.

Fantastic Alice, Margaret Weis, ed. A sci-fi anthology with Alician themes. ACE Fantasy paperback.

David and Maxine Schaefer's *The Tale of the Mouse's Tale*, illustr. by Jonathan Dixon, is now available from Mica Publishers, 617 Rockford Road, Silver Spring, MD 20902. \$8 for members.

The Jolly Pocket Postman by J.&.A. Ahlberg is meant for five to ten year olds. Alice and the Tea Party appear, and inserts in pockets along with toys and games make the whole thing a joy. Two major prizes have already been awarded it. Little, Brown.

Fantasy Literature in the Elementary Classroom: Strategies for Reading, Writing, and Responding by LCSNA member Monica Edinger was published by Scholastic Professional Books. The intended audience is elementary school teachers or education students, and it contains a chapter called "Visualizing Fantasy: A Study of *Alice in Wonderland* and its Illustrators".

White Rabbit, John Miller and Randall Koral, editors, Chronicle Books, 1995, an anthology of drug literature, includes the first chapter of *AW* [rather inappropriately], proposing "(the) stories written for Alice Liddell have nonetheless served as a compass-point for a generation of LSD-takers. The famous mushroom scene in *AW* may have been inspired by Carroll's reading of *Cooke's Plain and Easy Account of British Fungi*, published three years prior."

Robert Gilmore's *Alice in Quantumland: An Allegory of Quantum Physics* has been published by Copernicus, an imprint of Springer-Verlag, New York, Inc. \$18 - P.O. Box 19386 Newark NJ 07195-9386. The amusing narrative follows Alice through "an intellectual amusement park" where some of the more outlandish, albeit true, concepts of quantum mechanics are presented in a most accessible manner.

Grolier Books, U.S. Rte 60 Bypass, Versailles, KY 40386, is publishing an *Alice in Bibleland* series of rhyme books for very young children, wherein Alice goes through a magic screen and visits biblical characters.

The Red King's Dream, or Lewis Carroll in Wonderland by Jo Elwyn Jones & J.

continued

Far Flung, Continued from p.11

Francis Gladstone, Jonathan Cape, London, is a "highly entertaining piece of literary detection" wherein the authors examine the real-life characters upon whom they presuppose Carroll based his characters (e.g. Ellen Terry is the Tiger Lily and Darwin is the puppy).

Art & Artifacts

A fine T-shirt of many Tenniel drawings (\$40), among others, and a foot-high Queen of Hearts lawn statue (\$50) appear in the What on Earth catalog, 2451 Enterprise East Parkway, Twinsburg OH 44087. (216)963-3000.

An Alice Kaleidoscope (\$18) and pop-up book (\$23) from Past Times, 280 Summer Street, Boston MA 02210. (800) 621-6020.

A series of Alice "keepsake" tree-ornaments is coming from Hallmark. Alice (\$7) is the first. Gladys Boalt's tree ornaments features the Jabberwocky (\$58). (800)998-7077.

The Museum of Fine Arts, Boston, offers a charm bracelet (\$98), a scarf (\$58), necktie (\$39), pins (\$26), and tie tacks (\$36-48). P.O.Box 244, Avon MA 02322. (800)227-5597.

The Metropolitan Museum of Art has standup note-cards based on the Tenniel drawings, a dozen for \$12. (800) 468-7386.

Signals offers framed Year of the Child (U.K.) postage stamps, complete with easel. \$25 from (800) 669-9696.

The Smithsonian's 1995 Holiday Catalog continues to offer Mme. Alexander dolls - the set of five is \$375. (800) 322-0344.

The Wendy's chain of "restaurants" gave their young clientele a short book *Let's Read Together: Alice in Wonderland*, with a growth chart and paint-with-water decorations appearing in the back of the book. Unfortunately, if the chart were painted and hung on a wall per instructions the book would be inaccessible.

Michael Lawrence has produced (1970-72) unique bronze garden sculptures of Alice (16½", \$6,000) and the Mad Hatter (31½", \$35,000). Linder Rothschild Allen of Palo Alto CA is his representative. (415) 473-6824.

Rex Games produces "Word Trek", an amusing party game based on Carroll's "Doublets" (HEAD-heal-teal-tell-tall-TAIL), and several other delightful titles. Mention the LCSNA and receive a 20% discount from Mark Chester. 530 Howard Street, Suite 100, San Francisco CA 94105. (415) 777-2900.

Thimbles in gold-rimmed bone china \$15 for three from Gimbel & Sons Country Store, P.O.Box 57, 36 Commercial Street, Boothbay Harbor ME 04538.

Thru the Mirror, a lovely hand-inked and hand-painted limited edition cel (\$2,450) from the 1936 Mickey Mouse cartoon is part of the "Historical Mickey" series and is available from *animation, usa* at (800) 548-2810. Also a serigraphic cel from this same cartoon

(\$275) and they have just released a vertical panoramic series of cels from the 1951 Disney *Alice*.

Places and Events

"Le Loir Dans La Théière" (the dormouse in the teapot) is located at 3 Rue des Rosiers in the old Marais district of Paris and features an Alician mural. *The Tea-lovers' Guide to Paris* gives it a favorable review.

The New Langton Arts Gallery in San Francisco featured an installation by Sally Levine called "Alice Through the Glass Ceiling" which "seeks to create a dialog about current architectural practice as it relates to women."

Derek Deane's new classical ballet production of *Alice in Wonderland* for the English National Ballet, scored to Tchaikovsky music, played in Southampton in October, Leeds in November, and other venues in the U.K., eventually moving to the London Coliseum on March 19, 1996. Information: Threefold Music Ltd, Holly House, 99 Church Rd, London SW139HH.

The student theater group of Eleanor Roosevelt High School in Greenbelt, MD performed *Alice: Coming of Age* written and directed by Brian Clancy, Nov. 12, 16-18. August and Clare Imholtz enjoyed Clancy's interpretation of the two Alice books with Dodgson's (Clancy's) commentary on the action and intervention into it. Particularly memorable was the splendid rendition of "The Walrus and the Carpenter" as a Calypso song!

For assistance in preparing this issue we would like to thank: Earl Abbe, Fran Abeles, Leslie Allen, Sandor Burstein, Wendy Chevrier, Mrs. M.M. Costley, Johanna Hurwitz, August Imholtz, Janet Jurist, Vito Lanza, Lucille Posner, Murray Ratcliffe, Genevieve Smith, Germaine Weaver, and Nancy Willard.

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President: Joel Birenbaum, jmb7@ihlpm.att.com

Secretary: Ellie Luchinsky, eluchin@epfl1.epflbalto.org

Editor: Mark Burstein, wrrabbit@worldpassage.net

The Lewis Carroll Home Page: <http://www.students.uiuc.edu/~jbirenba/carroll.html>