



Knigh^t Letter

THE LEWIS CARROLL

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I am the Resurrection and the Life.



Charles Lutwidge Dodgson
(Lewis Carroll),
Fell asleep Jan. 14, 1898.



The CenTennial Celebration

by Mark Burstein and Joel Birenbaum

On January 14th, 1898, the 65 year-old Reverend Charles Lutwidge Dodgson, Deacon of the Church of England, former Mathematical Lecturer and Sub-Librarian at Christ Church, Oxford, “fell asleep” (so phrased his funeral keepsake¹) as a consequence of a bronchial infection, at the family home in Guildford, Surrey. His obituaries were varied and fascinating.² One hundred years later, we observe the centenary of his passing to “the other side of the looking-glass”, and so gathered to celebrate his life and works in a long, marvelously sunny weekend (March 27th - 31st) which began with a tour of New York City. ~ mb

Our first stop on Friday morning was at the Delacorte Alice statue in Central Park. Now (as of our Saturday meeting) I know it is the deCreeft statue.³ This statue always brings out the child in a true Carrollian. It is simply the spirit of *Alice's Adventures in Wonderland* cast in bronze. Of course we took a photo of our group of 30 in front of the statue. This isn't as easy as it sounds. Getting 30 Carrollians to do anything in concert is nearly impossible. We are an independent lot.

Our next stop was only a block away at the Sophie Irene Loeb Fountain⁴. This lesser-known Alice monument was a surprise to some of our crew (some of them even New Yorkers) who had never seen it before. We all took in the magnificence of the concrete drinking fountain in the children's playground. Like its bronze cousin, the fountain is adored by young and old alike.

Finally, Janet was able to muster our troops together for the bus ride cross-town. Getting that many tourists on a City bus is enough to try the patience of a veteran New Yorker and we did get some looks from the regular passengers (if you can call anything in New York “regular”). Well, you can't do anything in New York without the city itself being the main event. When we came to our stop there was a taxi parked at the bus stop. After a few words were exchanged between drivers to no avail, the bus driver decided to push the cab out of the way – with our bus! I had lived in this city the first twenty years of my life and never seen anything like it. I miss New York.

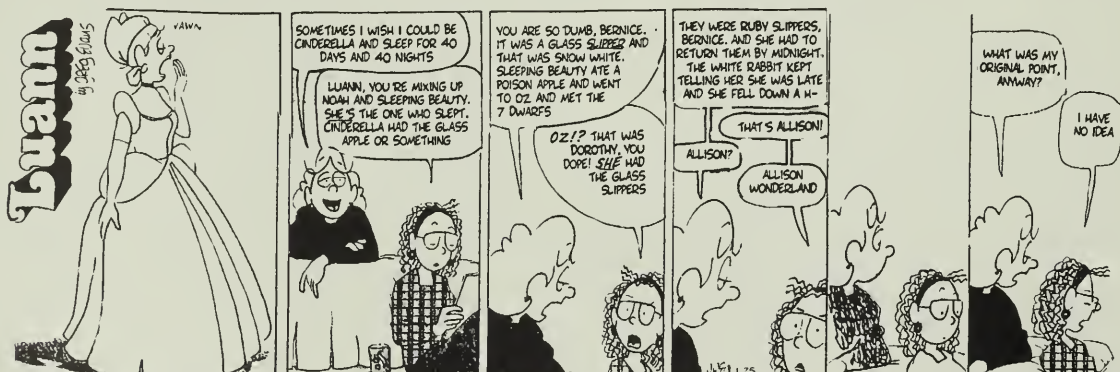
Next we had our “Adventures Underground”. Yes,

undaunted, we took the subway. We got off at the 50th Street station of the 1 and 9 train lines. Here we saw four terra-cotta mosaic panels depicting *Alice* characters. The display, entitled “Alice: The Way Out” was designed by Liliana Porter in 1994 as part of the MTA Arts for Transit program. Again, our group got stares from the locals as we descended on the platform with cameras flashing. After a short stay we got back on the train and continued our journey downtown. This entailed a change of trains where I could swear we walked up and down the same set of stairs more than once, although Janet assured me this was not so. It was an Alician stroll indeed.

When we came up for air, it was a short walk to Gouverneur Hospital to see the *Alice* mural. This mural was one of 16 *Alice* pieces done as part of the public art program during the Depression. The 310' mural by Abram Champanier⁵ was one titled “Alice in Wonderland at the New York Public Library”. Others depict Alice soaring in a biplane over New York, visiting the Statue of Liberty, and generally turning the Big Apple into a huge Wonderland. Again, New York City played a role. We were approached by the police and told that it was not permitted to take photos in a public building. There was much discussion, although most of the photos had already been taken. When I asked an officer why it was not allowed, he admitted he had no clue. Apparently they don't want people taking photos of the patients. By the time we left I think we had signed up two officers as members of the Society. This ended quite an eventful morning.

That afternoon, we visited the standing Carroll exhibit at the Bobst Library at NYU. We were certainly more in our element. We wandered by the cases of Carroll books, *Alice* translations, a Rackham sketchbook, and old posters. It was a nice return to normalcy. I'm not sure that this would be normal for other than a Carrollian group like ours. We met again at Janet's that night for a buffet dinner and more socializing. You really should have been there. It was a perfect day, largely due to the preparations made by Janet Jurist. -jb

On Saturday morning, a Grolier⁶ Club exhibition of items from the superb Jon Linseth collection was open for a private pre-viewing⁷ for LCSNA members. The Club was founded in 1884 and has been a mainstay of American book collecting with its programs of publications, exhibitions, symposia, lectures, and the formation and maintenance of a fine



library, now housed in the Georgian-style building on East 60th Street which serves as its headquarters.

To do this exquisite treasury justice would be nigh impossible, but I will enumerate some highlights. Fortunately, a superb catalog called *Yours Very Sincerely, C.L. Dodgson* (alias "Lewis Carroll") has been published by the Grolier club and is available through the Society (see p.20). It contains many fascinating essays as well as a *catalogue raisonné* of the exhibit.

The exhibit takes its title from an ALS (autograph letter signed), just one of the rare gems from the Linseth collection. It is divided into areas of interest: CLD as author, bibliophile, photographer, mathematician; theatrical productions; translations, and so on. Among the former: an *AW* inscribed to Tenniel and one inscribed by Tenniel; an 1865 Alice, and one inscribed to Lorina Liddell, Alice's mother "To Her, whose children's smiles fed the narrator's fancy and were his rich reward"; among the second a copy of *The Poetical Works of P.B. Shelley* inscribed by his wife, Mary Wollstonecraft; among the third a lovely portrait of Xie Kitchen in the style of Joshua Reynolds' "Penelope", which "achieved excellence in a photograph by taking a lens and putting Xie in front of it" (Carroll's pun); and a previously unpublished ALS to "Mrs. Hunt" dated 8 December 1881, which sheds light on his decision to forgo photography (relevant text in box on p.4).

Once again, the Elmer Holmes Bobst Library of New York University in Washington Square was the gracious host of our regular meeting (particular thanks going to Marvin Taylor of the Fales Library). The Library houses the vast and significant holdings of the Berol Collection of Carroll material.⁸ The audience numbered about sixty, including five former LCSNA presidents; journeyers from as far away as Japan, Sweden and the U.K.; and the von Neumann Professor of Mathematics at Princeton, John Horton Conway (best known for *The Game of Life*).

Our president Joel Birenbaum opened the meeting and introduced Diane Marx, who was presenting the first Stan Marx Memorial Lecture. The speaker was Professor Nina Demurova, Professor of English and American Literature at the University of the Russian Academy of Education in Moscow, translator of the *Alice* books and the *Russian Journal* into Russian, and the author of *Lewis Carroll's Life and Works*, also in Russian. Professor Demurova gave detailed and fascinating insights into Dodgson's Russian journey, particularly animated by slides which included vintage photos, drawings, etchings, and paintings of buildings, people, and the areas through which they traveled.

Dodgson's *Journal of a Tour in Russia in 1867* is

widely available in print, but Nina brought it to life for us. Dodgson and his friend, colleague, and mentor Henry P. Liddon, Canon of St. Paul's, undertook the journey somewhat spontaneously (it was proposed to CLD on 1 July; they left on the 12th, and spent the next two weeks in Germany before taking the train to St. Petersburg). On the 28½ hour train ride (during which Dodgson slept on the floor), they met up with Alexander Muir, an expatriate whose huge department store eventually became the G.U.M., and who served as their guide and sometime liaison. Liddon was specifically there to explore in greater depth the controversy between High and Low Churches (the rich trappings of Catholicism and the Eastern Orthodox vs. the austere Evangelical and Protestant). Dodgson, although these questions were of great interest to him, was along more as a tourist. It was all very

moving to him, although he at first found it "grotesque". We traveled with this pair as they visited this most Asian of capitals, Moscow, and its churches, gardens, public buildings, picture-galleries, and the great Exhibition; its citizens and clergy, especially the archbishop known as "The Metropolitan". They were particularly fond of listening to musical services and buying "Eikons". Prof. Demurova also showed us contemporary photographs by Andrei Karellen (*sp.?*) of Russia, quite like CLD's, which showed street life, domestic scenes, and, mainly, children. All in all, quite an adventure.

August Imholtz of the nominating committee presented the slate of candidates for LCSNA office to be elected by a general vote at our Fall meeting in Los Angeles. They are Presi-

dent: Stephanie Stoffel; Vice President: Mark Burstein; Treasurer: Fran Abeles; Secretary: Ellie Luchinsky; Directors: Pat Griffin and Germaine Weaver.

Joel was surprised by a tribute poem (in the rhythm of *The Hunting of the Snark*) and a gold watch for the excellent job he has done as our President.

Charles Lovett made a report of the publications committee, but did put out a call for assistance. Any member who wishes to get involved with this committee should contact him at 128 W.128th Court, Overland Park, KS 66213 or charlie103@aol.com. Our publications are a mainstay of our society, and that committee is at its heart (see p.19).

The next presentation was a wondrous and unexpected treat. Lorrie Goulet was married to José de Creeft (1884-1982) at the time he created the Alice statue in Central Park, so beloved by children. Although the fountain is sometimes called the "Delacorte" fountain after its patron, the story of its making is fascinating in itself. Because she has so often been asked to tell the story, Mrs. Goulet has made a color video ("The Making of the Alice in Wonderland Statuary Group") which she played for us.



George Delacorte was a wealthy publisher (Delacorte Press, Dell, Dell Comics and others) who wished to make a fitting memorial to his late wife, Margaret. It was she who so loved the Alice books, and her name is on the official title of the piece, namely the "Alice in Wonderland Margaret Delacorte Memorial". This 11 x 16 foot, 6-ton bronze sculpture with a granite base was dedicated May 7th, 1959, and was immediately covered by children, which remains true to this day. There are even things to be discovered underneath the mushroom for toddlers who can't climb yet.

The statue was proposed by Delacorte, designed by Fernando Texidor, and reworked by de Creeft. It was the story of the two years between conception and dedication which is the subject of this film. We were treated to views of various stages of the project: maquettes in plastilene, larger models covered in *papier-mâché*, the enlargement process, and finally the casting stage, in which plaster molds were sent to the foundry for wax casting. When the bronze was poured, the wax melted out, and later a patina was applied. The statuary group was ultimately delivered on a flatbed truck to its final resting spot in Central Park.

Lorrie had several fascinating tidbits to offer, including a picture of her daughter Donna Maria, who was eight at the time and most definitely inspired the facial features of Alice. She also mentioned that several of José's colleagues often dropped by with suggestions and assistance, among them Jacques Lipchitz.

She also told of one evening at sunset, shortly after the dedication, when de Creeft went down to get an anonymous look at his creation. Climbing the statue, he heard an admonitory "Get off of that! This is for children only." Embarrassed, he turned around, only to behold the equally dumfounded George Delacorte. They ended up sitting together on Alice's lap.

Ms. Goulet is rightfully a bit chagrined that the statue is known by the patron's name rather than de Creeft's. But José had the last laugh, after all. The face of the Mad Hatter is a quite humorous caricature of George Delacorte.

Professor Donald Rackin, who has a marvelously ironic (Anglo-Saxon?) attitude about academia, warned us "this is the driest thing I know." and began his discourse on "Tennysonian Connections in Lewis Carroll: The Sublime and the Ridiculous". Their personal relationship was de-

scribed as sporadic and not as intimate as the lionizing Dodgson would have wanted, but this was somewhat understandable as these two personages could not have been less alike. Alfred, Lord Tennyson was reclusive, unkempt, gloomy, and melancholy to the point of morbidity. Dodgson was sociable, playful, immaculately groomed, and a supreme master of the comic. They met when Dodgson was 25 and the Poet Laureate was 48, and their acquaintance lasted from 1857 - 1870. CLD's diary entry for 22 September 1857 describes a "strange, shaggy-looking man" and his relationship to the Poet Laureate is of tantamount importance in understanding his life and work. From the worshipful *Index to "In Memoriam"*

to his satirizing Tennyson's "The Two Voices" (1833) in his "The Three Voices"⁹, Carroll's betrayed a strong ambivalence to the man Rackin called the "tearful Victorian model of the egotistical sublime". All is not quite on the surface, however. Dodgson's diaries are full of guilt and melancholy, and he was embarrassed of his own sentimentality.

"Tithonus" (1860),¹⁰ Lord Tennyson's suicidal self-portrait of "a white-haired shadow... dwell[ing] in the presence of immortal youth", found echoes in Carroll's White Knight, and in the two poems framing *TTLG*, which are replete with poignant Tennysonian echoes in a "minor elegiac key" of the evanescence of childhood's innocence.

One of the differences between these two men, Rackin maintains, is that Tennyson was clinically depressed during most of his life (he referred to his "divine despair"), while Dodgson suffered the actual losses of his girl-friends as they matured.

"The Garden of Live Flowers" (*TTLG*, ch.2) is a direct parody of Tennyson's "Maud".¹¹

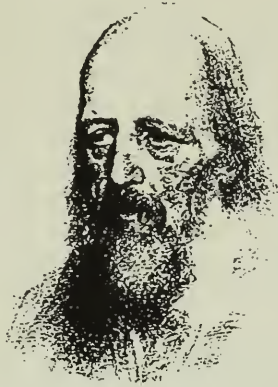
Tennyson was skeptical, doubtful and even blasphemous, which contrasts with Dodgson, a man of simple faith; a conflict which found its epiphany in *The Hunting of the Snark*. Carroll deliberately had the Bellman portrayed as a caricature of the Poet Laureate by Henry Holliday, and he was characterized as a self-deluded, incompetent old man leading the hunt, a hunt which ended in the Tennysonian "Godless deep". The Bellman tolls his bell for inescapable Death and existential dread. It is well to remember that the last stanza of the Snark came to Carroll as he was visiting the deathbed of his nephew Charlie Wilcox, who passed away at the age of 22.

Dr. Rackin concluded, "The Tennysonian sublime is never far from the Carrollian ridiculous."

"...The last photograph I took was in August 1880! Not one have I done this year: as there was no subject tempting enough to make me face the labour of getting the studio into working order again. As to the subject you kindly propose to bring me each year; I hope you won't mind my saying 'Please don't!' Such subjects require instantaneous photography, which you can get to perfection at many photographers: I don't attempt that process at all. Consequently the lowest age that I undertake is 6 or 7 & then only girls: & even then I don't the least care to do the dress of ordinary life. It is a very tiring amusement, & anything which can be equally well, or better, done in a professional studio for a few shillings I would always rather have so done than go through the labour myself. Don't think me very lazy in the matter! Remember I have had 22 years of it, & have done thousands of negatives."

That evening we met at the Cornell club for a black-tie dinner “celebrating Morton Cohen’s outstanding literary, scholarly and personal contributions to all things Carrollian”. After a fine dinner, the evening’s entertainment began with remarks by Edward Guiliano and then “A Few Wise Words About Morton Cohen... From One Who Should Know”, that One being the Reverend Dodgson himself! Well, if truth be told, it was the marvelous actor Andrew Sellon (creator of the one-man stage show *Through the Looking-Glass Darkly: A Dream Play* - see KL

50’s lead article) in period costume. His humorous, yet moving tribute to “his” biographer included a reading of “Poeta Fit, Non Nascitur” from *Phantasmagoria* - we were asked to substitute “biographer” for “poet”. He concluded “Morton, my face grows stern and sad at many of the things that have been



Tennyson, chalk sketch by G.F.Watts

published about me, but your works are a blessed exception. There have been so many who have donned the mantle of ‘Lewis Carroll biographer’, but some of them were more interested in fabricating Sensation than in looking for the facts. You have shown, not only with your recent biography, but in all your works on me, the integrity of a hero, the discretion of a gentleman, and the humanity of a friend. I don’t know what I did to deserve you—or indeed if I do deserve you! But it seems that you and I, though more than half a life apart, are now linked for all time, and I for one consider myself in very good company indeed. With your writing and your generosity, you have served not only me and this Society, but also served society at large, and given me life again both now and into the future. I can only give you my humblest thanks. ‘Well done, good and faithful servant.’”

He then fumbled in his pocket and produced “something I must have torn out of my diary in a moment of editorial passion...27 June, 1863...” but refused to let Morton see it.

Tributes were then forthcoming from: Charlie Lovett, reading “Defection: An Ode” by former LCSNA President Peter Heath, a poem beginning “I’ll tell thee everything I can, / There’s little to unravel...”; Joel Birenbaum’s “I am told, Morton Cohen, / the youth did say...”; reminiscences by his friend Barbara Holtz, who also circulated a picture of the dashing “Morty” around the time of his Bar Mitzvah; Selwyn Goodacre reading a tribute from Richard Lancelyn Green whose father had been Morton’s collaborator; John Wilcox Baker reading a letter from David Macmillan; Christina Bjørk, Dr. Sandor Burstein; and several others. Further entertainment came from soprano Susan Kirkland of the New York City Opera performing “Elsie’s Lament” from *The Yeomen of the Guard*, “Comin’ Thro’ the Rye” which was in

Jenny Lind’s concert repertoire, and Dodgson’s beloved “Santa Lucia”. We also heard a most animated reading of the Humpty Dumpty chapter of *TTLG*, performed by Anita Hollander and Paul Hamilton (both of whom fell prey to the “borogroves” bug, perhaps caught by overexposure to the Alice statue {see “Articles”, item 7 on p.22.})

Lastly, August presented Morton with a wonderfully executed bust of Lewis Carroll by Graham Piggott (see “Ravings”, p.16.) Of course in true Carrollian manner, he was made to give it back, as it was yet unfinished.



Henry Holiday’s Bellman

The next day, Sunday, began with Stephanie Stoffel’s presentation of the second Maxine Schaefer Memorial Reading for Children, at the Children’s Museum of Manhattan, and that afternoon found us in Edwardian splendor at the magnificent Morgan Library, begun in the early days

of this century by financier Pierpont Morgan, and opened to the public by his son in 1924. The occasion was a lecture, “Reflections on Lewis Carroll” by Morton Cohen. (They will be also be mounting an exhibit of materials from the Houghton collection of Lewis Carroll from May 22nd - August 29th).

A born raconteur, Morton kept us most amused with his reflections on his life’s interweaving with Mr. Dodgson’s. His first project began in 1960 as a collaboration with Roger Lancelyn Green to produce a volume of Carroll’s letters. They thought it might take a few years to gather and transcribe the letters, along with procuring mini-biographies of the recipients. It turned out to be nineteen years of labor, but the rewards were plentiful, finding the erstwhile child friends of Mr. Dodgson, now grown into people like the wife of the Archbishop of Canterbury, and the mother of John Gielgud. Many of the people Cohen befriended, such as Dodgson’s nieces and grand-nieces, were completely unaware of what they had, and would rummage about in the attic and come down with old trunks which hadn’t been looked at in decades, and which, in at least one case, turned out to be full of hundreds of letters from Carroll.

He told the story of finding drafts of *Symbolic Logic* and thirty associated letters, which he filed away in a kitchen cabinet and didn’t think about until Professor William Bartley contacted him, was flabbergasted by the discovery of what Morton was sitting on, and showed up two days later. These were of course eventually published as Part II of *Lewis Carroll’s Symbolic Logic* (Clarkson N. Potter, 1977) and with enough original material to prove that Dodgson, as a logician, was many years ahead of his time.

Cohen reminisced on how internal clues pointed him to writing his biography with a thematic instead of chronological structure; how among his new projects are a book

of Carroll's photographs,¹² a novel, a guide to Puerto Rico, three more volumes of letters, and a book on Tennyson. He called Dodgson "an admirable and decent human being", but put it all into perspective by explaining the ultimate question, "Why Carroll?", by the simplest of all answers: "He makes me laugh."
- mb

On Monday there were 13 of us who met at the Firestone Library in Princeton, after an impromptu lunch where we got to chat with Alexander Wainwright, one of our charter members. He is actively working on a printed catalog of the Parrish collection even though he's been retired for some time now. (I think that working on Carroll tends to keep one young.) It was a delightful lunch except when, towards the end, they started testing the fire alarm, which was very loud and had a sound "as of ducks that die in tempests". We headed off to the Firestone where we were introduced to the newly acquired Cotesen Collection of Children's Literature. The library that houses this collection is an interactive center for children based mostly on *AW*. You can stand on a platform and look through an inverted telescope and see your feet so very far away, as if you had grown incredibly large; which was odd because there were no mushrooms to be found anywhere nearby. There were also gimmicks to teach children about parody and nonsense, but I bet that most of them are smart enough to come through it without learning anything, but having a fun time in the process. It turned our group of scholars and Carroll devotees into children again and I thought we would never get them out of there.

We did find time to visit the Carroll Centenary Exhibit in the Milberg Graphic Arts Gallery. It wasn't large, considering how much material there is in the Parrish collection, but it was a well-rounded one. The selection included portraits, landscapes, and even pictures of young boys. I applaud this selection. There was a case of colorful "lightweight" items reflecting Carroll in the popular culture - "Alice in Advertising Land", the Guinness books and card sets. There were also cases of serious items, such as letters, original drawings, translations and first editions. One I hadn't seen before was an *Alice* painting by Ethel Parrish, Morris' wife, using her niece as the model. It added a nice personal touch.

On Tuesday, the last day of planned events, only eight staunch souls (I almost said soles, which would also be true) were in attendance at the Rosenbach Library Museum in Philadelphia, proving that large numbers are not needed for a successful afternoon. We sat around a large table as Elizabeth Fuller presented us with a wonderful variety of items that she had hand-picked for our pleasure, and what a pleasure it was. We saw an 1865 *Alice*, original Tenniel sketches, the four famous photographs of nude girls, original sketches made by Carroll for A.B. Frost to use as a guideline for his drawings for *Phantasmagoria*, and more. A great deal of time was spent on perusing Dodgson's passport, which was also the center of attention at our 1994 visit. We looked at all the stamps, and Nina Demurova translated the Russian bits for us, but there is always something new to learn. We noticed that the passport holder contained a small pencil and someone exclaimed that Carroll must have written things with

that pencil. There was a group gasp. Sure enough, Ms. Fuller pulled out a letter written by Dodgson in pencil, stating that there was no ink to be had in Russia. It is something to realize that looking at the same items with a different group of people who have diverse areas of expertise and interests turns the viewing into a totally new experience. We all have something to bring to the table (in this case, literally). Another item of interest was an envelope of HOW material, which stands for Helpers of Wonderland. Children could join HOW and help pay for the Lewis Carroll cot in the children's hospital. The envelope was a packet of information sent to a new member. Oh HOW we all eyed that HOW pinback badge, though it managed to remain at the Rosenbach when we left. This was a grand ending to a notable five day weekend. I was so happy I almost didn't realize how exhausted I was, but the enjoyment shared by so many of our members was more than worth the effort. For me this was a meeting of old friendships strengthened and new friendships made.
-jb

¹ partially reproduced on our cover and on view at the Grolier exhibition. Also in their catalog *C.L. Dodgson (alias "Lewis Carroll")* - ordering information on p.20

² see *In Memoriam, Charles Lutwidge Dodgson*, p. 19

³ see Saturday's report

⁴ sculpted by Richard Roth in 1936 as a memorial to writer and social worker S.I. Loeb, located at the James Michael Levin playground, 76th St. off Fifth Ave.

⁵ Russian-born Abram Champanier (1899-1960) executed these in 1940, as a way to amuse gravely ill children. The Bronx Museum of the Arts has a catalog, *A New Deal for Public Art: Murals from the Federal Work Programs*, from their 1993-4 exhibition, showing three of the *Alice* works. ISBN 0-917-535-21-9.

⁶ named after Jean Grolier (1479-1565), Renaissance bibliophile, patron, and Royal Treasurer

⁷ open from April 1 - May 29th, for Grolier members only

⁸ they are also in the process of putting the collection on CD-ROM as a research tool. It will be issued by the NYUPress, and the LCSNA is very involved in its production.

⁹ pub. in *Phantasmagoria*, 1869

¹⁰ source of the line "After many a summer dies the swan"

¹¹ properly "Maud; A Monodrama", 1855, and in particular section XXII, which begins, "Come into the garden, Maud..."

There has fallen a splendid tear

From the passion-flower at the gate

She is coming, my dove, my dear;

She is coming, my life, my fate.

The red rose cries, "She is near, she is near;"

And the white rose weeps, "She is late;"

The larkspur listens, 'I hear, I hear;'

And the lily whispers, 'I wait.'" - XXII.X

¹² from Aperture Foundation, due out in October. It accompanies an exhibition at the Ransom Humanities Research Center at UT Austin, September - December '98

CWYS BRYLLYG, AND Y' SLYTHY TOWES ND EYRE AND GYHBLE IN Y' WABE: ALL WIMSY WERE Y' BOROGOVES; AND Y' MOME RATHS OUTGABBE.
--

"In the most high and palmy state of Rome,
 A little ere the mighty Julius fell,
 The graves stood tenantless, and the sheeted dead
 Did squeak and gibber in the Roman streets."

~ *Hamlet*

When the young Charles Dodgson (later known as Lewis Carroll) composed the first stanza of what was to become "Jabberwocky"¹, he may have had the above cited lines from *Hamlet* in mind². By no means is this theory an attempt to prove that it is a parody of *Hamlet* or to remove "Jabberwocky" from its status as one of the greatest and most original nonsense poems ever written. For, as Roger Lancelyn Green wrote, "'Jabberwocky' is original with the supreme originality of great works of literature that need not be ashamed to admit a debt of inspiration."³ Rather, this revelation adds another dimension to "Jabberwocky"'s absurd beauty and helps to clarify the nature of Carroll's nonsense (or the method in his madness). It also demonstrates how it fits into the context of Carroll's other works, rather than being an isolated example of a poem for which there is no "original".

The first stanza of "Jabberwocky" was written separately from the rest of the poem, in 1855, and was titled "Stanza of Anglo-Saxon Poetry". The rest was probably composed for a verse-making game between Carroll and his cousins in 1867⁴; the entire poem was first published as "Jabberwocky" in *Through the Looking-Glass* in 1872, along with illustrations by John Tenniel. In terms of syntax, the older first stanza and the second part of the line in *Hamlet* are virtually identical. A skeletal diagram, based on the one by Charles Fries, illustrates this fact:

"_____ and the _____
 Did _____ and _____ in the _____,"⁵

As the example shows, the parts of speech, the word order and the Standard English "filler" words of the first stanza of "Jabberwocky" and the second half of the lines in *Hamlet* are almost exactly the same. Although the introductory words do not fit this pattern, *i.e.* "Twas bryllyg" vs. "In the most high and palmy state of Rome, a little ere the mighty Julius fell, the graves stood tenantless", both of these elements indicate the time and circumstances under which the activity in the poems occurred. The definition of "'Twas bryllyg" that Carroll provided in the original version⁶ was "the time of broiling dinner, *i.e.* the close of the afternoon". The "wabe" and the "Roman streets" are both indicators of place, since Carroll defined the "wabe" as "the side of a hill". The words "slithy" and "sheeted" do not have the same suffixes but are both disyllabic adjectives beginning with "s" which fit into the same position in the skeletal diagram. Those expressions

in the two verses that do not have the same number of syllables and/or parts of speech are nevertheless common in their respective functions.

With a bit of imagination and wordplay and the definitions that Carroll provides, we can see that there are other semantic similarities between the two poems. Both describe a time of agitation in which strange creatures roam nervously about, making squeaking noises. In both cases, these events are omens of forthcoming bloodshed. Of course, the "Stanza of Anglo-Saxon Poetry" was originally not such an omen since it stood alone, without the rest of "Jabberwocky". It may later, however, have influenced the rest of the poem, or have been considered an appropriate introduction to it because of its similarity to the omen in *Hamlet*. The line following the first stanza of "Jabberwocky": "Beware the Jabberwock", recalls the soothsayer's warning to Julius Cæsar, "Beware the Ides of March",⁷ part of the same series of eerie events preceding Cæsar's death. Both lines also have the same number of syllables.

The words are also similar. "Gibber" sounds like "Jabber". In this context, James Joyce linked the two works in a line in *Finnegans Wake*: "Tis jest jibberweek's joke"⁸. "Mome" was defined by Carroll as "grave" (meaning solemn). "Outgrabe" means "squeaked". Could the "mome raths" be the Rome wraiths coming out of their graves? Or do the "borogoves" or the "raths" have anything to do with the burghers or *Räthe* (ministers, *Ger.*) who were plotting to murder Caesar? Why is there a Roman column supporting the sundial in Tenniel's illustration of "Jabberwocky"?

We may ask whether it was possible for Carroll to have borrowed this line from *Hamlet*. In most of his early poetry, he borrowed lines or meters from his favorite authors and poets, and almost every other poem in the *Alice* books has been traced to its original source.⁹ Jean Gattégno wrote that there are "certain features common to all (his) youthful works: First, his fondness for parody, naturally tending to choose of its target the great writers studied at school... also Shakespeare; indeed it combines a sense of parody with an early taste for logic."¹⁰ Carroll altered lines from Shakespeare in several of his early works: "A Quotation from Shakespeare with Slight Improvements"¹¹ "The Tragedy of King John"¹², a play performed by family members, and "La Guida di Bragia"¹³ He later modified Ariel's song in *The Tempest* for "The New Belfry at Christ Church"¹⁴, and had Bruno perform abridged and childish versions of other Shakespeare plays including *Hamlet* in "Bits of Shakespeare" in Chapter XXIV of *Sylvie and Bruno*¹⁵. Green also demonstrated that part of Alice's dialogue with the Gnat in *Through the Looking-Glass* was inspired by lines in *Henry IV, Part I*.¹⁶

In 1855, Carroll was already familiar with at least some of Shakespeare's works, having quoted him in family magazines as early as 1845-1850¹⁷. On March 13, 1855, he devised a reading scheme in which he ambitiously planned to read a long list of classics of history, divinity, mathematics, philosophy and poetry. The first poet whose complete works he aspired to read was Shakespeare¹⁸. In February, he heard a reading of *Henry VI*¹⁹; on June 22 he attended a

performance of *Henry VIII* and was thrilled by the scene of Queen Catherine's vision of angels²⁰. 1855 was also the year in which Carroll first gained financial independence and could more easily indulge in his interest in theater, which his father had not encouraged.

Although there is no direct evidence to support the fact that the line of *Hamlet* attracted Carroll's attention in 1855, it is actually quoted in the first poem of *Phantasmagoria*,²¹ published in 1869, around the time *Through the Looking-Glass* was being written. In it, a small ghost tells the narrator about his life:

And when you've learned to squeak, my man,
 And caught the double sob,
 You're pretty much where you began:
 Just try and gibber if you can!
 That's something like a job!

...
 Shakespeare I think it is who treats
 Of Ghosts in days of old
 Who 'gibbered in the Roman streets'
 Dressed, if you recollect, in sheets –
 They must have found it cold.

Given Carroll's lifelong fascination with phantoms and grotesque creatures, it is not surprising that the omen, a "mote to trouble the mind's eye" in *Hamlet*²² would have amused him enough to integrate it into his own work. He disguised it, however, as a "Stanza of Anglo-Saxon Poetry" in the vein of his earlier mock Old English poem "Ye Fatale Cheyse"²³ which also contains nonsense words and definitions. Although in 1855 Carroll aspired to learn more about Anglo-Saxon, the words and meter of the "Stanza" really have nothing to do with that language.²⁴

This theory also fits with Roger Lancelyn Green's convincing assertion that the second part of "Jabberwocky" is based on "The Shepherd of the Giant Mountains" by Carroll's cousin, Menella Smedley²⁵. Both interpretations can stand together, when "Jabberwocky" is viewed as a *mischmasch* of Carroll's ideas and readings.

The second part of "Jabberwocky" tells the story of a youth who is warned about terrible monsters by his father, or a man who refers to him as "my son", slays a "Jabberwock", and is then welcomed home. Smedley's poem, supposedly a translation of a poem by Fouqué, involves a young shepherd named Gottschalk who is warned by an older shepherd of a fearful griffin that is terrorizing the land. Gottschalk slays the griffin and receives the princess' hand in marriage as a reward. Later, he wins a duel with an evil knight and is welcomed home by the princess' father, who says "come into my arms, my brave and gallant son", which, as Green noted, recalls the line in "Jabberwocky": "come to my arms, my beamish boy!". The warning shepherd at the beginning who calls Gottschalk "my son", does not, however, use the word "Beware"²⁶. So Carroll may have gotten the latter from the story of Caesar's fall. There is nothing in the "Shepherd" that resembles the first stanza, and so it was thought to have been purely a spontaneous product of

Carroll's youthful imagination.

We may also ask whether Carroll's use of the line in *Hamlet* in the "Stanza of Anglo-Saxon Poetry" is consistent with the way that he borrows elements from other poems. Certainly his use of them varies greatly in the extent to which the original is imitated or satirized. He often keeps the original meter intact, either throughout or in most of the verse—as in "Hiawatha's Photographing" or "The Walrus and the Carpenter". Sometimes a phrase from the original is also used, as in "You are Old, Father William" or "She's All My Fancy Painted Him". In "A-Sitting on a Gate", as in the second part of "Jabberwocky", the plot of the original is loosely satirized or absurdly altered. There is no single technique; as Green stated, Carroll's parodies often convey the "feeling and the atmosphere" of their originals, rather than twist them according to a strict set of rules.²⁷

Beverly Lyon Clark questioned the validity of the term "parody" which has often been used to describe Carroll's poems in *Through the Looking-Glass*, since his intention was not to satirize the original poems; she prefers to call his activity "play against the scaffolding of pre-existing poems"²⁸; however, she quotes a letter by Carroll to his uncle about "A-Sitting on a Gate" in which he says that it is a parody of Wordsworth's "Resolution and Independence" in terms of plot. He described the original as "a poem that has always amused me a good deal (though it is by no means a comic poem) by the absurd way in which the poet goes on questioning the poor old leech-gatherer, making him tell his story over and over again, and never attending to what he says".²⁹ So there was something about the original poem that seemed to him funny and worthy of attention, and it was this that he wanted to reproduce. This may have been the case with the verse of *Hamlet* as well. It was not so much that he wanted to poke fun at the original poem, but liked the absurdity of it so much as to want to make his own adaptation.

The "Stanza of Anglo-Saxon Poetry" contains proportionately more nonsense words than do Carroll's other poems in *Through the Looking Glass*, which tend to use substituted words or plots instead of nonsense words so as to create nonsensical meanings. Yet, the "stanza" is not the only poem that the young Carroll wrote which contained nonsense words, nor is it complete gibberish.

Elizabeth Sewell describes nonsense as self-referential logic, and shows how nonsense re-orders the world in a playful way³⁰. Richard Kelley advances her theory by discussing how the success of nonsense poetry lies in the poet's ability to relate nonsense to elements in the real world familiar to the reader³¹. If there is no "sense" to refer the nonsense, the reader will not find it humorous. What is it about "Jabberwocky" then that has made it so exceptionally appealing?

Like Carroll's other poems, "Jabberwocky" contains recognizable elements of real poems because of structural and semantic similarities to the original, as well as "filler" words. With the help of the definitions provided, it contains unity of time, place, setting and action; there is therefore a

logic to it, both in reference to itself and the ideas brought forth by the similarity of the nonsense words to “real” world. The second part of the poem contains fewer nonsense words that require definitions, more onomatopoeic words like “galumph” and “chortle”, and a clear plot. Although she cannot understand the first stanza, the overall plot of the whole poem is more or less understood by Alice, who remarks “somebody killed something: that’s clear, at any rate—” As in Carroll’s logic problems, in which absurd conclusions are reached logically via absurd postulates and theorems, Carroll’s variants of poems expose the absurdity of rules of language when applied to inappropriate elements. They also accentuate the rules themselves, which is why Carroll’s nonsensical logic problems are still used as helpful learning devices; they also make the study of logic more fun. The parts of speech in “Jabberwocky” are clearly identifiable, explaining its popularity as a grammar exercise.

The first stanza is a prelude to the more generally accessible plot, as an omen and as a rather unsettling conclusion, giving the entire “Jabberwocky” a mysterious, otherworldly aspect. The first stanza might therefore never have gained such widespread appeal without the rest, and vice versa. Though not entirely written at one time, “Jabberwocky” is a distinct whole that requires all of its parts. It is also essential to the storyline of *Through the Looking-Glass*, since it provides Alice with her first taste of looking-glass verse, and offers the all-knowing Humpty Dumpty a logic problem to explain. Viewing the first stanza as a variation on *Hamlet* adds another “real” element to which the nonsense can be referred, and gives further significance to the first stanza when it was written in 1855.

Unlike many of Carroll’s other poems, however, the first stanza of “Jabberwocky” as well as the entire poem will always be capable of standing alone without reference to an original; indeed, it is probably his most popular poem. Its merit lies less in the cleverness of how it disguises the original than in its demonstration of Carroll’s delightful ability to play with and parody language itself.

1. Dodgson, Charles L., “Stanza of Anglo-Saxon Poetry (1855)”, *Mischmasch*, reprinted in *The Rectory Umbrella and Mischmasch*, Dover, New York, 1971
2. *Hamlet*, Act I, Sc. 1
3. Green, Roger Lancelyn, *The Lewis Carroll Handbook*, Sidney Herbert and Marlan Falconer, eds., revised by Roger Lancelyn Green; further revised by Dennis Crutch, Dawson, Kent England, 1979.
4. *ibid.* p.308
5. Fries, Charles C., *The Structure of English*, New York, 1952, cited in *Language and Lewis Carroll*, by Robert D. Sutherland, Mouton, The Hague, Paris, 1970, p.208, note 7.
6. *The Rectory Umbrella and Mischmasch*, p.139.
7. Act I, Sc. 2
8. Joyce, James, *Finnegans Wake* 565:14

9. See Green, *Handbook*, p. 307-317 for discussion of other poems in the *Alice* books.
10. Gattégno, Jean, *Lewis Carroll: Fragments of a Looking-Glass*, tr. Rosemary Sheed, George Allen & Unwin, London, 1977, p.114-115.
11. *Useful and Instructive Poetry* (1845) contains a parody of *Henry IV, Part II, Act IV, Sc. IV*.
12. This play was composed by Carroll as a marionette show for his family. It was performed on April 11, 1855. See *The Diaries of Lewis Carroll*, Vol.1, Edited by Roger Lancelyn Green, Cassell, London, 1953, p. 46.
13. The prologue is reprinted in *Complete Works*, p. 823. The original (c.1850) was published in *The Queen*, Vol.clxx, No. 4430, 18 Nov., 1931, p. 37-40.
14. “The New Belfry” parodies *The Tempest*, Act. I, Sc. II. See also *Handbook*, p. 316.
15. Carroll, Lewis, *Sylvie and Bruno*, 1889
16. Demurova, Nina “Toward a Definition of Alice’s Genre: The Folktale and Fairy-Tale Connections”, in *Lewis Carroll: A Celebration*, p. 75-88.
17. Several entries from *The Rectory Magazine* are preceded by quotes from Shakespeare. See *The Rectory Magazine* (facsimile of revised 1850 edition), University of Texas Press, Austin & London, 1975, pp. 1,6,15,18,32,77,82,102.
18. *Diaries*, Vol. 1, March 13, 1855, p. 44.
19. *ibid.* Feb. 19, 1855, p. 41.
20. *ibid.* June 11, 1855, p. 53.
21. “Phantasmagoria”, canto Four, Verses 19 and 20
22. Act I Sc. I
23. “Ye Fatale cheyse” (1850-1853) from the *Rectory Umbrella*
24. Sutherland, p. 36.
25. Green, Roger Lancelyn, “The Griffin and the Jabberwock”, *Times Literary Supplement*, 1 March, 1957, p. 136.
26. Smedley, Menella, “The Shepherd of the Giant Mountains”, *Sharpe’s Magazine*, 7 and 21 March, 1846.
27. Green, *Handbook*, p.308.
28. Clark, Beverly Lyon, “Carroll’s Well-Versed Narrative”, *English Language Notes*, 20 Dec., 1982, p.75.
29. *ibid.* p. 132.
30. Sewell, Elizabeth, *The Field of Nonsense*, Chatto & Windus, London, 1952, p.49.
31. Kelly, Richard, *Lewis Carroll*, Revised Edition, GK Hall & Co., Boston, 1970, p.67.

CWA5 JABLLYG, AND Y° SLYCNY TQVES D'D GYRE AND GYHBLE IN Y° WAPPE: TLL HIMS Y WERE Y° BOROQOYVES; AND Y° HHOHE RATHS QUTGRABE.

Leaves from the Deanery Garden

Superb reading. I'm exhausted. The blotter-paper covers, complete with score marks, are a truly magnificent example of perverse human culture. And what used to be a fairly slight, dry newsletter (although I do remember when you published my mock-advert for Irwin Allen's "disaster Alice" back in '82) has become a wonderfully diverse, opinionated forum for discussion. Bravo.

Daniel Singer
Pasadena, CA



Thanks, Dan. I fondly remember the "Disaster Alice" (which was so remarkably prescient) but it wasn't I at the helm in '82. And I do wish to emphasize that I have stood "on the shoulders of giants" in taking over the KL, and that I am the first editor who was not also the President, so perhaps I have a bit more energy to lavish on it.

As Dudeney explained (*Canterbury Puzzles*, problem 107), any solution involving three triangles, one or more with sides in rational fractions, is easily transformed into a solution of three triangles with integral sides. In Dudeney's words, "You give all your sides a common denominator and then cancel that denominator." Carroll surely understood this, so he began his search for triplets of integer-sided triangles with the same area.

The related problem of finding a third triangle with an area of 210 and sides in rational fractions is, as Fran correctly stated, a difficult problem, and one Carroll may have been unable to solve. However, I don't think he was looking for such a triangle, but rather for a different triplet of triangles with equal areas and integral sides. That's why I followed Dudeney by giving such a triplet.

I'm pleased to report that St. Martin's Press has purchased my new Oz book. Titled *Visitors from Oz*, it will be published in 1998. The main plot is about the adventures of Dorothy, Scarecrow, and the Tin Woodman in the United States, but before they get here they visit Wonderland where they make some surprising discoveries.

All best,

Martin Gardner
Hendersonville NC

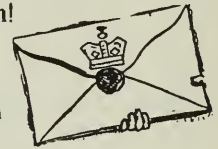


Our heartfelt thanks to Mr. Gardner for resolving the controversy gone into in great length in KL 56, and appreciate his not berating us for misspelling his name several times (belated apologies). We wish his Oz/Wonderland book much success.

Just a short note to say how much I enjoyed subject issue of the *Knight Letter*. It was full of the most interesting and fascinating articles. I'm already looking forward to the next issue! I finished this one much too soon!

Sincerely,

Bea Sidaway, Assistant to Jon Lindseth
QueenBea12@aol.com



The information in the last *Knight Letter* about ordering our *Alice* should have had my name instead of the publisher's. He did it as a favour to me and I kept all the extra copies.

Dayna McCausland,
P.O. Box 321
Erin. ON N0B 1T0
Canada

Dayna is referring to the Alice keepsake from the LCSC in KL 56, p. 15.

Perhaps you'd like two little "gems" [from his forthcoming book, below] in your *Knight Letter*: I think that they are true literary discoveries about Shakespeare in Carroll, as I have never seen them commented on till now. Surely you can tell me if I'm mistaken. First:

In *Alice in Wonderland*, Ch. VI, "Pig and Pepper", we read:

"... Visit either you like: they're both mad."

"But I don't want to go among mad people," Alice remarked.

"Oh, you can't help that," said

the Cat: "we're all mad here. I'm mad. You're mad."

And in *Hamlet, Prince of Denmark*, V, I:

Hamlet - How long is that since?

I Clown (Grave-digger) - Cannot you tell that? every fool can tell that: it was the very day that young Hamlet was born: he that is mad, and sent into England.

Hamlet - Ay, marry, why was he sent into England?

I Clown - Why, because he was mad: he shall recover his wits there; or, if he do not, it's no great matter there.

Hamlet - Why?

I Clown - 'Twill not be seen in him there; there the men are as mad as he.

To this I have added some remarks about some forms of the madness once considered as British peculiarity (*melancolica anglica* or *tædium vitae*; the Cheyne's book from 1733 about *The British Malady*, etc.)

Now, second (a better oddity, I think). In *Through the Looking-Glass*, VII, "The Lion and the Unicorn", we read:

... "There's nothing like eating hay when you're faint." ...

That seems a cow's idea, till you read *A Midsummer Night's Dream*, IV, I:

Titania- Or say, sweet love, what thou desir'st to eat.
Bottom- Truly, a peck of provender; I could munch your good dry oats. Methinks I have a great desire to a bottle of hay: good hay, sweet hay, hath no fellow.

To this I must add that the word 'bottle', in Shakespeare's time, meant also "a bundle of hay or straw", as my Oxford Dictionary told me!

Now, some of these days you can organize a hay based dinner!

OK, I don't know what do you'll think about these oddities, but I'm very proud about them. If you use it, please tell that they came from my book, because there are not many things to discover about Carroll work for a writer who is so far from Oxford!

Eduardo Stilman
Argentina
stilman@overnet.com.ar

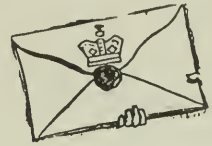


Readers will recall Stilman's work with Jorge Luis Borges in KL 55. A new, annotated centenary edition of his Spanish translation of the Alice books, the Snark, "The Wasp in the Wig", and about 200 letters will be published in July or August. Meanwhile, the synchronicity of his letter with Alice Krinsky's article (p. 7) is delightful.

I have a website on Alice that I think LCSNA members might enjoy viewing. The website is called "The Many Faces of Alice" and is based on a study of the illustrators of *AW* that I do with my fourth grade students at the Dalton School in New York City. The site includes a chapter from my book (*Fantasy Literature for the Elementary Classroom*, Scholastic Professional Books, 1995), a student packet, an annotated bibliography (appropriate for a study with children, by no means comprehensive), links, and, most importantly, a complete illustrated and annotated *Alice* done by my class. My interest in creating the site is in communicating how much children can enjoy the book. Too many adults, especially educators, seem to have decided that it is no longer a book for children. I so disagree. With the right approach it can be a wonderful experience for children. My class of fourth graders range from those who dislike reading to those who read at very high levels. I have been doing this unit for eight years and it is always liked by every single child in my class. I believe that anyone who takes the time to look through our *Alice* will sense the children's complete enjoyment in the

book and the study. The address is: www.dalton.org/ms/alice.

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The *Catholic World's* brief review of *Alice's Adventures in Wonderland* which appeared unsigned, as was the journal's custom, in the June 1869 issue is sometimes cited as one of the early negative reviews of the book. It is a review of the Lee & Shepard edition of 1869 and is quite brief:

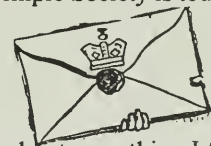
"These adventures are most wonderful, even for Wonderland. One cannot help regretting that children should be entertained in this way instead of by some probable or possible adventures. They are well written and the illustrations are excellent."

What the Catholic reviewer preferred in children's literature, however, is clear from the review immediately preceding the brief dismissal of *Wonderland*. The book, *Dotty Dimple at School*, also published by Lee & Shepard in 1869, was part of the "Dotty Dimple" series of stories by Rebecca Sophia Clarke (1833-1906). This is what the reviewer concluded about the *Dotty Dimples*:

"They are all admirably written; for children's stories, they are almost perfect. They teach important lessons without making the children feel that they are taught them, or giving them an inclination to skip over those parts. If the little folks get hold of these books, they will be certain to read them, and ever afterward count Miss Dotty Dimple and dear little Prudy among their very best friends."

One wonders where the Dotty Dimple Society is today?

August Imholtz
Beltsville, MD



Just a brief note to let you know about something I found.

I'm reading a novel in which a woman has to give up her identity and disappear in the witness protection program. So she chooses to call herself Alice Carroll. I thought "Hey, that's curious!". Well, it wasn't curious, because she chose it on purpose.

"*Alice in Wonderland*, Lacey would think as she passed the time in that enclosure, watching her identity disappear." And later, "That was when Lacey had chosen her new name, Alice Carroll, after Alice in *Alice's Adventures in Wonderland* and *Through the Looking Glass*, by Lewis Carroll. It fit her situation perfectly." Isn't it funny how you keep meeting Alice?

The novel is *Pretend You Don't See Her* by Mary Higgins Clark. It seems like a personal tribute to Alice and Wonderland.

Lucia Franchini
Como, Italy



"Lacey" could itself be a reference to the three girls who, according to the *Dormouse*, lived in the well ("Elsie, Lacie, and Tillie" - small cameos for the Liddell sisters Lorina Charlotte (L.C.), Lacie (an anagram of Alice), and Edith, known as Matilda.) The book referred to was a 1997 best-seller, ISBN: 067157521X.

After reading the last copy of the fatter, fuller and extremely informative *Knight Letter*, I thought I would drop you a line in order to clarify some points and perhaps jump-start the debate Joel alluded to in his last "Ravings". First I will deal with the clarifications and then with the related topic of the nonsense versus "nonsense" debate.

As I felt that August's explanation for one of the puns I've discovered was a bit too brief and therefore might mystify some of your readers, I will explain it in a little more detail. In both *The Letters of Lewis Carroll* and *Lewis Carroll a Biography*, Morton Cohen includes an incident regarding Carroll and one of his "child friends" — an incident which Cohen appears at a complete loss to explain. Here is what transpired, told in Lottie's words, in a letter she sent to her mother:

The first thing he did after shaking hands with me and asking if I was Miss Rix, was to turn me round and look at my back. I wondered what on earth he was doing, but he said that he had been made to expect a tremendous lot of hair, and that he hadn't had the least idea of what I was like, except that he had a vague vision of hair.

The pun is easier to see and understand if one separates the linguistic components which Carroll manipulated — in this case (1) "Lottie Rix" and (2) "lot of hair". Once this step is taken, the first clue in solving the above riddle is that "Lot" is shared by both (1) and (2). What remains unaccounted for in (1) is "tie" — pronounced like the letter "t" — and "Rix" and what remains of (2) is "of hair". Now taking the "t" and Rix we have the Greek word for hair — τριχ "trix". So when Carroll, who knew Greek, met Lottie Rix, this clever wordsmith forged this ingenious play on words: Lot-t-Rix means "a lot (of) hair"! This I hope fully explains the nature of this pun and the trick Carroll pulled on Lottie, Cohen and others who have read or studied the letter.

The above is more complicated than many of the puns found peppered throughout Carroll's "nonsense" (this term is in quotations as it is by far not settled that Carroll in fact wrote nonsense) and should give an idea of Carroll's range in language usage. However, it is the nonsense versus "nonsense" question, which I feel should be honestly and deeply considered at this point by anyone who has gotten any meaning out of Carroll's books.

Perhaps I am wrong in the way I formulate the problem but what follows is partly the way that I see things. First, is there not a major dilemma and set of contradictions for those who write in support of Carroll as a writer who was wholly devoted to nonsense in his most famous books? Doesn't Carroll in the preface to *The Hunting of the Snark* vehemently deny

writing nonsense in either this poem or in his previous works? Must this, and other similar statement, be taken as a joke? And, if so, why?

Second, if Carroll wrote nonsense, wouldn't that make Carroll into a type of Idiot Savant of literature, a writer who wrote long masterpieces without any type of rational system to help him out? He would have had to write some of the most popular books in English without having the least rational idea of how he did it. And, if that is not too hard to swallow, it must be remembered that this is the same man who is today accepted as being "ultrarational", who had a "rage for order" and made his calling mathematics and logic! All of these characteristic and disciplines are a far cry from the intuitive role attributed to Carroll!

Third, why is it that Carroll scholars refuse to directly account for the different types of nonsense. Surely the *Alices* and the *Snark* are not gibberish! Don't these books hold some meaning even to those who devote the smallest amount of time to them? What could possibly be gained by the latest champion of a "Carrollian nonsense reading" to say that the meaning of the *Snark* and the *Alices* is "anti-meaning"? What could the word "anti-meaning" stand for in this instance? Isn't this type of contradiction much harder to swallow than to consider that Carroll may have used a type of language (a subset of English) which has only been partially understood?

Fourth, and related to the last point, is the question regarding the line between ignorance and nonsense. Is it good enough to say that because I do not understand something and others also do not understand it then that something must be nonsensical, have no meaning to offer, and/or that it is "anti-meaning"?

A good example of what I am talking about might be to imagine finding a person who uttered sounds which no one understood. In my opinion it would be foolish, if not intellectually dishonest, to categorically state that this person must be speaking nonsense or that their meaning was "anti-meaning". Someone who thought the person was speaking an unknown, yet real, language and wanted to learn it would probably ask of his/her detractors "how could you or anyone ever truly know that this person was uttering nonsense?" Perhaps God (for those who believe) could know true nonsense from that which appears as nonsense but how could we ever make this distinction? What if some of those who listened to the person's sounds decided that in fact this "strange person" might be trying to communicate something with these sounds, that in fact these sounds were part of a real language? This idea that the "nonsensical" sounds could be part of a decipherable language would definitely become more and more plausible if it was found that the "strange person" was known to speak and write perfect English, was famous around the globe for his linguistic riddles, puzzles, and puns, had studied the theory of languages (including cryptography!), was a mathematician, a logician, and a control freak in everything he did!

After reviewing just some of the problems of the nonsense/antimeaning side, I ask, “wouldn’t, it be much easier, and perhaps ‘more honest’, to merely say that Carroll’s famous books, as far as some of you know, appear to be nonsense?” Why isn’t it possible that Carroll had a system which has not been discovered because he: was very clever in the manipulation of language; liked to pull tricks on people; and had studied cryptology (going so far as to invent some of his own methods of secret encryption and encoding!) Therefore I ask: what are scholars afraid of regarding the finding of solid meaning within Carroll’s works? What could possibly be so unpleasant that some would try not only to irrationally do away with their curiosity but also to suppress the natural curiosity of others who wish to attempt to understand Carroll? If we all love Carroll’s works why do we all have to agree to love them only in an unresearched, one-dimensional way — particularly when so much evidence points in the opposite direction? Why can’t there be two equal and inter-related interpretations — a nonsensical and a “nonsensical”/rational or a Carrollian and a Dodgsonian — to reflect the paradox that was our beloved author? Given all of these and other equally important reasons, it appears that the nonsense/antimeaning scholars may have had their legs pulled by a wily Carroll and now they are too stubborn to admit the possibility of this massive type of joke taking place. Perhaps this is where the fear is ultimately found.

However, I remain open to others’ opinions if only anyone can and would be intellectually courageous enough to try to deal directly and openly with some of the questions I pose. Not only do I claim that the “anti-meaning/nonsense” reading of Carroll as a concept appears to be rubbish and to be philosophically bankrupt, but I also claim to be able to present hundreds of examples that show exactly where Carroll’s system of “nonsense” emerged from, how it developed and also how it ultimately functions within the narratives. I believe that the “strange person”, Carroll, has very much attempted to communicate with us, but in his own special way — with his tricky talk, parlance of puns, and round-about riddles. After one hundred years since this gifted wordsmith’s death, isn’t it time we paid attention to *his* language by following *his* clues in order to understand *his* books! The first necessary step, in my opinion, is for scholars to stop underestimating Carroll — a man who always took care of the sense and allowed the sounds to take care of themselves.

Thank you for allowing me to put in my two cents in defense of “nonsense” and I look forward to hearing the “other side” of this important issue in upcoming *Knight Letters*.

Fernando J. Soto
alphbeth@hotmail.com



Whoever composed the quiz (*KL* 56) must have had only a cursory familiarity with Vladimir Nabokov’s life and works. The first question in the quiz asks: “What writer, in later years a highly regarded American novelist, translated Lewis Carroll’s books into Russian?” The answer states, “Vladimir Nabokov, 1923.” The writer is identified, but what does “1923”

signify? The reader will surely conclude that the quiz transformed itself into a puzzle.

Fan Parker, Ph.D.
New York



I don’t know how the plural slipped in. VN’s esteemed translation of AW (roughly transliterated: Anya v Strane Chudes) was first published in Berlin in 1923 under his pseudonym V. Sirin.

One of my favorite pastimes is searching for forty-twos that appear in Carroll’s works. I have submitted several new ones that I have found to the *Knight Letter*, *Bandersnatch*, and *Jabberwocky*. I may have found another, which may be of interest to our members, as it is somewhat eerie.

Carroll died on 14 January 1898. He met Alice on 25 April 1856. Subtracting the year he met Alice from the year he died, you get 42. In fact, the exact date is only a bit more than a month off.

I suppose it is possible to come up with forty-two with any number of calculations. Yet, it is still a bit spooky that he knew Alice for 42 years.

Rich Gilbert
dormouse@mailcity.com



Thank you very much for a lively *KL* #56. You most certainly did not offend me with your pro-technology stance two issues back—discussion is what I like, and there was plenty of member discussion in #56.

I was interested in Mr. Abbe’s observation that the book of Job contains forty-two chapters. Perhaps it’s time to reopen this subject for us newcomers. Do you think Dodgson identified himself with Job? I have always felt that he valued that certain number, aside from the mathematical feats he could perform with it, because Christ descended forty-two generations from Abraham, according to the book of Matthew. Matthew lists these generations in groups of fourteen. There are several references in the Bible which have led some interpreters to identify the number “seven” with God the Father. Fourteen is twice seven, a possible reference to the second hypostasis of the Trinity, or Jesus Christ. It would follow that twenty-one represents the Holy Spirit, and that the total (42) is the complete Holy Trinity.

In Douglas Adam’s book *The Hitchhiker’s Guide to the Galaxy* (as most know), the most sophisticated computer in the universe, Deep Thought, is asked to determine the meaning of “life, the universe, and everything”. After 7½ million years of deliberation, it comes up with the answer “forty-two”. Is Adams (who I’m told has an affinity for English literature) saying that it takes the most sophisticated computer imaginable seven and a half million years to reach the same conclusions as one technologically-unassisted Victorian mind?

As to the subject Joel asked us to comment on (Mr. Soto’s

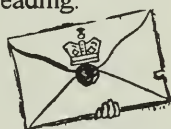
continued

investigation of new layers of meaning in Carroll's prose), I am reminded of some of our more scholarly reviews of old Busby Berkeley routines. What were once to me simple flights of imagination are so rife with imagery that I can't watch a single frame of one without speculating as to what Mr. Berkeley really meant. However, this is far from unpleasant. It is always fun to ponder the possibilities, so long as one provision (which Mr. Carroll might make of Mr. Soto) is recognized: that they are presented logically.

I'd like to thank Stephanie Stoffel for her beautiful new Discoveries book. After Mr. Cohen's masterpiece, I too was skeptical of any new Carroll biography. However, *Lewis Carroll in Wonderland* is an ornate and tasteful work, with a nice objective stance and a concise sense of detail. I enjoyed it very much.

Lastly, I would find it very meaningful during Carroll's centenary if every member sent the *Knight Letter* a paragraph or two describing what he loves (generally or specifically) most about Carroll. Every member took the time to join the Society, and it would take little more to share some of those aspects which led to this membership. We may all love everything about Carroll, but each of us had something that communicates to us individually. It's very simple, and as an example, I'll list a few of mine. 1. I love wondering just how much Dodgson really loved Alice Liddell, and whether or not he wanted to marry her. 2. I love "Life's Pleasance" because it is so heartbreaking. 3. I love "Pig and Pepper" because its balance of light and dark tantalized me as a child. I'm sure that it would prove wonderful and enlightening reading.

William M. Schaefer
Las Vegas



I'm delighted to welcome you back to the Deanery Garden, William. I'm even more elated to find you quoting from Doug Adams, which should put to rest the image of you as a technophobe. And I would very much like readers to submit their own "Why I love Lewis Carroll".

You outdid yourself with the *Knight Letter* this quarter, even without the original art covers that I like. First, I was thrilled to see the Burgess Meredith obit that I had sent you mentioned! Second, Fernando Soto sounds like a right case. But enthusiastic! Third, I don't know enough about mathematics to even have an anxiety complex, so the exchange with Prof. Abeles and the code article were perfectly opaque. Fourth, the review of the Stoffel Alice book made me feel *au courant* as hell. And finally, the blotting paper covers had me thinking, "They can't be!" But they were! I've spent so much of my life tied to the whipping post I can't help but wonder if you will receive any criticism for your rather antic sense of humor.

Cindy Watter
Napa, CA



Many thanks for your feedback. Although Joel was a bit reluctant at first to go with my "blotter paper" covers, as

we are all sick and tired of defending Dodgson against spurious association with the drug culture, no one in the Society has decried my printing this "curious artifact", which reflects well on the open-mindedness and intelligence of our membership.

Guest editorial

Dear Ms. Stoffel,

I was interested to see your book about Lewis Carroll and Alice in the Ashmolean Museum recently.

I wanted to write to you about the following idea. My husband came home from the pub recently and mentioned that he and a friend had been discussing the question "Why do mirrors invert horizontally and not vertically?"

I was not much interested in the scientific reasons but, being a lifelong Alice fan, I immediately thought of *Through the Looking-Glass*. Tweedledum and Tweedledee are certainly horizontal mirror images of each other, but it occurred to me that the White Knight (my favourite character) constantly attempts to become a vertical mirror image of Alice, as he falls off his horse so frequently, usually head first. His method of getting over a gate (by balancing on his head on top of the gate, and then bringing his feet over) is also an attempt at vertical imagery. Perhaps this represents (either consciously or unconsciously) Carroll's desire for a relationship with Alice, and his awareness of the foolish and impossible nature of this desire, because of the age difference. The White Knight is portrayed as quite an old man, whose tumbles make him look foolish.

I wondered what you thought about this, and whether any critics had picked up on it. I have read that one critic has noted that the White Knight's problem is that he has not come to terms with gravity, but now I think I know why. Perhaps there is a pun on gravity, too — gravity and folly.

I would be very interested to hear what you think, and what other members of the Lewis Carroll Society think!

Hannah Boyle
Oxford, England



Dear Mrs. Boyle,

Thank you for writing, and for passing on your conundrums. I started thinking about mirrors, and I think the pub puzzle is more one of semantics than science. A mirror—an ordinary flat one—doesn't really invert things horizontally. It reflects whatever is directly opposite it, wherever it occurs on the plane. So, the top of your head is still at the top, and your feet at the bottom. Your left hand is still at your left, and your right is still at your right. The appearance of right/left inversion comes because your reflection looks like another person facing you, whose right hand is your left, but of course it isn't really. It's still your left hand to your left. Books appear to be inverted because we read asymmetrically—the letters and words (most of them) aren't symmetrical, and the whole reading process only works in one direction. If a mirror actually inverted things from right to left, in the same way one imagines things at the top could be at the bottom in a

vertical inversion, then when we looked at a mirror, we would see the things behind us to our right as being behind us to your left, and a brooch on our left shoulder would be inverted to our real right (still on the left of our mirror self). But mirrors don't do that—the reflection is directly across from the real object. I don't know if I explained that too well—it took me some time just to put my finger on the problem.

Now, your ideas about *Looking-Glass* are certainly thought-provoking. I think we can say that Carroll did consciously make the White Knight the opposite of Alice, contrasting his abstraction and ineffectiveness with her directness, and vigor, and sureness—but I hadn't thought of it in terms of a *vertical* inversion. I don't know if anyone has attempted to comment in one essay on all the mirror imagery in *TTLG*. I find it a little frustrating how inconsistent it is. Carroll raises a lot of evocative and disturbing issues caused by twinning things or living backwards, but they're just little tidbits tossed in. I do think he intended all the puns of gravity—the force of nature, seriousness, and the grave itself. Maybe it is useful to imagine Carroll seeing himself as a vertical inversion of his child friends—it works better as an image than regular mirror inversion—he is old (and he started referring to himself as old at quite a young age), weary, and overly intellectualized, while they are young, fresh, and spontaneous. The whole idea of using mirror reversal as a literary device is complicated—because when we ordinarily talk about mirror images we can mean that the two things in question are identical or opposite. It's a rich, complex metaphor, and the idea of inverting things vertically brings even more to it.

Thanks for bringing this up—I'll pass it on to more LC people and see what comes up.

Stephanie Lovett Stoffel
Winston-Salem, NC



A succinct and helpful essay on looking-glass inversions is present in Gardner's Annotated Alice, footnotes 4 and 5 to TTLG, Chapter 1, which also suggests further reading, as does the corresponding footnote in More Annotated Alice. I also do not recall having seen the "vertical inversion" meme presented in just this way. To me, the biggest mirror inversion mystery is why two mirrors mounted at 90° and looked at straight on do an actual left-right inversion, letting us see ourselves as we are seen.

Queries

I am compiling a list of *Alice*-related advertisements. I would like the name of the product, a short description, and the date and magazine name if known, and a reproduction if possible. I think just North American ones for now. Also the same for political cartoons.

Joel Birenbaum
2765 Shellingham Drive
Lisle, IL 60532
joel.birenbaum@lucent.com

I am mailing out a letter to everyone who contributed to the Maxine Schaefer Fund, letting them know what we are doing with it and giving them a bookplate. If you are a supporter of the Maxine Schaefer Memorial Children's Outreach Fund and you did not receive a letter from the LCSNA concerning the Fund in February to please contact me about it, because we would not want anyone to have inadvertently been left off the list.

Stephanie Stoffel
1092 W.4th St.
Winston-Salem NC 27101

I recently ran across this listing: "*The Hunting of the Snark*, MP00019, 25 min., 16mm Animated Film, 1994 P J, narrated by James Earl Jones." Does any reader know how to track down a copy?

Joel Birenbaum

Mrs. Alice Berkey, a founding member of the LCSNA had a devastating winter. A water heater in her home exploded, flooding her basement, and destroying years and years worth of stored Carroll material and ephemera. Some of her friends have mounted a campaign to help rebuild her collection, fully realizing that nothing can truly replace her treasures. If you have any duplicate or un-needed material—ads, letters, posters, articles, playscripts, drawings, pamphlets, *etc.*—which could be spared, they will find a loving home. She lives at 127 Alleyne Drive, Pittsburgh PA, 15215.

Sandor Burstein
San Francisco, CA

Illustration credits:

Front cover: collage. Background: an illustration to *TTLG* by Barry Moser, published by the University of California Press, 1983. Foreground: front cover of Lewis Carroll's funeral keepsake, cited elsewhere in this issue.

p.18: *Catnap* by Llisa Eames Demetrios. Alice dozes (in a chair designed by the artist's grandparents).

p.24: from an unpublished work by Walt Kelly (1913-1973), American cartoonist (*Pogo*). ©1997, O.G.P.I.

Ravings from the Writing Desk of Joel Birenbaum

What a marvelous year this has been and it has just begun! This Centenary year was one of great promise and one we were all looking forward to. It is turning out to be better than any of us expected. I would like to share with you some of the joys of being President of the LCSNA in this special year.

Here is reason number 42. I received a letter and a photo of a piece of *Alice* sculpture from member Dr. Morgan Hostetter, stating that I *must* publicize this artist's work, whose name is Graham Piggott, and who lives in a small town near Oxford. The picture was not particularly clear so it was hard to see the detail of the piece. As it was, I was planning to go to Oxford the next week for the Centenary dinner at Christ Church (reason number 1 why you want to be President of the LCSNA), so I thought I would check this out for myself.

I made arrangements to meet Graham and to see his work on a Sunday. Any of you who have been to England know there is not much to do on a Sunday except see the countryside (not that that's a bad thing). I walked into the front room of a small old house in Bladon which had been turned into a viewing gallery. All of the walls were lined with shelves and the shelves were full of ceramic sculptures. The shelf on the left side of the door contained several *Alice* pieces which caught my eye right away. I'm afraid I spent a minute or two gazing at those pieces before I remembered to say hello. *Alice* collectors can be so rude at times, but at least it's unintentional. After the initial greetings I excused myself to look at the work a bit more. I loved Graham's work. His *Alice* character was varied but always very good. Most people have trouble with the *Alice* character regardless of the medium and here it was obvious that this was a simple task for him. I learned later that he used his daughters as models as they became the right age, hence the variance of *Alices*. What proved to me that I really liked his work was that I liked his non-*Alice* pieces (heresy, I know). He does the *Wind and the Willows*, dragons, pigs with attitude, and other fantasy figures as well as portraits (if that is the correct name for real-life studies in clay).

I spent three hours there that Sunday talking to Graham and his wife, Corri. Actually, that day I spoke more with Corri than with Graham. I went back the next Sunday to pick up a couple of pieces I had purchased and spent another three hours talking to Graham. Graham Piggott is a quiet, unassuming sort of man who generally communicates through his craft, which is creating the most wonderful pottery figures and scenes. However, he is more than a deft craftsman; he is an artist. His original training was in art and that experience has left him with an eye for composition which adds a quality to his works that plays in the corners of your mind. You know the kind of thing you can't quite put your finger on, but it makes the piece work.

It is the essence of the artist that inhabits these pieces. The facial expressions provide the perfect emotional setting and these still lifes seem to have motion. The scenes

blend in a most comfortable manner and the piece always fits the space. This can only be the result of an artist who has found his place and is doing what he was always meant to do. How lucky for him. How lucky for us.

How did I learn all of this from a man who doesn't talk much? Sitting in front of him and putting a piece of clay in his hands. The artist transforms as does the clay. He admits that people are much easier to talk to when he has a piece of clay in his hands. When he told me that he much prefers to work from models over photographs, I didn't fully understand the reason behind the remark. I assumed he meant it was easier to get the three dimensional aspects correctly, which of course is true. What he also gets is the feeling of the subject - the inner self. He doesn't want his model to just sit there and be still (as Dodgson had to when he was photographing). He wants you to be naturally animated. He catches the expressions as you speak. The more you talk, the better feel he gets for who you are and the better the sculpture becomes. In this process another thing happens. You get to know the sculptor. So as the clay gets more and more form so does the mutual understanding of artist and subject. Both are marvelous things to behold.

So you want to know more about his *Alice in Wonderland* work? He does great pieces after Tenniel with background trees that are Rackhamesque, but he is best when he is being original. His *Alice* sitting in a big Victorian chair with the Queen of Hearts on her lap pointing that menacing finger is superb. If you listen closely enough you can hear "Off with her head!" Meanwhile, other characters peer over the sides of the chair. (Before you get too excited, this particular piece is not for sale.) He also likes to do commission work. For those of you who have not tried to get artists to do this, you can't realize what a thrill this is. Yes, you can be put in your favorite *Alice* scene. Yeah sure, I guess I'm the only one who has pictured himself at the Mad Tea Party.

Graham's character pieces are priced between £100 and £900. He has some smaller pieces such as candle holders, cups, and vases with painter card characters (mostly, but a few *Alices*) on them for between £20 and £70. He doesn't accept credit cards; well, there had to be a slight catch. Your best bet is to go to the studio and see for yourself. He is located at 2 Manor Rd., Bladon, Woodstock, OX20 1RT, UK and the phone number is 011 44 1993 811 489. Some examples of his work can be found on our site at www.lewis Carroll.org/art.html.

I was soon after this (January 14) lucky enough to be able to attend the Lewis Carroll Centenary Dinner at Christ Church, 100 years to the day after his passing. I consider this to be the Crown Jewel of the centenary events. To be celebrating the life of "our author" in the place that was most important in his life is a spiritual experience. I even got to say a few words on the Society's behalf and did try to relay the importance of the year for us. I inquired whether, just perhaps, Christ Church might be for sale as it is the perfect venue for such occasions, and it would be so much more convenient if it were in the US. This remark received the

expected response. Of course the ambiance that the history of Oxford provides could not be duplicated anywhere else.

Let me backtrack a bit in the evening. Prior to the dinner, we were present at the opening of the Carroll photography exhibit at the Christ Church Picture Gallery. The exhibit showed the range of Dodgson's subject matter including landscape, portraits of notables, young boys (yes, I said *boys*), and, of course, young girls. Many of these photographs had not been published before and now are available in the exhibition catalog. It was a chance to view Dodgson's photographs in the company of fellow enthusiasts and old friends and was a fitting start to a great evening.

Next we headed for the smoking room for some port and friendly conversation. I'm afraid I monopolized Ralph Steadman's time in that room. As I am a collector of Mr. Steadman's books as well as *Alice* books, I couldn't pass up the opportunity. I found out that Ralph has a somewhat fanatic core following in Kentucky of all places. I imagine this started when he covered the Kentucky Derby in that fated partnership with Hunter S. Thompson. At any rate he was named a Kentucky Colonel (which makes some sense) and a Kentucky Admiral (which makes less sense in a land-locked state).

I did manage to break away from Ralph for a bit to meet some new people. I was introduced to Mr. and Mrs. David Baker, the new owners of the Chestnuts in Guildford. They are delightful people and have an appreciation for the history of the house. There is some refurbishing that will be done and they said they would let us know if they found anything under the floorboards. I also met Caroline Luke, the daughter of Philip Dodgson Jacques, and the new family executor of the estate. She seemed amazed and pleased (there should be a portmanteau word here) [*"plameazed"?*] at the attention given by strangers to people she knows as relatives. She is a charming person and I'm sure will maintain the close relationship between the family and the Societies.

That brings us back to the dinner. Dr. John Mason, former librarian at Christ Church, made the welcoming remarks. The atmosphere was very formal, with the famous Herkoemer portrait of Charles Dodgson in attendance. Dr. Selwyn Goodacre said grace without missing a comma. The

meal was served with exactitude. Alice would have been in trouble here. You have to know which side the food will be served on and which is the proper fork to use. It made it quite clear where a book about a world that had an equally structured but diametrically opposed set of rules might have been conjured. Then followed the equally formal toasts to Her Majesty the Queen, visitors to Christ Church, The House, Christ Church, Dean Liddell and his family, and Charles Lutwidge Dodgson.

Now it was time for the after-dinner speeches. I had the honor of speaking first. At the urging of Ralph Steadman, my short speech had a lighter tone while still touching seriously on the import of the occasion. Charles Lovett, publications committee chairman of the LCSNA, presented a copy of our centenary publication *In Memoriam, Charles Lutwidge Dodgson*. I felt proud, as we all should, of the quality of the book (co-edited by Charles Lovett and August Imholtz) that was presented on our behalf to Christ Church on the evening of the centenary. The gift was very well received. Members wishing their own copy (as who would not?) are referred to p.19.

Ralph Steadman had hinted throughout the evening that his talk would be a bit unorthodox. He did not disappoint. One might have expected a somber, serious talk on the life of

Lewis Carroll and that would have been proper and suitable. What we got was a chapter of Carroll-like prose delivered by a man wearing a home made Mad Hatter's hat. It was marvelously silly. Ralph told of a young girl's fantastic voyage on a train. The story was replete with transformations, word play, and pure fantasy. To be sure there were a couple of groaners, but Ralph took it in stride. After all, he well realized that he was emulating Carroll but was not quite his equal. I think the exercise gave him a better appreciation of Carroll's innate talent. On the other hand, Carroll's drawing ability does not approach Steadman's. I spent equal time laughing at Ralph's tale and scanning the audience for reaction. I thought they took the unexpected presentation quite well.

The evening was brought to a close by Anne Clark Amor, President of the LCS (U.K.) As I had done in my talk that evening, I now again congratulate our friends at the LCS for a job well done. The centenary has provided Carrollians around the world the opportunity to pay homage to this most deserving man, and perhaps introduce him to yet another generation.

Serendipity

"Like many artists, Bach was a joker. He was always coming up with devices to fool the audience. He used tricks employing notes and letters, ingenious variations, bizarre fugues. For example, into one of his compositions for six voices, he slyly slipped in his own name, shared between two of the highest voices. Lewis Carroll, who was a mathematician and a keen chess player as well as a writer, used to introduce acrostics into his poems. There are some very clever ways of hiding things in music, in poems and in paintings."

The Flanders Panel
Arturo Pérez-Reverte

Tr. by Margaret Jull Costa

So, for me, this year might have to be subtitled “So Much Carroll, So Little Time”. There are so many great Carroll events that I cannot attend them all, but I am grateful for those I could. Our own mega-event of the weekend of March 28 succeeded beyond my wildest dreams. It is hard to imagine having five days of Carroll celebrations and all of them turning out so well. A week before, when it was snowing in New York, Janet Jurist promised me that the weather would be perfect for our outdoor Carroll tour of New York. I have to admit I had my doubts, but even she could not have predicted a record setting temperature of 83 degrees and bright sunshine.

Saturday’s events are reported by Mark elsewhere in this issue, but I have to make a brief comment on them. Our pre-opening visit to see Jon Lindseth’s Carroll exhibit at the Grolier Club was a special treat. Some of you may not realize that we have some of the best Carroll resources (people and documentation) in the world right here in the LCSNA. It was exceedingly kind of Jon and the Grolier Club to go to the extra trouble of having the exhibit open to our members during our meeting weekend.

Later that day, the official Spring Meeting at NYU provided me with a totally unexpected personal thrill. The LCSNA rewarded me with an inscribed pocket watch. On the outside it had the initials JMB (coincidentally my initials) and on the inside it said “For Joel M. Birenbaum / Who Was Never Late For Us / LCSNA / 1998”. I was taken aback. I thought they must think I have done a particularly good job, because my term doesn’t end until November, or else they are trying to get rid of me early. As I am not leaving early, I will assume it is the former. I want to thank you all for this lovely gift. From now on I will have to wear a waistcoat to meetings. Oh, my ears and whiskers.

I do want to make special mention here of one item from our dinner honoring Morton Cohen. Morton of course did have the final word - as always. I found it touching that he singled out the strong lifelong friendships that he made in the LCSNA as the best benefit of membership. He went on to say that these had a great positive impact on his life and he couldn’t imagine his life otherwise. I, too, would like to echo these feelings.

This is probably a good time to remind you that our next meeting will be on Nov. 7 at UCLA and Nov. 8 at the Huntington Library. I hope you can join us.



Two Deaths in January, 1898

by Stephanie Bolster

Those flowers you sent to Dodgson’s funeral took your place in the crowd. Beside his stone a perfumed heap of lilies and gentleness of babies’ breath, your name on the white card still a child’s. You spared mourners your real face: fallen, etched with lines.

At Father’s service you wore black as required, let tears roll serenely down your cheeks, let Reginald’s husbandly elbow hook around your own. Condolences blurred to the letter, hollow disbelief, so sorry—and this on top of the other. You nodded at appropriate times.

For months your griefs brushed past each other, draped and faceless as the men who left them. On a wall inside the Deanery appeared a spreading damp the servants covered with a chair and wouldn’t let you see. It seemed the profile of a man.

Then one morning, alone in your husband’s unused study, you found in a whiff of ink the word father

and your ears buzzed, stars spun you into darkness. Your orphaned body rocked as on a boat down a river one ancient, golden afternoon, but no one to tell the stories, no one to row.

[The Reverend C.L. Dodgson died on 14 January 1898. Alice’s father, the Very Reverend H.G. Liddell, died four days later. Stephanie Bolster’s White Stone: The Alice Poems is now in print. See “Far-flung”, p.23 for details and ordering information. Recommended!]





Carrollian Notes

Mischmasch

Delivering a slide-illustrated lecture on the worlds of Alice and Carroll last November, Dr. Sandor Burstein brought a few items along for “show and tell”. Among these was Carroll’s oak cribbage board with unusual pull-out markers instead of the usual push-in pins. From the audience a gentleman arose, excused himself to visit his room, and returned with an identical cribbage board which had belonged to his late wife’s family (of course lacking the “This was the property of Lewis Carroll” sticker). Dr. Burstein’s board bore the serial number 1219, and to the astonishment of all, the other board’s number was 1220! We imagined Dodgson and the gentleman’s connection visiting a game shop at the same time, and purchasing the same items. Perhaps the revised edition of the *Diaries* will reveal the date.



Someone correlating Chinese astrology with Academy Awards noted that Disney’s *AW*, nominated for Best Music Scoring, was made in 1951, The Year of the Hare.



Barbara Mikkelson on The Urban Legends Page (<http://www.snopes.com/index.html>) has this to say on “The Origin of ‘Mad as a Hatter’”:

Claim: Working each day with mercury-soaked pelts turned hatters crazy, hence the saying. Status: *False*.

Though the pop etymology origin (mercury fumes and beaver hats) is widely believed, that’s not where the saying came from. For those interested in a little cite-seeing tour, here’s the entry for “Mad as a Hatter” refers to madness or hatters” in *A Dictionary of Common Fallacies* by Philip Ward (1980):

“Lewis Carroll with his penchant for linguistic games presumably knew perfectly well that his ‘Mad Hatter’ meant ‘a venomous adder’, but since his readers may have been misled by Tenniel’s drawings, it should be pointed out that ‘mad’ meant ‘venomous’ and ‘hatter’ is a corruption of ‘adder’, or viper, so that the phrase ‘mad as an atter’ originally meant ‘as venomous as a viper’.

Here’s an much older cite of the same stripe. From William Henry P. Phylfe’s 1901 *5,000 Facts And Fancies*:

“In the Anglo-Saxon the word ‘mad’ was used as a synonym for violent, furious, angry, or venomous. In some parts of England and in the United States particularly, it is still used in this sense. ‘Atter’ was the Anglo-Saxon name for an adder, or viper. The proverbial saying has therefore probably no

reference to hat-makers, but merely means ‘as venomous as an adder.’ The Germans call the viper ‘Natter.’” - *Edwards’s Words, Facts, and Phrases*.

Simplifying this somewhat, “mad as a hatter” was a play on words (with “adder” becoming “hatter”).

Though the mercury/hatters/crazy explanation appears to fit the term, it fits it only retrospectively for at the time Carroll coined the phrase “mad” meant “venomous”, not “insane”.

Publications of the LCSNA

This is an auspicious time to remind our members, and members-to-be, that one of the directions of our Society is the publication of books, scholarly and otherwise, which fulfill our stated purpose, which is “to encourage study in the life, work, times and influence of Lewis Carroll.” Our contributions, from the *Wasp in the Wig* to our current (and past) selections are a source of great pride to us, and we invite our members to acquire and read these works. To encourage you further, there is a member discount on all of our publications.

In Memoriam Charles Lutwidge Dodgson, edited by Charles Lovett and August A. Imholtz. In honor of the centenary of the death of Lewis Carroll the LCSNA has published a book of his obituaries and related pieces. The intent of this book is to give views of how Carroll was perceived around the world at the time of his death. Although the obituaries contain many factual errors, these are generally noted and then can be ignored in favor of experiencing the emotions felt by the papers’ readers, the wide variety of perceptions, and the impact of Carroll’s works on the general public. The book is bound in black cloth, stamped in silver and has 192 pages. The special centenary price for members is \$10 and \$20 for non-members; plus shipping.

Proceedings of the Second International Lewis Carroll Conference, edited by Charles Lovett. For those of you who could not join us at the conference in June of 1994, here is the next best thing. From June 9-12, fifty delegates to the Second International Lewis Carroll Conference met at the Graylyn Executive Conference Center of Wake Forest University. Talks were given covering a wide range of contemporary Carroll studies, from biography to bibliography, from literary criticism to popular culture. These talks have now been collected and published in a 192 page hardcover book. This volume represents a world view of Carroll, his work, his times, and his impact on society and culture. It also captures some of the magic of those four “happy summer days” when the spirit of Carroll and his dream-child Alice came alive. It will be a welcome addition to your library. Copies of the trade edition (red cloth, gilt decorated, pictorial dust wrapper) are \$15 for members, otherwise \$25; plus shipping. A deluxe edition, signed by the contributors, may be had for \$50 + postage.

The Pamphlets of Charles Lutwidge Dodgson (a series). Between 1860 and 1897, Dodgson produced, in addition to the *Alice* books and his well-known other works, over 180 articles, booklets, leaflets, and pamphlets. Varying greatly in

length and subject matter, they testify to Dodgson's unparalleled creativity and eclecticism. Collected now for the first time, these writings shed light on many of the intellectual and cultural enthusiasms of this eminent Victorian. Famed as a writer, photographer, and logician, Dodgson was also a moral crusader and diligent churchman who nourished a then-illicit passion for the theater. Two volumes in print to date:

The Oxford Pamphlets of Lewis Carroll edited by Edward Wakeling. This is the first volume in the series, and contains Dodgson's writings dealing with Oxford politics, Oxford aesthetics, and the daily business of running the Senior Common Room. Wakeling searched high and low to locate the 66 items that fall into the category. Those who might think that this volume is only for the serious scholar will be pleased to know that Carroll's sense of humor is quite evident in these squibs, even on such dry topics as professors' salaries and the installation of heating vents. This is a serious work, and an important contribution to Carroll scholarship, but it is also enjoyable to read. ISBN 0-8139-1250-4 \$65.00 available from the University Press of Virginia, Box 3608 University Station, Charlottesville, VA 22903-0608.

The Mathematical Pamphlets of Charles Lutwidge Dodgson and Related Pieces, edited by Francine Abeles. 420 pp. This volume, the second of the series, concentrates on the work associated with Dodgson's career as mathematical lecturer of Christ Church, Oxford. It was the first and only regular position he held and it enabled him to pursue his literary, photographic, logical and mathematical interests. Most of the material collected here has not appeared since the author's lifetime, and several pieces have never been recorded in the standard bibliographical references of Dodgson's work. Many items reflect Dodgson's duties to prepare students for the examinations that determined pass and honors degrees. However, some are recent discoveries and they provide evidence that he did important work that has not before been properly evaluated. Appearing in chronological order by mathematical subject, each section is preceded by an introductory essay providing background information to assist

both the general reader and the specialist. Several aspects of Dodgson's personality as well as important events in the Victorian period that influenced his views and the mathematical topics he chose to write about are discussed in the general introduction. \$58 for *members*, \$65 others. + postage.

The Hunting of the Snark: An Agony in Eight Fits, Lewis Carroll's famous nonsense poem whimsically illustrated by Jonathan Dixon. This is a most handsome volume, underpriced at \$20 (\$15 for *members*). A deluxe edition limited to 50 signed copies with an original sketch by the artist is available for \$75.

The Hunting of the Snark: An Agony in Eight Fits, puzzlingly illustrated by Barry Moser. This volume is a large thin book in light blue wrappers numbered and initialed by Moser, listed for \$35.

Lewis Carroll: An Annotated International Bibliography 1960-1977 by Edward Guiliano. A reference book for collectors and researchers. This book originally sold for \$30 and now is available (while supply lasts) for \$10 (\$7 for *members*).

Lewis Carroll and the Kitchens by Morton Cohen. This is a large paper bound book replete with Carroll photos of the Kitchens. \$5 for *members*.

Upcoming:

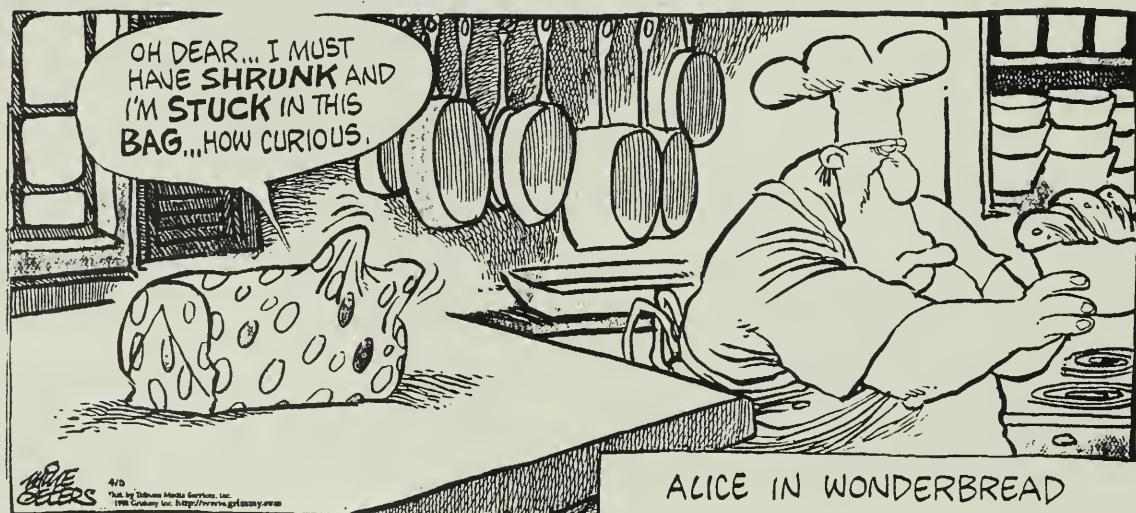
Fran Abeles is working on the parliamentary pamphlets
Mark Richards and Charlie Lovett on the logic pamphlets

La Guida de Bragia. Introduction by Peter Heath, illustrated by Jonathan Dixon.

C.L. Dodgson (alias "Lewis Carroll") the catalogue from the centenary Grolier Club show, 128 pp. Twelve superb essays (Goodacre, Cohen, Wakeling, *et. al.*) and 114 illustrations celebrate this exhibition and the life of the man. \$20 (\$15 for *members*) plus postage. Published by the Grolier Club, but we stock a few copies.

Orders should be made to: Ellie Luchinsky, 18 Fitzharding Place, Owing Mills, MD 21117, unless otherwise stated. Postage is \$2 per volume within the U.S.; at cost outside.

MOTHER GOOSE AND GRIMM/ by Mike Peters



OF BOOKS & THINGS



A Novel Approach

by Stephanie Stoffel

Dreamhouse, by Alison Habens. New York: Picador, 1997.

First published in the UK, 1994. \$14 large format paperback.

This wacky and wicked novel opens with Celia's preparations for the perfect engagement party, which she has planned since she was a little girl, in a beautiful scrapbook commemorating this yet-to-occur event. Unfortunately for the old Celia, her hated housemates have outrageous plans of their own for the same evening. However, this catastrophe turns out to be the birth of a wonderful new Celia, who in the course of the night's events comes into being like the phoenix from the ashes. I shouldn't bring in a new metaphor, though, because this book thoroughly parallels the Alice books, using Carroll's characters and scenarios to awaken Celia from her already dead and embalmed dream of marriage to the unseen possibilities of her self. It's not a parody or a satire; if a label is necessary, it's a *roman à clef*. I can imagine someone finding it overly clever, but I found it fun and full of energy, witty but not facile. Writing in a user-friendly version of Pynchon's style, Habens somehow manages to keep the Wonderland device so balanced with the integrity of the novel that the reader can enjoy the humor and richness of the device and still be involved in the characters and action of the novel. Thanks to the depth of her Carrollian source material and her own creative use of it, Habens has written a novel that is so entirely a version of Alice that collectors need to have it on their shelves and so extremely entertaining and thought-provoking that they need to take it off the shelf and read it.

The Great Pumpkin

by August Imholtz

At the Pumpkin Theatre in Baltimore, Maryland, last December, David Schaefer and the Imholtzes attended a performance of *Alice in Wonderland*—a musical with music and lyrics by Mark Andrew Beachy. Enjoying a familiar cast of Wonderland characters who were basically correct, the audience—over 60% children—did not seem to mind that the plot of the play wove in and out of Lewis Carroll's episodic chapters. The three Alices, representing her different sizes, were splendid, especially the young lead, Kimberly Wiles. In one of several gestures towards what I take to have been well-intentioned political correctness, Alice's changes of size were produced by eating a green bean rather than a mushroom. A Be-Bop Caterpillar (Reginald Moore) worked well in a conga-beat dialogue with Alice; and Denise Steadman, a professional Baltimore actress, gave a Thatcher-esque regal performance as the Queen of Hearts. Here and there a

strain from Oz filtered through Beachy's lyrics, as in the lines on the size of the Two of Hearts and in the concluding—not Carroll's by a long chalk—"right to be happy" song. The enthusiastic child actors and imaginative sets made for an enjoyable afternoon's entertainment even if a Savile-Clark textual fidelity was (quite deliberately) not always maintained.

An audio tape of the songs is available for \$5 plus postage from: Pumpkin Theatre, 6229 North Charles Street, Baltimore, MD 21212.

Opera Most Seria

Alice: Opera in three acts

Music: Giampaolo Testoni (1957-)

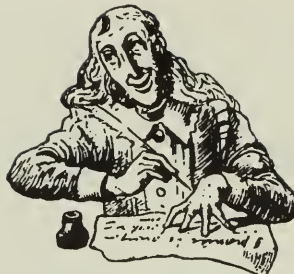
Libretto: Danilo Bramati (1956-), freely based on Lewis Carroll
Premiere: Teatro Massimo, Palermo, Sicily, 30 April, 1993

Live recording conducted by Daniele Callegari, with Alessandra Ruffini as Alice. Three CDs on Agora Musica #AG 107.3.¹ Introductory material and synopsis in English and Italian; libretto in Italian only.

Angst, uneasiness, violence, cruelty and obsession - these are the infrastructure of many an opera, and it is these values which permeate this interpretation. From the world of the Coniglio Bianco and Il Gatto del Cheshire, a very adult Alice emerges "guilty, confused, defeated, swept up by an incomprehensible destiny." Fortunately for listeners, the music is neo-Romantic, lyric, melodious and superbly orchestrated, with some finely sung arias, ariosos and ensembles, sounding rather like the later work of Richard Strauss. The basso, Carlo Striuli, who portrays Ghirello (the dormouse) and the Grand Executioner (to whom the Queen is shouting) is a particular standout. It's an occasionally stirring, but always pleasurable listening experience, and this operaphile, for one, hopes it is produced again on the stage.

¹ I tried several online services, and only 800.EVERYCD came through. They have a membership fee requirement, but there is a 30-day free trial period, during which you can cancel and not be charged the service fee. Contrariwise, you may very well wish to belong, as they are an excellent source of difficult-to-find CDs.

From Our Far-flung



Correspondents

Art and Artifacts

The Royal Mail in the U.K. will be issuing a set of stamps called "Magical Worlds", described as being "inspired by C.S.Lewis and Lewis Carroll [*sic!* until yours truly suggested they correct it], we look at the contribution of great authors in the world of children's literature." They will be released on 21 July. <http://www.royalmail.co.uk/athome/>

Envelopes for the LC Centenary "Official" First Day Covers at £7.50 and £12.50 from A.G.Bradbury, 3 Link Rd., Stonegate, Leicester LE2 3RA, U.K. [*Stamps are not of Carroll, but things like "Endangered Species" featuring a dormouse.*]

A boxed set of three *AW* Picture Soaps has been issued by Aidee International, Ltd. of England.

Print of an *AW* painting, \$19 unframed, from Susan Loy at Literary Calligraphy, Route 1, Box 56A, Moneta VA 24121, 540.297.7938 or 800.261.6325.

An "I'm Late" quartz watch by Perfect Timing with the White Rabbit (\$48) and a Humpty Dumpty cookie jar (\$46) from The Trademark Collection. 1.800.286.9070. 8806 Consolidated Drive, Soddy Daisy TN 37379. [*Soddy Daisy?*]

Becky Johnson renders the Tenniel illustrations in colored pencil, and then makes wall-clocks from the result, inscribing them to the buyer. 2447 Fall Fields Dr., Charlottesville VA 22911. 804.973.5726.

A hand-painted White Rabbit Limoges box with a tiny pocket-watch inside, in antiquated metal and standing 4" tall is available for \$180 from Gumps, 1.800.284.8677 or www.gumps.com.

The White Rabbit boutique in Carmel-By-The-Sea, California, seems to back up their claim to have "the largest selection of *Alice in Wonderland* collectibles in the world, as well as exclusive *Alice* one-of-a-kind finds. Here you can find *Alice* videos, postcards, vests,

posters, playing cards, pewter figurines, shirts, books, jewelry, tea, clocks, stickers, charms, garden statuary, music boxes, dolls, tea sets, watches, chess sets and much more, including rare books. We proudly carry Gladys Boalt's handmade *Alice in Wonderland* ornaments and Kit Carson's wonderful Sterling Silver *Alice* character pins and earrings." Visit Dan and Jennifer Herron on Dolores St., 1/2 block South of Ocean, Carmel, CA 93921; 408.624.2556; <http://www.TheWhiteRabbit.com>; whtrabt@hotmail.com/.

AW/TTLG on audio cassette read by Cybill Shepherd and Lynn Redgrave from Dove Audio, 301 N. Canon Drive, Beverly Hills CA [*you know the zip*].

Jeweler Dee Sharp founded The Humpty Dumpty Club (<http://members.aol.com/humptyclub/>) about ten years ago, for collectors of Humpty Dumptyana. She sells HD earrings for \$30, pendants for \$26 and up, charms for \$16, tie-tack pins (\$25), and a gold charm (\$190). <http://members.aol.com/deejewelry/humpty.htm>; DeeJewelry@aol.com; 703.968.5848; P.O.Box 315, Clifton VA 20124. The club will point you to such items as:

a HD musical miniature tea pot (£19) from Presents in Mind, www.PresentsInMind.co.uk, sales@PresentsInMind.co.uk; Freepost (MID15105), Stratford-Upon-Avon, Warwickshire, CV37 6BR, England; 011 44 1789 205361 fax or 011 44 1789 205365.

a HD cloth doll (\$235) by Marty Donnellan. <http://martydoll.com/>; marty@martydoll.com; 455 Grayson Highway, Suite 111-183, Lawrenceville, GA 30045, Fax: 770.466.8719.

a Walnut Shell HD (\$23) from Treasure Box Collectibles, 124 La Arroya, Weatherford, TX 76088,

817.613.1139; treasbox@flash.net; <http://www.flash.net/~treasbox/>

A silk scarf with the characters as depicted by Dorothy Lake Gregory, \$60 from the Museum of Fine Arts, Boston, 800.225.5592.

Handpainted earthenware Fitz & Floyd collectibles, including a WR pitcher (\$70) and a QH cookie jar (\$100) from Ross-Simons, 1.800.556.7376.

A bracelet with the characters is shown in *Creative Clay Jewelry* by Leslie Dierks, Lark Books.

The painting "Girl with Lilac" by Sophie Anderson which used to hang over Dodgson's mantelpiece was sold for \$45,000 by Christie's in London on 20th March in their "Genre: Victorian and 19th Century Pictures" auction.

Articles

"Alice Doesn't Vote Here Anymore" in *Mother Jones*, Apr. 1998, contains an article by Michael Lind on voting theory through his view of Carroll's view.

"A cyclically 6-edge-connected snark of the order 118" by M. Kochol. *Discrete Mathematics*, 1996. Vol.161, no.1-3. p. 297.

"Learning to Reason from Lewis Carroll", *The Mathematics Teacher*, Vol.91, no.1, 1998.

"Grammar with Lewis Carroll", *Modern English Teacher*, Vol.6, no.4, 1997.

"Jabs & Jibes" by Liam Farrell in *The Lancet*, Vol. 349, no.9065, May 31, 1997, discusses "busted expectations" with many references to the *Snark*.

"Off with their heads" by Eileen Battersby in *The Irish Times* 14 Jan. '98 "defends his enduringly inventive *Alice* books against sexually-obsessed critics."

According to a *New York Times* article (2/19/98), Parks Commissioner Henry Stern was "running around like a Mad Hatter" over his discovery that the *Alice* statue in Central Park upon which "Jabberwocky" is engraved, misquotes a line as "Mimsy were the borogroves".

The supernumerary “r” would be too costly to repair, but they are “thinking of putting a small sign next to it explaining that the actual word was ‘borogoves’”. [*Don't hold your breath.*]

Two articles by Andrew Waters on Stephanie Stoffel's *Lewis Carroll in Wonderland* appeared in *Wake Forest Magazine*, Vol.45, no.2, December '97.

George Will's syndicated column on 5 February on the Lewinsky scandal quoted “the Queen of Hearts: ‘Why, sometimes I've believed as many as six impossible things before breakfast.’” I believe our readers can spot the horrendous gaffe.

Media

Sunbow Animation of Glendale, CA has in development a series “Tweedle Dum and Tweedle Dee”, which “takes Alice out of Wonderland and instead puts the bouyant twin brothers firmly in the comedy spotlight.”

Cyberspace

<http://www.sabian.org/alice.htm> contains the wordy 1928 commentary of Dr. Marc Edmund Jones, founder of the Sabian Assembly, on *AW/TTLG*. The Sabian Assembly's “objective is the restoration of the Solar Mysteries” and does so by means of an arcane philosophy with an astrological bent. Curiouser and curiouser.

A “GFP” (Gender-Free Pronoun) *AW* is available, beginning “Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading...” for those who care about such things at <http://www.lumina.net/OLD/alice/i.html>.

An interactive “Learn Math with Alice” site for “anyone who is interested in learning more about Mathematics, but who find the style of textbooks too dry.” Mostly Algebra. <http://www.geocities.com/CollegePark/Classroom/2295/>

Books and Pamphlets

Award-winning Canadian poet Stephanie Bolster's evocative book of poems about Alice, “White Stone”, has been published by Véhicule Press; vpress@cam.org; www.cam.org/~vpress. ISBN 1-55065-099-8. \$12. Her

poetry has also graced these pages in *KL* 56. Order from your local bookstore or Books Canada, 71 Sparks Street, Ottawa, Ontario, K1P 5A5 Canada, 613.236.0629.

Lewis Carroll: une vie, une légende, a translation by Laurent Bury of Morton Cohen's monumental biography, has been published by Éditions Autrement, 169 francs, ISBN 2-86260-784-3. autrement@filnet.fr.

Dreamtime Alice by Mandy Sayer (Ballantine, \$25) relives two years the author spent in the “trashy, seductive Wonderland of the streets” as a busker along with her father. Somewhat hard-edged, but with many *AW* references.

A 16 pp. pamphlet “Alice in Llechweddland” by Ivor Wynne Jones adds much to the study of the Welch links to Alice Liddell and her family, and disabuses many formerly held myths, particularly those in Llandudno claiming links with Lewis Carroll. ISBN 0-905935-22-5, or from the publishers at Llechwedd Slate Caverns, Blaenau Ffestiniog, Gwynedd, Wales, LL41 3NB. £1.50.

AW/TTLG in a boxed set by Macmillan Children's Books, Tenniel illustrations colored by Henry Theaker and Diz Wallace. ISBN 0333640497, £25. Also *Curiouser and Curiouser: Quotations from AW/TTLG* a small (16^{mo}) volume, ISBN 0333686252, £5.

Martin Gardner's *The Universe in a Handkerchief* (LC's puzzles and games) has been translated into Japanese by LCSNA member / LCSJ founder Yoshiyuki Momma. ISBN 4826900813.

LC's Classic Photos of Children is a set of 24 postcards, published by Dover.

A free pamphlet issued for the centenary, *An English Inspiration: Cheshire in Books and Films*, may be requested from the British Tourist Authority, 800.GO.TO.BRI(tain).

The Problem of the Missing Miss, by Roberta Rogow teams up CLD with Arthur Conan Doyle in a book which “mixes dollops of humor with chilling descriptions of child prostitution.” To be published in May by St.Martin's, \$22. ISBN 0-312-18553-7.

The Making of the Alice Books: Lewis Carroll's Uses of Earlier Children's Literature by Ronald Reichertz (McGill-Queen's University Press) “demonstrate that the *Alice* books are infused with conventions of and allusions to earlier works and identifies precursors of Carroll's upside-down, looking-glass, and dream vision worlds.” \$55. ISBN 0-7735-1625-5. 800-565-9523-operator MQ.

A comic book series, *Quicken Forbidden*, asks the question “What if, when Alice came back from Wonderland... Wonderland came back with her...?” It follows the adventures of 16 year-old Jax Epoch when she falls through an interdimensional portal and steals a book “older than time”. Created by Dave Roman and John Green, available from Cryptic Press, 365 Smith Street, Freeport NY 11520; 212.502.6650 or mnemonic@juno.com. Four issues to date, \$3 apiece. [*Amusing, but with rather tenuous Alice links.*]

The Natural History of Make-Believe by John Goldthwaite, Oxford University Press, 1996 (\$30) contains a 94-page chapter “A Tutor Recants, The Unwriting of *Alice in Wonderland*”. 0-19-503806-1.

Conferences

“Charles Dickens and Lewis Carroll: Multicultural Works of Fiction”, an all-day interdisciplinary conference, Thursday April 23rd at Queens College in Flushing, NY. The program, organized by Edward Guiliano *et al.*, included poet Yevgeny Yevtushenko, Nina Demurova, Donald Rackin, David Schaefer, and composer Thea Musgrave.

The Canadian Society for the History and Philosophy of Mathematics will be holding a special session on late 19th-century mathematics, with a feature on C.L.Dodgson, at their annual meeting at the University of Ottawa, May 29-31.

The Midwest Conference of the History of Mathematics' inaugural lecture will be given by Dr. Fran Abeles and is entitled “Dodgson's Theory of Infinitesimals”. October 2-4 at Iowa State University.

The 1998 Modern Language Association Children's Literature Division Session is called “After Alice: Lewis Carroll

and Children's Literature" and will be held in San Francisco 27-30 December. The papers read will "re-examine Lewis Carroll's place in the history of children's literature... Much biographical information and critical speculation on Carroll has been written since his death; how has this changed the meaning of the Alice books? Can they still be read as children's texts?"

Events and Exhibitions

Alicia in Wonder Tierra (or, I Can't Eat Goat Head), a play by Sylvia Gonzales S. [sic] blending *AW* with Mexican folklore, was performed in 42 [naturally] Northern California schools (grades 3-8) by the Berkeley Repertory Theatre,

January 26-March 6. It was originally produced in 1995 at the Coterie Theatre in Kansas City, MO.

Several "quietly deranged cartoons" by Lewis Carroll, "an untutored but gifted draftsman" were included in "Notable Notes: Drawings by Writers and Composers" show at the Joseph Hellman Gallery in New York (ran through 1/17/98). The items were on loan from the Rosenbach Library.

Ballet Arizona repeated their 1995 *meshuggenah* extravaganza (see *KL* 50) April 10-12 in Phoenix.

A special exhibit, "We're All Mad Here" honouring the centenary, will be held at

the Osborne Collection of Early Children's Books at the Toronto Public Library, from April 17 to July 4, 1998. Gems from the Osborne Collection's substantial Carroll holdings and several rare and unusual items on loan from the Joseph Brabant Collection. <http://www.tpl.toronto.on.ca/osborne/home.htm>.

The Lewis Carroll Society of North America is always looking for suitable guest speakers for our semi-annual meetings. Talks should be directly related to Carroll and should be entertaining as well as informative. Please address offers, ideas and questions to Joel.

There was a long pause.
"Is that all?" Alice timidly asked.
"That's all," said Humpty Dumpty,
"Good-bye."



For help in preparing this issue thanks are due to: Sandor Burstein, Lliisa Demetrios, Lucia Eames, Elizabeth Erickson, Johanna Hurwitz, August Imholtz, Vito Lanza, Lucille Posner, Diane Scott, Bea Sidaway, Alan Tannenbaum, Cindy Watter, and Malcolm Whyte.

Knight Letter is the official newsletter of the Lewis Carroll Society of North America. It is published several times a year and is distributed free to all members. Subscriptions, business correspondence, and inquiries should be addressed to the Secretary, 18 Fitzharding Place, Owing Mills MD 21117. Annual membership dues are U.S. \$20 (regular) and \$50 (sustaining). Submissions and editorial correspondence should be sent to the Editor, Box 2006, Mill Valley CA 94942.

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Lewis Carroll Society of North America Home Page: <http://www.lewiscarroll.org/>

The Lewis Carroll Home Page: <http://www.lewiscarroll.org/carroll.html>