

KNIGHT LETTER

The Lewis Carroll Society of North America Number 66 Spring 2001

LXVI

2001: A Special Odyssey

CUE UP MUSIC: Opening Theme from *Also Sprach Zarathustra, Op. 30* by Richard Strauss

Yes, it really is 2001, and on a warm Saturday, April 21st, many space travelers arrived in New York for our annual Spring gathering. After a Board meeting and a luncheon shmoozefest for the general membership, we gathered in the Fales Library, inside the Bobst Library of New York University (Washington Square). This was the seventh time¹ we have met in their facilities, with very good reason (see Morton Cohen's talk, below).

After a warm welcome by our President, Stephanie Lovett, we were addressed by Catherine Porter and Peter Selley of Sotheby's, whose upcoming auction of the effects of Alice Liddell Hargreaves and her family should be known to all – if not, please see "Of Books" (p.16) and the enclosed flyer. David Schaefer then talked about the Maxine Schaefer Memorial Reading (see "Ravings", p.15).

Andrew Sellon, known for his one-man show *Through the Looking-Glass Darkly: A Dream Play About Lewis Carroll* [KL 50, p. 1], introduced "the man who needs no introduction", Morton Cohen.

Morton's talk "Lewis Carroll in Greenwich Village" began with his disclaimer of his title as "sheer whimsy", as CLD, of course, never set foot here. However, Greenwich Village houses one of the world's premier Carroll collections just a few yards from where we were sitting, a bequest of the Berol family, and Cohen modestly related his own part in how that came to be.

His story began in the mid-1960s when he, along with Roger Lancelyn Green, whom he had met while researching H.Rider Haggard for his (Cohen's) doctorate, was deeply involved in the "onerous task" of collecting copies of CLD's letters for publication. Having attempted to find as many of the descendants of the recipients as he could (writing about five thousand letters himself), Cohen also contacted dealers, libraries, and private collectors.

One such collector was Alfred C. Berol, a businessman whose family name appears on the pencils we all use. Mr. Berol was a Harvard graduate and sat on boards at both Harvard and Columbia. A letter from Warren Weaver provided Cohen's *entrée* into Berol's world, and they met for an initial lunch. Berol was reluctant to have anything he owned published and was suspicious of Cohen (then "a mere

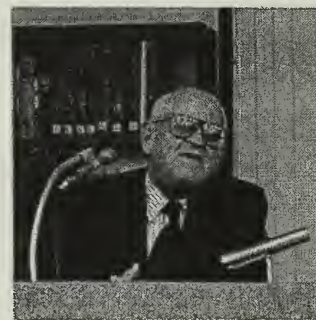
Assistant Professor at City College"). Morton was also precipitously rushing towards an agreed-upon deadline with Macmillan for the publication of the *Letters*,² and knew of the importance of Berol's holdings.

A subsequent lunch was mostly about Berol's desire to purchase the manuscript diaries (for the princely sum of \$5,000). To make a long story short, Morton eventually helped the Keeper of Manuscripts at the British Museum, Theodore Skeat (who happened to be a nephew of Robinson Duckworth), acquire them for *their* institution, and Cohen was rewarded with the only photocopy. He also arranged to have the diaries indexed (202 single-spaced pages). Morton naturally feared he had alienated Berol.

In midsummer 1974 just as Cohen was supposed to deliver his manuscript, he received a telegram informing him of Berol's death at the age of 81. Berol's son Kenneth ("a man of sporting interests") was the executor, and was to decide the fate of the letters, indeed, the whole collection. Kenneth was advised by David Kirschenbaum of the Carnegie Bookshop and Gordon Ray, President of the Guggenheim Foundation, to donate them to New York University, to which he eventually agreed.

Morton invited us to imagine his own state of mind when he walked over from his apartment to see the collection for the first time. Among an unimaginable treasure-trove, he found two copies of the 1865 *Alice*, original drawings by Tenniel, 75 photographs, amazing unpublished manuscripts and *five hundred and sixty five* letters! Delight mingled with dawning horror as he realized the work which lay ahead for him – to integrate their texts into his "completed" manuscript, to search out the descendants of the recipients and so on. Then Cohen, returning to Oxford on a Fulbright scholarship, began receiving photocopies of the letters from George Winchester Stone, the Dean of the Graduate School of Arts and Sciences at NYU.

"Miraculously", by which I'm sure he meant copious



Morton Cohen

FOXTROT Bill Amend



Cover: detail of drawing ©Mary Kline-Misol
See p. 13 for further details.

amounts of hard work, his manuscript was finished and delivered to Macmillan by September, 1975.

The Berol Collection is “properly now housed in a university with a first-rate English department, one of the best libraries in New York and inside the Fales, where all qualified applicants are greeted warmly and allowed to work with original manuscript material...in friendly and comfortable surroundings.”

“One evening over dinner at the Century Club, I asked Gordon Ray why NYU had been chosen as the depository. He smiled and said, ‘Dave Kirschenbaum and I thought you wouldn’t mind having the collection within walking distance of where you live.’” Cohen enjoys that privilege to this day.

August Imholtz then announced the Stanley Marx Fund Essay contest (see “Ravings”, p.16) and the wonderfully color-coordinated Cindy Watter introduced Roberta Rogow, former librarian, sci-fi writer, and author of three mystery stories involving Arthur Conan Doyle and C.L.Dodgson as fellow-sleuths.³ Her fourth, *The Problem of the Surly Servant* (Minotaur Books, July ‘01) is due soon.

Rogow’s talk, “Mr Dodgson of Christ Church” did not mention her own works, but instead concentrated on the research which she had used to create the atmosphere in her books – mostly about the relationship Dodgson had with H.G. Liddell, “The Dean and the Don”. Her description of Oxford in 1851 was as “a bastion of ‘muscular Christianity’ in the midst of academic doldrums” under the chancellorship of the Prince Consort Albert, who was quite a reformer. Liddell’s reforms included an insistence on actual teaching by teachers and attendance and the passing of exams by students, somewhat radical notions at the time.

Rogow described the three groups of young men at Oxford as “the jocks (rich aristocrats out for a bit of fun), the scholars, and the gentlemen-clergy.”

When, in 1855, Henry George Liddell, Prince Albert’s personal chaplain, and his (fifteen-years younger) wife and family moved into the Deanery, CLD was 29. Dodgson’s *entrée* into Liddell’s family came as the mathematical tutor of the Dean’s son Henry, and he quickly became part of the “nursery circle” which included Miss Pricketts, their governess, whom Rogow thought to be the model for the Red Queen.

Rogow speculated on the causes of the 1863 rift between the Dean and the Don, citing Mrs. Liddell’s aristocratic ambitions – that as her daughters became of marriageable age, the idea of having an unconnected bachelor with no income and marginal social skills hanging

about might set the town gossips’ tongues to wagging, and so she sent Alice up to her grandmother’s in Wales and burned all CLD’s letters to her, attempting to destroy all evidence of his existence. (Most fortuitously, Alice took the handwritten manuscript of *Alice’s Adventures under Ground* with her to Wales, so it alone survived.)

Rogow then related the later life of CLD, his arguments with the Dean over architecture (mainly the Bell Tower), and Dodgson’s eventual status as Senior Fellow of the Common Room, “a sort of glorified caterer”.

When one goes to Christ Church in Oxford today, she concluded, the portrait one sees of Dean Henry George Liddell is large, well-lit and well-placed in the entrance; Dodgson’s is dark and hidden towards the rear. However, over the Dean’s head is an enormous stained-glass window bearing characters from Carroll’s immortal creations, so “the Dean and the Don are united at last.”

Our final speaker was introduced by Morton Cohen. Hugues Lebailly is Senior Lecturer in English at the Sorbonne in Paris, and a noted Victorian scholar. His engaging talk was entitled “Charles Lutwidge Dodgson’s Infatuation with the Weaker and More Aesthetic Sex Re-examined”. Lebailly dedicated his talk to Karoline Leach, as they have “both independently arrived at some very similar conclusions about the way that the mythic ‘Lewis Carroll’ has profoundly obscured our view of Dodgson’s real life and passions.”- *kl*

His talk began reminding us of the quasi-universal tenet of the “extremely limited range” of CLD’s supposed interests as “short-lived friendships with pre-pubescent girls”. This purported obsession is seen through twentieth- and twentyfirst- century eyes as suspicious at best.

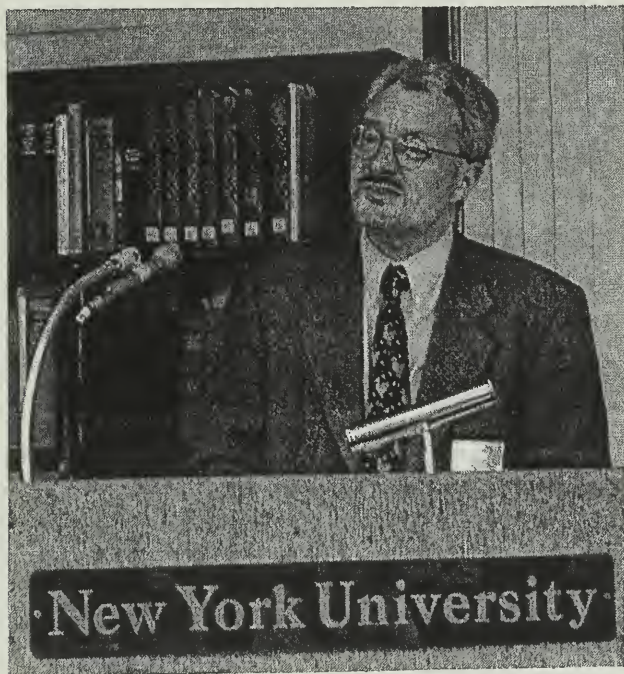
Hugues demonstrated that most of this reading is based on misinterpretation, suppression, and out-of-context or censored “evidence”. Lebailly’s recounting of CLD’s “girl” friends established this – that as unmarried women in those days were considered “girls” (there really was no acknowledgment of adolescence), both biographers and even those women involved tended to underestimate their *actual* ages. Isa Bowman provides a typical example – in her biography she narrates a kissing incident “when she was only some ten or eleven years of age”; in point of fact she must have been fourteen or fifteen at the time. CLD’s enormous catalog of the visitors to his rooms, his companions on theatrical expeditions, and even unchaperoned guests staying with him at Eastbourne (such as Gertrude Chataway, then twenty-seven, who stayed for four days) consisted of young ladies in their upper teens or early



twenties; as he advanced in age they tended to become older as well – extending into upper twenties and early thirties. Still he was idiosyncratically describing them as “child-friends”. Lebailly’s litany made Dodgson sound the tiniest bit like another famous Don – Giovanni, as compiled by Leporello in his famous comic aria “Madamina! il catalogo”.

M.Lebailly also copiously documented CLD’s interest in the female nude – teenaged and upwards – by means of a slide show of illustrations, paintings (he said he was reluctant to take some of the photographs Dodgson enjoyed to a New York film processor!!) and ephemera from the “Swimming Entertainments” – featuring half-clad women – of which Dodgson was so fond. Excerpts of CLD’s somewhat manipulative letters (accompanied by the documented ages of the girls) was a fascinating eye-opener for us, as were Dodgson’s desires to photograph (or be shown pictures or sketches of) young women in “acrobatic” dress, “bathing” costumes, or less.

The talk also covered the unforgivable suppression of entire volumes of the diaries and sections thereof by CLD’s nieces, the spinsters Violet and Menella Dodgson and by his nephew Stuart Dodgson Collingwood. Let us remember that in Victorian times the typical sitting-room mantelpiece was decorated with holiday and birthday cards depicting naked children as the very souls of innocence. The interest of a Don in young women and actresses was scandalous to the Victorians, and it was *this* that they attempted to censor. Isn’t it tragically ironic that the situation has been so reversed in our time?



Hugues Lebailly

This photo and the one on p.2 are by Andrew Sellon

Dodgson’s generous nature and concern for others dictated that he restrict his friendships with the “weaker” sex to children when he was himself of “marriageable” age and might possibly diminish the prospects of a young woman should he be seen escorting her. As he became older, he allowed his relationships with young women to blossom, since he then considered himself “beyond suspicion”, as Lebailly demonstrated with a number of fascinating quotations from Dodgson’s letters. His “constantly reasserted thirst for kisses, and his obsessive collecting of partly or wholly nude depictions of the female body in its youth and early maturity concur to make his constant quest for their actual or pictorial intimacy quite physical and sensual, if not sexual.”

Lebailly concluded by quoting from a letter CLD wrote in 1880 describing young Annie and Frances Henderson’s innocent habit of walking naked around the house as “very beautiful, (filling the viewer with) a feeling of reverence, as at the presence of something sacred”, but immediately felt compelled to add that “for the sake of their little brother” he found it “desirable to bring such habits to an end” as “a boy’s head soon imbibes precocious ideas, which might be a cause of unhappiness in future years...” Lebailly wondered if some of this came from the very personal experiences of young Charles Dodgson and his brood of younger sisters.

M.Lebailly has generously posted his entire superbly-documented talk on the Lewis Carroll eGroup website as a downloadable RTF-format attachment: <http://groups.yahoo.com/group/lewis Carroll/message/2332>. As you can imagine, it caused a very interesting “thread”.

Shortly after the closing remarks, Janet Jurist, shod in gorgeous Carrollian Stubbs & Wootton slippers (see p.23 for ordering details) hosted the consummate cocktail party at her East Side apartment. It was a warm, crowded, and very friendly caucus. On display were John Hadden’s remarkable wood sculpture [*a postcard bearing its picture was enclosed in KL 65, but nothing can do it justice outside of beholding it in person*], works by Beverly Wallace, other gems from Janet’s collection and a lively, informal sale/trade area, including many Russian editions brought here by Nina Demourova, here on a visit from her home in Moscow.

Nina gave a brief talk on the incredibly courageous Vasily Lobanov, who is 75 and lives in Siberia – where if one says one’s computer has frozen, it is meant quite literally. For years he has been writing about the Russian translations of Carroll’s works, and has been publishing, under the most distressing conditions, a series of fascicles called *Lewis Carroll in Russia* (Льюис Кэрролл в России). Xeroxed copies of one the fascicles (#24) were distributed as a little keepsake after the talk.

Russian translations⁴ began as early as 1879, but since the 1917 revolution, many translations (such as the now-famous Nabokov) were published *outside of* Russia, a situation which did not turn around until 1990! Nabokov was on the list of proscribed authors, so his translation was

totally unavailable. Now, of course, Carroll is enormously popular and, as an example, Nina cited her own translation, one of perhaps forty in existence, which alone has sold over five million copies. Naturally, she has not been compensated.

The good news is that Lobanov's works have been collected into a single volume of the twice-yearly academic publication *Folia Anglistica* (August 2000), published by the Department of English Linguistics at Moscow State University.

Sotheby's had invited us to a pre-opening reception, unfortunately held at exactly the same time as the cocktail party. Some souls chose one over the other; some went to both. Alice Hargreaves' granddaughter Mary Jean St. Clair was in attendance at Sotheby's and was happy to sign catalogs. The next morning, Sunday, Sotheby's had kindly arranged for the Society to have another special viewing, this one an hour before it was open to the public. The exhibit was small enough to be seen in this amount of time, yet quite thrilling. [See "Of Books and Things", p.16, for further details.]

In all, a splendid weekend. This fall, you won't have to be the winning quarterback of the Superbowl to say "I'm going to Disneyland!" for that is where our next meeting will be, celebrating the 50th anniversary of the release of the film. "A very important date" to be sure.

1. Spring '79, Fall '84, and Springs of '92, '97, '98, '99 and '01
2. *The Letters of Lewis Carroll*, Oxford University Press, 1979
3. *The Problem of the Missing Miss* (St Martins Press, '98),
The Problem of the Spiteful Spiritualist (St Martins Press '99),
The Problem of the Evil Editor (Minotaur Books '00)
4. Nina Demourova's fine compilation and analysis of the Russian translations appear in her article "Alice Speaks Russian..." published in the *Harvard Library Bulletin* (1994/95, vol. 5, no.4).



"Really? I never heard of a Cheshire dog."

The Aryan Alice & Other International Misunderstandings

Jeffrey Garrett

A Note to the Reader: This is an updated and revised version of a slide lecture presented at a number of venues over the past several years, including Northern Illinois University (1996), the University of Toronto (1997), and Northwestern University (2000).¹ The conversational tone of the original oral presentation has been retained. – jg

This lecture is primarily about the illustrations that we find in the translations of Lewis Carroll's *Alice* novels in many countries around the world, but I would like to start by considering several aspects of these translations themselves. The reason behind this introductory digression should become clear as I proceed, but in a nutshell, it is that translation and illustration are actually very similar activities, and what applies to one very often applies to the other, and one such common truth is most clearly identified with regard to text translation.

About five years ago, I found a website intriguingly called "The Jabberwocky Variations". As the name suggests, this site collected parodies, miscellany, interpretations, but above all translations of Lewis Carroll's famous poem from *Through the Looking-Glass*. I traced "Jabberwocky Variations" to its creator Keith Lim in Singapore – in terms of conventional geography, perhaps a strange place for a Lewis Carroll site, but for web surfers just another node on the Internet, located, if anywhere, on the upper left-hand corner of your mouse pad. Actually, the site doesn't seem to have been updated at all since November 1998, but you can still visit it, a useful piece of cyberspace wreckage – like so much else out there that continues to exist long after its creator has died or moved on to other things.²

"Jabberwocky Variations" has translations of the poem into 29 languages, including Finnish, Japanese, Esperanto, Yiddish, and even Choctaw. There are also several translations into German, and I would like to present to you two of them and ask you which you like better. I hear someone protest: "But I don't read German!" For our purposes, this shouldn't be a problem, I assure you. Not only because we are dealing with nonsense verse, where linguistic comprehension is pretty limited anyway (or can any of you tell me, without reference to Carroll's own exegetical remarks³, what *mome raths* or *borogoves* are?), but also because for the point I wish to make it may almost be preferable to understand *less* of the German translation rather than more.

Here then is the first translation, and it is actually one of the very first, composed by Robert Scott, a colleague of Alice Liddell's father, Henry George Liddell, at Christ Church, Oxford.⁴ It is entitled "Der Jammerwock" and it goes like this:

*Es brillig war. Die schlichten Toven
Wirten und wimmelten in Waben;
Und aller-mümsige Burggoven
Die mohmen Räch ausgraben.*

„Bewahre doch vor Jammerwoch!
Die Zähne knirschen, Krallen kratzen!
Bewahr' vor Jubjub-Vogel, vor
Frumiösen Banderschnätzchen!”

The second translation – also available from Singapore, at least the last time I checked – is the work of Christian Enzensberger, the lesser-known brother of the famous German essayist Hans Magnus Enzensberger, and it dates from 1963.⁵ I think you will notice the differences right away. The title is “Der Zipferlake”:

Verdaustig war's, und glaße Wieben
rotterten gorkicht im Gemank.
Gar elump war der Pluckerwank,
und die gabben Schweisel frieben.
„Hab acht vorm Zipferlak, mein Kind!
Sein Maul ist beiß, sein Griff ist bohr.
Vorm Fliegelflagel sieh dich vor,
dem mampfen Schnatterind.”

Now, do you prefer Scott's or Enzensberger's translation? I should tell you that the redoubtable Martin Gardner (in *Annotated Alice*) describes Scott's translation as “magnificent.” This may be true in some sense, but I wonder if Gardner ever stopped to consider – or whether it was important to him – how Scott's translation might work for readers or listeners of *German*, for example, German children. What strikes me most about the Scott translation is that it is actually more of a transcription of Carroll's poem with a little bit of German syntax and morphology thrown in – and of course, at best, some mock German pronunciation. In Enzensberger's translation, by contrast, you will not recognize a single syllable from the Carrollian original. And why should you? Across the spectrum of translations, I would argue that those that succeed do so not by slavishly imitating the original, but by instead somehow capturing a spirit, something ineffable, and recreating that something, that spirit, in words and sounds appropriate to their own language. Incidentally, Enzensberger's translation of “Jabberwocky” and of *Alice* as a whole is regarded in Germany as perhaps the finest literary translation of Carroll's work there is.⁶

I want to take this principle of translation – that the best translations are often those that depart the most radically from the outward trappings of the original to capture the essence of the work itself – and commend it to you as we begin to look at the successful and less successful translations of *Alice* into pictures in various cultures of the world. My thesis will be that the most interesting and even most authentic pictorial interpretations of *Alice* – analogous to the best text translations – just may be those that emancipate themselves most courageously from the iconographic conventions of the original. It is possible that the image translations which are seemingly the most irreverent in fact show the deepest grasp of, and the greatest affection for Lewis Carroll's masterpiece, and succeed best in translating something very English into something, say, very Swedish, very Brazilian, or very Russian, to which

children in these cultures can relate. Isn't that what translation is all about? As for treating text and image as somehow both amenable to being “read”, there is a large body of literature on this topic (starting with Umberto Eco's writings of the 1970s⁷), but, with some caveats, it is supported by current theory.⁸

There is also a trendy post-colonial twist to much of this, for many efforts to convey *Alice* to other cultures, both in word and in image, have not really been created with the uniqueness of children of these other cultures in mind. Indeed, *Alice* is a classic example of cultural exchange conceived of as a one-way street. The fact that the *Oxford Companion to Children's Literature* compares the number of *Alice* translations with those of the Bible should alert us to the possibility that both books may have benefited from the same missionary zeal of English colonial officials and imperial apologists.⁹ In fact, the goal may have been much the same in both cases: to bring the fruits of English culture to the barbarians of the world, or, put in less benevolent

terms, to rub the noses of local elites in their own cultural backwardness. How else can we explain the 1940 translation of the first chapter of *Alice* into Swahili, with illustrations that give *Alice* a dark skin, but in no other way seek to mediate between European and African culture?¹⁰ Or the many schoolbook editions of *Alice* in the late forties, for example those in India and Hong Kong? The



translation of *Alice* into the Pitjantjatjara language of the Australian aborigines, in 1975, must also be seen in this context.¹¹ This “aboriginal” *Alice* is somewhat of an artifice in any case, since it turns out to have been commissioned by the Department of Adult Education at the University of Adelaide, and its strikingly authentic-looking “aboriginal” illustrations were the work of Byron Sewell, a talented American artist and Carroll bibliographer. It was not created in anticipation of any demand from aboriginal children or their parents, but was instead an instrument, one might say (at the risk of being unjust to its creators), of cultural hegemonism.¹² Much the same story characterizes many other translations of *Alice*, rendered lovingly into exotic languages by English missionaries or anglicized colonials and usually retaining the Tenniel illustrations. It would be absurd to use the existence of these editions as evidence that *Alice in Wonderland* is a children's favorite in these countries.

We need to say a word about the famous illustrations of John Tenniel, the gifted *Punch* cartoonist whose pictures have become as canonized as Carroll's text. As late as October 19, 1955, an editorial in the English magazine *Junior Bookshelf* was entitled, “Yes, It Must Be

Tenniel.” It was a review of Mervyn Peake’s then new illustrations,¹³ but this article went beyond damning just them and proceeded to disqualify all other efforts of the preceding 90 years – and also all those yet to come. This attitude is typical of a repressive cultural dogmatism, ruling out experimentation and flexibility in the face of the needs of other cultures and, indeed, one’s own. And so we find Tenniel’s blonde-haired Alice all over the world – often helped along by Disney – as a very superficial guarantor of the authenticity of the translation. A more subtle form of orthodoxy is, of course, often overlooked. It is the tradition of illustrating those very scenes that Tenniel the Master did first: the fall down the rabbit hole, for example, or the scene in the Duchess’s kitchen. It is often proof that an original mind is at work when we discover illustrations that pick out completely new moments of the story to paraphrase visually.

Nonetheless, despite the complaints of the purists and grail keepers, *Alice* has attracted many great artists and fine presses over the years who have created their own visions for the work, and collectors are always delighted to find the unexpected or unknown edition. Just to mention two such projects from North America, several years ago I was shown a very rare contemporary portfolio at the Osborne Collection in Toronto, with hand-colored woodblock prints by the Canadian artist George Walker.^{14, 15} Only 177 copies were printed. The American artist Barry Moser created original wood engravings, and his *Alice* became the winner of an American Book Award. Moser’s original “Pennyroyal Alice” is rare and unaffordable, but the University of California Press produced a handsome hardbound edition for a mere \$70,¹⁶ and Harcourt also published an inexpensive paperback edition for only \$17 in 1982.

However, the American contribution to the *Alice* tradition is actually not in the creation of *livres d’artiste*, but more within the realm of popularizing it.¹⁷ The principal North American whose pictorial rendition of *Alice* has made its mark internationally is none other than Walter Elias Disney, born 1901 in Chicago. Disney was obsessed equally with the *Alice* of Lewis Carroll and that of John Tenniel, and labored eighteen years, from 1933 until the early 50s, to create his own cartoon version. In response to a fan letter from New Jersey, he once wrote that

*Almost everyone who has read the book with enthusiasm cannot help but visualize Alice as she was drawn by Tenniel, the illustrator of the book, and regardless how close we come to this image, the result will always be a disappointment.*¹⁸

All of us know the Disney *Alice*, but are we aware of its international impact? Even if we overlook the huge number of licensed Disney *Alices*, we must deal with an extraordinary number of closely derivative versions. There are several giveaways, especially Alice’s blonde hair, but also the White Rabbit, which in most of the world is Disney’s, not Tenniel’s. This is the case with an Israeli edition of 1973, for example, which actually began its life as an Italian edition in 1957, documenting the way illustrative traditions proliferate around the world.¹⁹

But what of the genuinely original international interpretations of *Alice*? I want to present some evidence to allow us to see to what extent *Alice* has in fact become at home in different parts of the world, and, if so, in what way, through what processes of alteration and image translation; and in what way *Alice* remains somehow foreign to its new host cultures and to the children living there. Here, too, there are caveats, since what often may appear to be originality or creative license may just be the result of mistaken understanding at the most literal level. In some Italian versions, for example, you will notice that Alice’s big sister is sitting on a bench instead of on the bank by the river.²⁰



F.Haacken

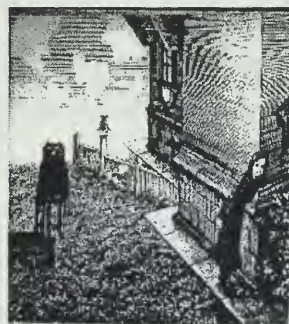
The original reads, “Alice was beginning to get very tired of sitting by her sister on the bank . . .” “Bank” is frequently mistranslated as *banchina*, which in Italian means “bench.” The situation is even worse, by the way, in German, where the word for bench is *Bank*, as in *Sitzbank*. A good half of German *Alice* translations have Alice and her sister sitting on a bench.²¹ All of these mistakes, incidentally, go back to a 1912 translation of *Alice* by Helene Scheu-Riesz.^{22, 23}

One of the truly great *Alice* interpretations is from the early 1970s, by the French artist Nicole Claveloux.²⁴ She works with the collage effects and pop-art tricks characteristic of the period. It is an indication of her originality that many of the scenes she has chosen to illustrate are new to the Carroll tradition entirely, such as a picture of the poor mouse covering as Alice describes what an efficient mouser her cat Dinah is.



N.Claveloux

In Eastern Europe, *Alice* is enormously popular and the object of great veneration, but in a way quite different from the West. Based on the evidence of the illustrations, it seems less the characteristic humor (such as the wordplay and puns) which appeals and more the philosophical anarchy, the logical and mathematical games, and the phantasmagoric and even nightmarish quality of many of the scenes which attract



Kalinovski

Slavic translators, illustrators, and, one would assume, young readers. In the interpretation of the Russian artist Gennadi Kalinovski, for example, Wonderland reaches a kind of

nightmarish crescendo in the rendering of the Mad Tea Party, a mixture of Bosch, Brueghel the Younger, and the Milanese artist Arcimboldo.²⁵ No question here: Tenniel did not even make it through the front door. Kalinovski's influence is so great that his Alice – in this case the little girl he creates as the heroine – has developed an intertextual (or intervisual) life of her own in *Alices* found in works by other Russian artists, e.g. Julia Gukova, whose Alice is Kalinovski's, not Tenniel's or Disney's.²⁶

Of course, any book which has as much to do with chess as *Through the Looking-Glass* simply has to be a hit in Eastern Europe, and a number of illustrators there have emphasized this aspect of the work in their illustrations, among them Maj Mituric.²⁷

It is well-known that Vladimir Nabokov translated *Alice* into Russian while living in Berlin, publishing it under the alias "V. Sirin" in 1923.²⁸ The illustrator of Nabokov's *Alice* was Zalshupin.

Despite its popularity in Russia, the Russians are not the only Slavs to embrace *Alice* and then to interpret it completely originally. There is, for example, the work of a remarkable Polish illustrator, Olga Siemaszko, who illustrated *Alice in Wonderland* twice, twenty years apart. The artist's approach evolved from a very scratchy pen-and-ink style in 1955,²⁹ probably dictated by the limitations of the Polish printing industry at the time, to a rounded, more colorful, pop-art influenced look in 1977.³⁰ The Slovak artist Dusan Kállay is another much-celebrated *Alice* interpreter who, like Kalinovski, seems attracted to the chaos of the story, adding Bosch and Grünewald-like figures to his images.

With very few exceptions, I have not been very successful finding truly original illustration projects from Asia, Africa, and Latin America. But isn't this evidence for the point that I was making earlier on? That *Alice* has simply not taken root outside of Europe and North America? Or, perhaps, that *Alice* is honored for its Englishness rather than for a universality that is then translated and made intelligible within an indigenous context. Thus in Japan, Kaiseisha has reprinted the Hajime Seriu translation of *Alice*, with the Tenniel illustrations, well over 20 times since 1979. One original-looking Japanese *Alice* edition published in 1948

turns out to have used Harry Rountree's illustrations that first appeared in Glasgow in 1908. The most recent Japanese edition in my possession, translated and illustrated by Kuniyoshi Kaneko, is indeed quite original



Siemaszko '55



Kaneko

(though the illustrations were known as early as 1974)³¹, but exaggerates Alice's Caucasian features and the European-ness of the setting, as if to emphasize the work's distant origins and strangeness.

A truly exciting exception to the general rule, that most of the world outside Europe and North America has not recreated *Alice* in its own image, comes from Brazil, in a rendering of *Alice* published in 1970 with artwork by Darcy Penteado.³² His collages are great art, brimming with energy and vitality, but I'm afraid unique in Latin America, where children's literature is flourishing today – but, it would appear, *sans* Alice. If I may depart, however, from translations of *Alice* into images and close with an example of empathetic literary assimilation, let me mention an interpretation of *Alice* which is as appropriate an adaptation of the English original into a Latin American (in this case: an Argentine) context as *The Wizard of Oz* was into an American one. I am referring to *Dailan Kifki*, the great nonsense novel of the 1960s by the fabulous Argentine writer, María Elena Walsh, in which Argentine society takes the place of Wonderland, the eponymous elephant must be rescued from his perch in a tree by the fire department, and Argentina's tinpot military inherits the role of the playing card soldiers.³³ This book represented a radical departure from the pedantic and moralizing tradition that had dominated children's literature in Argentina until the very moment her work was published – an analogous situation to that in England on the eve of Lewis Carroll's *Alice*.

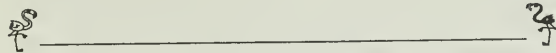
What, if anything, has this romp through the world of *Alice* interpretations shown or proven? As I said at the outset, I have wanted to show that translation – and here I consider illustration to be just another vehicle to move ideas and concepts from one mind to the next, from one culture to the next – can often serve its end best when it takes its object and adapts it to the cultural and aesthetic world of the target audience. I do not wish to deny that precisely the opposite argument could be made as well: that translation (or illustration) does its job best when it serves as a neutral vessel to carry over the cultural strangeness of the original into the target language. I think that in the end the approach we take will depend on our particular agenda with a given work, which may change with our mood, audience, or didactic goal (if any). Surely the world of translation and illustration should be capacious enough to accommodate many different approaches.

I won't disguise from you my own preference, at least with regard to this work. It is not, at least for me, to make comprehensible to today's children or to children in other parts of the world the very different culture represented by Victorian England. What makes *Alice* so astonishingly valuable, and the quality which I most prefer to see conveyed in both text and image translation is a universal and revolutionary frame of mind that it represents, one that embodies respect for play and nonsense, of courage in the face of the absurdities of the adult world, and of belief in the dignity of childhood as a period of grace in all of our lives. Seen in that light, honoring the Englishness of *Alice*

can only be a secondary goal. The far greater one is capturing and communicating *Alice's* universality across all linguistic and cultural boundaries.

Jeffrey Garrett
Bibliographer, Western Langs. & Lits.
Northwestern University Library
Evanston, IL

1. The Toronto version of my talk has been published online in the cybermagazine *The Looking Glass* at <http://erp.fis.utoronto.ca/%7Eeasun/rabbit/1.1/academy.html>. About *The Looking Glass*, see *Knight Letter* 63 (Spring 2000), p. 24.
2. The URL of the "Jabberwocky Variations" site is currently <http://www76.pair.com/keithlim/jabberwocky/>.
3. These were originally published with the original appearance of the first stanza of "Jabberwocky" in *Mischmasch* in 1855, cf. Martin Gardner's *Annotated Alice* (following note), p. 148–49.
4. Lewis Carroll, Martin Gardner (introduction and notes), and John Tenniel (illus.), *The Annotated Alice: Alice's Adventures in Wonderland & Through the Looking-Glass*, Definitive ed. (New York: W. W. Norton & Co., 2000).
5. Lewis Carroll, *Alice im Wunderland. Alice hinter den Spiegeln. Zwei Romane*, transl. Christian Enzensberger. (Frankfurt a.M.: Insel, 1963).
6. Emer O'Sullivan, *Kinderliterarische Komparatistik*, Probleme der Dichtung, 28. (Heidelberg: Universitätsverlag C. Winter, 2000).
7. Umberto Eco, *A Theory of Semiotics*, Advances in Semiotics. (Bloomington: Indiana University Press, 1976).
8. For a discussion of the issues, see U. Eco, 1976, chapter 3.5, "Critique of Iconism," p. 191–217.
9. Humphrey Carpenter and Mari Prichard, *The Oxford Companion to Children's Literature*. (Oxford, New York: Oxford University Press, 1984).
10. Warren Weaver, *Alice in Many Tongues: The Translations of Alice in Wonderland*. (Madison, Wisc.: University of Wisconsin Press, 1964). Elisi Katika Nchi Ya Ajabu, (London: The Sheldon Press, 1940), transl. E. V. St. Lo Conan-Davies, neé St. Lo de Malet
11. Lewis Carroll, *Alitjinya ngura Tjukurtjarankgka*, transl. Nancy Sheppard. (Adelaide: University of Adelaide, Department of Adult Education, 1981).
12. Jeffrey Garrett, "The Many Republics of Childhood," in *The Best Children's Books in the World: A Treasury of Illustrated Stories*, ed. Byron Preiss (New York: Harry Abrams, 1996), 7–9.
13. Lewis Carroll, Malcolm Muggeridge, and Mervyn Laurence Peake (illus.), *Alice's Adventures in Wonderland; and, Through the Looking Glass*. (London: A. Wingate, 1954).
14. Lewis Carroll, Joseph A. Brabant (introduction), and George A. Walker (illus.), *Alice's Adventures in Wonderland*. (Toronto: Cheshire Cat Press, 1988).
15. Lewis Carroll, Andy Malcolm (introduction), and George A. Walker (illus.), *Through the Looking-Glass: And What Alice Found There*. (Toronto: Cheshire Cat Press, 1998).
16. Lewis Carroll, James R. Kincaid (preface and notes), Selwyn H. Goodacre (ed.), and Barry Moser (illus. and afterword), *Alice's Adventures in Wonderland*. (Berkeley: University of California Press, 1982).
17. It has frequently been pointed out, for example, that *The Wizard of Oz* is in fact nothing other than *Alice in Wonderland* translated into an American setting – and that the Kansas tornado carrying Dorothy off to Oz is nothing other than a rabbit hole that goes up instead of down.
18. Bob Thomas, *Walt Disney: An American Original*. (New York: Simon & Schuster, 1976).
19. Lewis Carroll, Bela Bar'am (ed.), and Maraja (illus.), *Alisa be'eret ha-paot*, transl. Aharon Amir. (Tel Aviv: Massada, 1973).
20. Renzo Rossotti and Grazia Nidasio (illus.), *Alice nel 2000*. (Milan: AMZ, 1967).
21. Lewis Carroll and Frans Haacken (illus.), *Alice im Wunderland*, transl. Lieselotte Remané (prose) and Martin Remané (poetry), 7th ed. (Berlin: Edition Holz im Kinderbuchverlag, 1990).
22. Barbara Teutsch, "Carroll zu wörtlich genommen," in *Aljonka, Arisu, Aliki . . . Lewis Carrolls Alice in aller Welt*, ed. Jeffrey Garrett (Munich: British Council; International Youth Library, 1987), 9–12.
23. Also see O'Sullivan, 2000, op. cit., p. 316–17. All of this suggests, of course, that translators are distracted by the work of competing translators instead of focusing on the original work!
24. Lewis Carroll and Nicole Claveloux (illus.), *Les Aventures d'Alice au pays des merveilles*, transl. Henri Parisot. (Paris: Grasset Jeunesse, 1974).
25. Lewis Carroll and Gennadi Kalinovski (illus.), *Prikljucenija Alisy v strane cudes*, transl. Boris Zachoder. (Moscow: Detskaja literatura, 1977).
26. Lewis Carroll and Julia Gukova (illus.), *Alice im Wunderland*, transl. Sybil Gräfin Schönfeldt. (Esslingen: Esslinger im ÖBV/J. F. Schreiber, 1991).
27. Lewis Carroll and Maj Mituric (illus.), *Prikljucenija Alisy v strane cudes; Zazerkal'e pro to, cto uvidela tam Alisa*, transl. A. Scerbakov. (Moscow: Chudozestvennaja literatura, 1977).
28. Lewis Carroll and S. Zalsupin (illus.), *Anja v strane cudes*, transl. V. Sirin (Vladimir Nabokov). (Berlin: Izdatel'stvo Gamajun, 1923).
29. Lewis Carroll and Olga Siemaszko (illus.), *Alicja w Krainie Czarow*, transl. Antoni Marianowicz. (Warsaw: Nasza Ksiegarnia, 1957).
30. Lewis Carroll and Olga Siemaszko (illus.), *Alicja w Krainie Czarow*, transl. Antoni Marianowicz. (Warsaw: Nasza Ksiegarnia, 1977).
31. Lewis Carroll and Kuniyoshi Kaneko (illus.), *Alice nel paese delle meraviglie*, transl. Tommaso Giglio. (Milan: Olivetti, 1974).
32. Lewis Carroll and Darcy Penteadó (illus.), *Alice no País das Maravilhas*, transl. Regina Stella Moreira Gomes. (São Paulo: Companhia Editora Nacional, 1970).
33. María Elena Walsh, *Dailan Kifki*. (Buenos Aires: Editorial Sudamericana, 1966).



[A note on Alitji in the Dreamtime: Byron Sewell produced his illustrations at a time when he was living in Australia and had developed a deep interest in Aboriginal bark painting: its spiritual content, symbolism, and techniques. His original concept was for the first truly Australian *Alice*, in English, with stylized illustrations. The later decision to incorporate Pitjantatjara text was of two-fold motivation: to present this "universal" story to the Aboriginal children while also acquainting other children—and adults—with some knowledge of the Aboriginal culture. - ed]



"'Twas brillig, and the slithy toves Did gyre and gimble in the wabe; All mimsy were the borogoves, And the mome raths outgrabe fifty basis points."

Plausibility vs. Probability in Carrollian Research

John Docherty

I have just seen Karoline Leach's piece in *Knight Letter* 65 for Winter 2000: a commentary upon aspects of the *Lilith* chapter in the first edition of my book *The Literary Products of the Lewis Carroll - George MacDonald Friendship* (1995). There is no point in my responding to it as such, because my preface to the second (1997) edition of this book begins:

In 1995 the MacDonald Society held conferences on *Lilith* in Cologne and on *Adela Cathcart* in Massachusetts. The former yielded new insights which have necessitated a complete re-writing of the chapter on *Lilith*.

A brief survey of the techniques Leach employs in her article may, however, help your readers better to evaluate these techniques where they are employed in *In the Shadow of the Dream Child*.

Leach's first eight paragraphs well illustrate her carefully indiscriminate use of plausibility. This is particularly so of the sentence:

Several of MacDonald's stories from the 1860's seem to echo Dodgson's serious poetry from the same time: the dream-worlds and alternative realities of *Phantastes* and *The Portent* recall Dodgson's 'Stolen Waters' and 'Faces in the Fire' as well as the *Alice* and *Sylvie and Bruno* books.

A valid meaning can be derived from all this. But the wild leaps backward and forward in time, associated with the imprecision in the use of 'echo' and 'recall' draw readers away from the clear light of probability and prepare them for her dream-world of plausibility.¹

Many of the images Leach chooses in her introductory section – a *femme fatale*, an imperfect heart, faces in the fire – are ones which the Victorians picked up from sources like the Romantic poets and employed lavishly. MacDonald and Carroll are just as likely to have derived them from such sources as from each other. Her setting the scene in this way lays the necessary non-foundation for the rest of her article.²

From several unequivocal comments it is clear Leach bases her article on the thesis that I propose "that MacDonald may have modelled Vane (the 'hero' of *Lilith*) at least in part on his Oxford friend Charles Dodgson". The way Leach uses "in part" here is wholly characteristic of her approach. Of the forty-five pages I devote to *Lilith* in the first edition of my *Carroll-MacDonald* book, less than half a page in total is concerned with possible connections between Vane and Carroll,³ by comparison with some twenty pages on the way MacDonald uses the episodes of *Looking-Glass* as the framework for *Lilith*.

Quite a lot of material in *Lilith*, however, is autobiographical. One of the most striking autobiographical passages is where Vane describes his fascination with analogies between "physical hypotheses and suggestions glimmering out of the metaphysical dreams into which I was in the habit of falling." This perfectly fits the young MacDonald,⁴ yet Leach sees it as "what would be a very good description of an aspect of Charles Dodgson's state of mind".

Leach soon launches into her familiar claim that "there is no actual *prima facie* evidence anywhere to show that Dodgson ever nurtured... a passion for (Alice Liddell)". This is a manifestation of the extremist fringe of the post-modernist insistence upon the superiority of any external evidence over the evidence provided by books themselves. It is the sort of attitude which refuses to accept that Cathy had any feelings for Heathcliff unless such feelings can be inferred from an outside source such as some recorded anecdote about the inhabitants of Hawarth parsonage. Having thus established, to her own satisfaction but counter to the basic law of probability, the invalidity of any inferences from the text of Carroll's (or MacDonald's) books other than her own, Leach seems to feel free to affirm the validity of her strange inferences from my text.

The first technique Leach uses for this is the seven-league-booted 'logical' leap:

Docherty... argues that Lona the child-woman is Alice: 'She (Lona/Lilia) was to him (MacDonald) almost as much a living example of ideal asexual femininity as Alice Liddell had been to Dodgson.'

Leach herself clearly sees nothing wrong in the leap between these sentences. But her automatic assumption that other people 'reason' in similar fashion is a particularly clear illustration of the level at which she carries out her research.

She continues with a similar, but more complex, leap, suggesting I do not really succeed because "this perforce narrow and immature emotional range cannot encompass the peaks and troughs of Vane's wholly adult experience. *Lilith* is not to be decanted into Alice." These three statements, linked by "cannot encompass," are incontrovertible and vividly expressed. Therein lies part of her skill. But there is no rational connection between them. Their juxtaposition is apparently intended to set up confused subconscious associations in readers' minds which will oblige them to rely on her for creation of the necessary 'linkages.'

Many critics attempt to fit everything into their chosen framework. But Leach's approach goes far beyond what is normal. For example, by using the words "in this context Docherty quotes", she hopes readers will assume that the "context" alluded to is mine and not hers. Any careless out-of-context comment is grist to her mill. She takes a weak aside on the name of *Lilith*'s city,⁵ both misrepresents it and pretends that it is not an aside but crucial to my argument, and then multiplies up by implying that such passages are frequent throughout my book.

After this, Leach's article spirals out into realms too diffuse and insubstantial to be caught in any net of logical analysis. But eventually she returns to a restatement of her initial assertions:

He has recognised the fascinating possibility that *Lilith* may be on one level a kind of biographical essay on Dodgson's spiritual experience. Yet the gap between the tormented 'Vane' of MacDonald's novel and the image of quiet Mr Dodgson has proved a major problem for him and he has undermined some of his best work in an attempt to

‘interpret’ *Lilith* as an allegory on the mythic relationship between Dodgson and Alice Liddell. He is so constrained by this that he is even forced to omit large chunks of *Lilith*’s most obvious symbolism – for example the sexual temptation promised by the title character—as being simply too inconsistent with the Dodgson-Alice story.

The last sentence here is particularly interesting. Apparently fearing, with justification, that readers may not find in my book all that she does, she implies that because I do not attempt to link some major aspects of *Lilith* with Carroll this itself is proof that I do make all the other links which she mentions. I must state categorically that the idea that “*Lilith* may be on one level a kind of biographical essay on Dodgson’s spiritual experience” had never occurred to me until I read her article. This practice of setting up ‘paper-tigers’, in the apparent belief that knocking them down will fortify her own theories, has no place in serious literary criticism.

Carroll is not in a position to be able to refute Leach’s similar assertions about him in her book. Like many contemporary biographers, she seems to believe that the only way of making her subject comprehensible to her readers is by building around him a sexual fantasy in the modern mode. Most Carroll scholars continue to assert the nonsense nature of his fiction, so they are limited in the extent to which they are able to refute her claims. But they can refute her implied denial of his skills in logic and her scurrilous implication that if a Christian man is seriously concerned about his spiritual condition this can only be because of what he perceives as sexual lapses. And, fortunately, such refutations are more than adequate.

John Docherty’s book (ISBN 0-7734-9038-8, hc, 440 pp) may be ordered through a bookstore, online, or from The Edwin Mellin Press: Box 450, Lewiston, NY 14092; or Box 67, Queenston, ON, Canada L0S 1L0; or Lampeter Dyfed, Wales, U.K. SA48 7DY). The cost is roughly \$100 (£78).

¹ Even the most sophisticated research is valueless if it takes no account of probability. Some effects of not taking probability into account are well illustrated by Jean-Jacques Lecercle in the introductory section to his *Philosophy of Nonsense* (London: Routledge, 1994), where he depicts the consequences of applying traditional rabbinical techniques of analysis to Carroll’s fiction. As many literary critics seem unaware of the basis of probability law I explain this briefly in relation to Carroll’s parodying of MacDonald on page 107 of my book and its associated endnote 7.

² Leach does allude, without acknowledgement, to a number of plausible correlations suggested by other critics. But the admixture of these with her own ‘correlations’ serves to increase, not diminish, the mood of calculated vagueness.

³ These brief comments allude to Carroll’s depiction of his friendship with the MacDonalds in *Sylvie and Bruno*. This depiction is the main subject of chapter 7 of my book. I note at the beginning of the preface to the second edition that: “Insights derived from the Massachusetts conference...necessitated considerable changes to the chapter on the *Sylvie and Bruno* books, which draw heavily upon *Adela Cathcart*.”

⁴ See Hal Broome’s paper on “The Scientific Basis of MacDonald’s Dream-Frame” in *The Golden Thread* (ed. William Raeper. Edinburgh: Edinburgh UP, 1990), 87-108.

⁵ This passage was one of the first things removed during the compilation of my rewrite. It is irrelevant in its context, but does refer to just the sort of place-name symbolism which David Robb recognises in his “Symbolism and Allegory” chapter of *George MacDonald*, Edinburgh: Scottish Academic Press, 1987. Robb’s chapter remains the most thorough study of MacDonald’s symbolism and allegory yet published.



Alice After Jacquelyn Pope

I should be glad for the roof,
shuddering with rain,
for the wool pulled warm
over my eyes. I should be
glad for the old wall
that keeps me inside –
but I want to be sweet-talked
into something else,
want to be surprised.
I’m careful, keep the curtains
drawn, all afternoon,
the lights switched off. Now
if his mother looked, she could
see me through a crack,
fingers working to
win my body back. I’ve grown
knock-kneed, I guess, tongue-
tied, a giantess
expanding into the eaves,
breaking chimney pots
and roof tiles as I
move into the weather’s glaze.
Now I’ve done with charms,
except for sleep. I
stretch out far as I’m allowed,
assume my indoor
life, my old disguise:
reliable, contracted.

Jacqueline Pope’s work has been published in *POETRY*, *Harvard Review*, *Shenandoah*, and other journals. “Alice After” first appeared in *POETRY*, January 2001, copyright ©2001 by the Modern Poetry Association, and is reprinted with the permission of the editor and Ms. Pope.

Leaves from the Deanery Garden

It was good of President Emeritus Sandor Burstein to examine my article, "Goldfish, Death, and the Maiden." [KL 64, p.2] I hope he does not believe I am a psychologist, as he hinted? My specialty is English Renaissance literature.

I am very new to Carroll studies, as any reader will have noticed – too new to understand how I alarmed him so seriously. I thought I made clear that my "goldfish bowl theory" was largely interest in plot and imagery – speculation on Alice's motivation and some of Carroll's recurring images and elements. I have found similar ideas from many critics. In short, I was looking mostly at Carroll's art. Any cat – even a kitten – can look at that king, surely.

I would welcome suggestions on a current, reliable, annotated bibliography of Carroll criticism. This field can be a maze for a newcomer.

Chloe Nichols

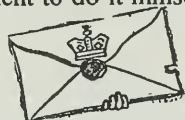
In *Imaginary Numbers* edited by William Frucht, there appears, on page 267, a short article entitled "Enantiomorphosis (A Natural History of Mirrors)" by Christian Bok. Section 4 of the article is about "Rev. Charles Lutwidge Dodgson (1832-1898), the British mathematician," as he puts it. It tells of Dodgson's experiment with hallucinogenic drugs, a crystallized opiate. While under the influence of the drug, he knocks over a mirror, which shatters. The fragments float upward and orbit his head. He attempts to walk through the halo and is immediately cut to shreds. He later awoke, unharmed, and recorded the experience in his diary.

The article quotes from Bok's *Crystallography: Book I of Information Theory* (Coach House Press, 1994).

Interestingly, William Frucht mentions in his Preface that *AW* was his inspiration throughout his life. Also, in his acknowledgments, he mentions that he tried to get Martin Gardner to edit the book for him, but was refused. Finally, after being pestered, he told Frucht to do it himself.

Lester Dickey
Gardiner ME
lesterdickey@juno.com

[*Imaginary Numbers* : An Anthology of Marvelous Mathematical Stories, Diversions, Poems, and Musings, John Wiley & Sons - hc (1999): 0471332445, \$28; pb(2000) 047139341X, \$17]



In the Food section (yes, the Food section) of the *Los Angeles Times* today [24 Jan '01] there is an article about dormice as a food item. It contains a bit of folklore that Lewis Carroll may have known from his Classical studies, which in turn may have suggested the scene where the Mad Hatter and the March Hare stuff the Dormouse into the teapot. I'll quote in full from the article by Charles Perry: "Since dormice hibernate, they eat voraciously in the fall to fatten themselves up. The Romans took advantage of this by fattening dormice in special dormouse jugs called *glilaria*, which had a cozy, rounded, nest-like shape and plenty of ventilation holes. And why did they fatten them? For dinner." The article also offered a 2nd century Roman recipe for roasting *glis*, as they called the dormouse, but I'll spare you the details!

Warmest regards,



Margaret Quiett

I wanted to let you know of the NY premiere of "Pictures of Me, Actually: an evening with Lewis Carroll" which I wrote and am performing. It's happening at the Producer's Club Theatre II between May 10th and 20th. It's running in repertory with my other one-man show "The Museum of Cures".

In the late 80s the play premiered in Los Angeles. The *LA Times* called it "a beguiling adventure". *Variety*: "Eccentric, private, funny, a storyteller of magical proportions." The *Herald Examiner*: "A kaleidoscope of wonderfully illogical hues." It won a Dramalogue Award; Richard Scaffidi called it, "A triumph. Nothing short of

magical."

I'm not sure what the extent of your interest in this play may be. In terms of research, it definitely leans toward the Cohen research as opposed to Ms. Leach's new interpretations. It is certainly not a dark consideration, as was the Hampton play several years ago. If anything, it conveys the joy and humor of the man and brings to light the entirely different experience of Carroll's work when it is read and performed aloud.

Also, perhaps, there may be some passionate Carroll lovers, who might like to get involved with the NY production. If so, I'd love to hear from them.

In the Spirit of Mr. Dodgson,
Dan Bredemann



[I saw Dan's show in its Los Angeles incarnation a few years back, and recommend it very highly!]

I am an artist working in the Midwest. For several years I have included in my *oeuvre* a series of paintings and mixed media pieces based on the *Alice* books of Lewis Carroll. It all began with my MFA thesis exhibit in the early 80s and since then I have had other exhibits. The most recent is at the Olson-Larsen Galleries in Iowa. The address is www.olsonlarsen.com if you are interested in viewing. Just click on Mary Kline-Misol. I have also just started a website that will eventually include all the *Alice* work.

I would not call myself a strict Carroll scholar, although I have found the stories a great source of inspiration. My web address is www.angelfire.com/art/MKMisol/.

I am eager to become a member of the Society and will go through the proper channels to do so. I have enjoyed perusing this website.

Regards,

Mary Kline-Misol



[Ms Kline-Misol's work is quite stunning and surprising. Her images include those of real-life Alice, her sisters, and Mr. Dodgson as well as characters and scenes from the canon. A detail of one of her drawings appears on this issue's cover, and another is below. It's wonderful to see imagery incorporating real people while also retaining the whimsical spirit of the books and not parroting Tenniel. Superb!]



Editor's Corner

At the Second International Lewis Carroll Conference in June of 1994, I was surprised and deeply honored to be asked to take over editorial responsibilities for the *Knight Letter*, and have humbly endeavored to do my best through the years, not shying away from controversy, all the while doing my best to avoid the "Burnand antimetabole".¹

You hold in your hands my eighteenth issue. Each time, it is a daunting yet highly rewarding task, and it has now come time for me to request some assistance. My first child, a son, "Hare Apparent to the White Rabbit", as yet unnamed, is due to arrive in August, and those who have gone down this road before tell me it may take up just a bit of my time and attention.

Ideally, I would love to continue as Editor-in-Chief. The LCS (U.K.) has an entire Editorial Board responsible for their publications, and so I am now asking if there is interest out there in helping me with *specific, definable tasks*, such as:

- research and/or fact-checking
- soliciting original articles
- assembling "From Our Far-Flung Correspondents"
- heading the book review ("Of Books and Things") or "Carrollian Notes" section
- design and layout
- proofreading
- reporting on meetings
- production (printing, mailing)
...and so on.

I must gently ask now if any of you in our wonderful readership out there could become more involved with its production - giving as much or as little time as you have to the cause, and getting loads of credit and gratitude. In this day and age, geography is no limitation; it can all be done in cyberspace. Please eMail me: wrrabbit@worldpassage.net.

Many thanks,

Mark

1. Francis Burnand (1836-1917) was the first editor of *Punch* to be knighted. I was not eager to become the first editor of the *Knight Letter* to be punched.

In Memoriam

Elizabeth Sewell (1920 - January 12) – academician, social activist, novelist, poet and a founding member of the LCSNA, died of cancer at the age of 81 in Greensboro NC. Best known for her studies of the imagination in science and literature, she was awarded the “Poetry, Fiction and Non-fiction” award from the American Academy / Institute of Arts and Letters in 1981.

Born in India to English parents, Sewell earned Bachelor’s, Master’s and Doctoral degrees in Modern Languages from Cambridge University. She arrived in the United States in 1949, becoming an American citizen in 1973.

Sewell, who was a visiting writer or professor at schools including Vassar and Notre Dame, came to Greensboro (NC) in 1960 as a visiting professor at Bennett College, and in 1974 became a humanities professor at the University of North Carolina at Greensboro.

Sewell’s published work includes three volumes of poetry, four novels, dozens of short stories and five volumes of criticism, including her seminal and influential book-length study of Carroll and Lear, *The Field of Nonsense* (Chatto and Windus, 1952).

“Sad news. Her book...made her known because so little attention was then paid to Carroll in the academic world.”
~ Peter Heath

“After a Society meeting in Winston-Salem in 1989 where she gave a delightful talk, I was privileged to ride with her back to Greensboro. I found her approachable, charming, and possessed of boundless intellectual curiosity.” ~ Mark Burstein

“I was sorry to read of (her) death in the *Times*. She had ideas and opinions and expressed them in a crisp British accent. Her book on nonsense is something of a primer, and while a good deal has been written on the subject since she published it, it has not been made redundant.”
~ Morton Cohen

“The wide range of people present at her funeral and the depth of emotion they expressed were a visible manifestation of the personal intensity she brought to all her relationships. The people she knew through her church, the university, and her pursuit of social justice all felt genuinely connected to her.”

~ Stephanie Lovett

Bill Poole (1923 - March 14), Fine Printer

“Printing in Canada has lost an icon of the private press when Bill Poole died suddenly at his home on the Niagara Escarpment in Grimsby, Ontario, Canada. We will remember Bill as the printer of the Cheshire Cat Press

editions of *Alice* and a speaker at two of the conferences held in Canada.

Bill was the proprietor of the Poole Hall Press. His enthusiasm for letterpress and fine printing was infectious and I caught the bug willingly. Bill was always ready to get his hands black with type metal and encouraged others to do the same.

Bill loved the is Carroll and to me once ified with the (he used to but not a hoo-



Bill loved to old clam shell Price platen work on his Chandler and press; it was his easel and he painted broad strokes with its iron jaws. Each revolution of its flywheel foreshadowed books and broadsides that might fill a library. He was never intimidated by old hand presses; sometimes, when I’d watch him set a line from his job case, I thought for a moment he might flip his composing stick into the air like a drummer in a marching band, because he set lead type by hand with such confidence and without a pause.

Bill used his type cases as a painter uses paint, mixing and matching and carefully combining complimentary fonts to express his ideas with those writers and artists he most admired. He did not wreak havoc with the rules of typography, he merely loved to play with the boundaries. Bill’s hand bound and lovingly printed books will be cherished by those of us who had the pleasure to know him and collected by those who appreciated Bill’s unique and playful style.

He will be sadly missed; his departure leaves an empty page.

~ George Walker

Bill taught at the Ontario College of Art and Design for over 25 years and was always an encouraging and engaging teacher. One of his favourite courses to teach was “Design for the Handicapped” and to pay homage to his memory an award has been created that honours a student working toward fashioning better designs for people with physical challenges. Send your contribution to: Bill Poole Scholarship c/o Karen Hendry, Ontario College of Art and Design, 100 McCaul Street, Toronto, Ontario M5T 1W1, Canada.

woodcut by George Walker

Ravings from the Writing Desk
of Stephanie Lovett

The LCSNA has been working to fulfill the missions of its two special memorial funds and we have some news on both fronts. These funds, one set up in memory of our founding president Stan Marx and the other of our founding secretary Maxine Schaefer, provide us with wonderful opportunities to expand our work on, and promotion of, Lewis Carroll beyond our meetings and our publications. The Maxine Schaefer Memorial Children's Outreach Fund had another fine event this past weekend in conjunction with the spring meeting. Patt Griffin and Paul Hamilton once again brought Alice and Humpty Dumpty to life for two classes of third-graders, and we then gave away copies of *TLG* to all of the children. Special thanks go to Janet Jurist for all her legwork. As announced in the past, Mary Ann Harasymowicz and Monica Edinger are heading up another initiative to meet this fund's mission of reaching young people, the creation of a curriculum packet for teachers to use in the classroom. They report that they are now working with our British counterparts on developing a "jackdaw", the suitably Carrollian term for a flexible packet of source materials, information, and plans for teachers.

The mission of the Stan Marx Memorial Fund has been to keep alive the kind of work Stan did: seeking out and incubating a variety of projects that need a little encouragement, a little money, and a little exposure in order to develop into something worthwhile. It has been difficult without the energy of Stan himself for the fund to replicate his benignly Machiavellian doings, and so far the fund has mainly been used to bring extraordinary speakers to our meetings. However, the LCSNA is launching a new effort under the Fund's ægis to raise interest in Carroll among college students: an annual essay contest. Fran Abeles and August Imholtz are heading up this initiative, which is still being developed. It is envisioned that it will begin with undergraduates and perhaps alternate between them and high-school students. The contest will offer a cash prize and the possibility of publication. Who knows what budding scholar might be nudged in our direction because of this? More news to follow as this contest comes into being.

Lastly, advance news of the Fall 2001 meeting! This year is the 50th anniversary of the Disney *Alice*, and the LCSNA will be studying this influential set of images and ideas by means of a symposium dedicated to examining this phenomenon. At this point, plans could still change, but mark your calendars for October 27 and reschedule anything that might keep you from coming to Los Angeles! Details are still being firmed up for a meeting at the Disney Studios, where they will screen the movie for us and where we will hear from Disney Alice expert Brian Sibley and the entertaining and knowledgeable Dan Singer, among other activities, speakers, etc.

Don't forget to check often our Society's website, www.lewiscarroll.org, expertly maintained by Joel Birenbaum, for the most current news between *Knight Letters*!

Serendipity

"I took a course in Russian and I got sidetracked on a course on Vladimir Nabokov," recalled Katherine Reese Peebles, a junior who interviewed the new professor for the school paper in 1943 and who was as well-placed as anyone to testify: 'He did like young girls. Just not *little* girls.' That Fall, the two began taking long walks across campus together, hand in hand, exchanging kisses... Nabokov quickly discovered that his student knew *Alice in Wonderland* cold; the two began reciting passages to each other as they traipsed around campus, 'stumbling and bumbling' through the winter dark, traveling the longest possible distance between cups of coffee, at the student union and in town."

from Stacy Schiff's biography
Vera (Mrs Vladimir Nabokov)

An excerpt from Laura Miller's interview with Norton Juster, author of the children's classic *The Phantom Tollbooth* (Random House, 1961):

LM: Speaking of children's fantasy, it seems that the question of how to get the characters from normal life into a fantastic environment is a particular challenge. Writers have had their characters fall down rabbit holes, walk through wardrobes and be carried off in tornadoes. Where did the tollbooth come from? It's such a lovely blend of the magical and the mundane.

NJ: It was exactly what you say: I was looking for a rabbit hole sort of thing, but I wanted it to be in contemporary terms. I was thinking about what was a common experience for children that was a transition point where something changes. It seemed to me that almost every kid has been in a car going through a tollbooth.

LM: Not in California. That baffled me as a child.

NJ: You didn't have tollbooths?

LM: No, it was all freeways. Although that wasn't any more baffling than the treacle well in *Alice in Wonderland*. I spent a lot of time wondering what treacle was.

www.salon.com/books/int/2001/03/12/juster

"We are not of Alice, nor of thee, nor are we children at all... We are nothing; less than nothing, and dreams."

Charles Lamb
"Dream Children: A Reverie" in
The Essays of Elia (1823)

OF BOOKS & THINGS



Auction-Packed

Certainly the biggest news thus far this year in the Carrollian realms is the extravagant sale called "Lewis Carroll's Alice: The Photographs, Books, Papers and Personal Effects of Alice Liddell and Her Family" to take place on Wednesday, June 6th at Sotheby's in London. By all means, get the catalogue *as soon as you can* (the telephone numbers for ordering are on the enclosed flyer) – and be prepared to mortgage your children. After getting the catalogue, you can bid "absentee" by phone and fax. The catalogue itself is £33 and certainly worth poring over.

Previews of some of the bounty were held in New York (20-25 April), Chicago (30 April-1 May), and Los Angeles (7-9 May) before being exhibited in London.

From an estimated price of £150 for a group of puzzles to the £800,000 for her photographic scrapbook which includes 48 images by Dodgson, the wonders never stop. Alice Pleasance Liddell Hargreaves, her only surviving son Caryl, and other members of her family had deposited their archives in Christ Church, Oxford, over many years. It was recently decided by Caryl's daughter Mary Jean St. Clair to sell off their holdings and to divide the proceeds among her offspring.

There is an unimaginable wealth of items: a letter written by APL at the age of 6; her wedding ring, fans and opera glasses; letters to and from CLD including some to Lorina (her mother), the white vellum copy of *Alice's Adventures Under Ground* (in facsimile) presented to her by Carroll and bearing the inscription "to Her whose namesake one happy summer day inspired his story"; watercolour albums; and presentation or inscribed copies of myriad editions of *The Books*. Some lots are a trifle odd – a 1951 Disney picture book with her signature cut out of a check and pasted in or a collection of her financial papers – but those are mere quibbles. The sale (158 lots including the pair of George IV mahogany bookcases which housed the collection) is expected to net at least £2,000,000.

One myth which may be put to rest here is of Mrs. Hargreaves' ignoring of her past for all the years between 1870 and 1932. The copies inscribed (mostly to her son Caryl) show her consistent interest over the decades in acquiring differing editions, languages, and merchandise. For example, a book presented to her son Alan Knyveton

Hargreaves (1881-1915) in 1889 bears the inscription "Alan...from his mother, 'Alice in Wonderland'".

A Year in Provenance

The 34th Annual California International Antiquarian Book Fair in San Francisco on February 23-25 had many treasures for Carrollian seekers, as did the 41st Annual New York Antiquarian Book Fair which happened to be on the same weekend on which we were meeting. A particularly fine selection was from Estates of Mind in Great Neck, N.Y.

Two Royal Presentation copies *Alice's Adventures under Ground* in a custom binding, inscribed to H.R.H. the Duchess of Albany and a *Nursery Alice* to H.R.H. the Princess Alice were available for \$20,000 and \$10,000 respectively. The former is Princess Helen [a *Frederica of Waldeck & Pyrmont* (1861-1922)], who married Queen Victoria's son Leopold [George Duncan, Duke of Albany (1853 - 1884)] in 1882. Their daughter Princess Alice [Mary Victoria Augusta Pauline (1883-1980), later Countess of Athlone], was the subject of the latter inscription. She should not be confused with her aunt, Princess Alice [Maud Mary (1843-1878), later Grand Duchess of Hesse].

Estates of Mind also carried a pencil ms. in a young CLD's hand with anagrams on the names of [barrister and writer] Edward Vaughan Kenealy, William Everett Gladstone, and others. 516.487-5160 and ~2476 fax.

Who ya gonna call?

"For those who enjoy literary works which utilize elements of *Alice*, I recommend Dick King-Smith's *The Roundhill*. Published last year (Crown, 2000; 0517800470; ages 9-12), I had read of it in children's literature circles, but can't recall any mention of it in Carroll circles. At any rate, I liked this book a lot. It is episodic and probably will not appeal to many children as the plot consists mostly of a rather depressed 14 year-old boy (who is questioning his belief in God) meeting up with what turns out to be the ghost of Alice Hargreaves *nee* Liddell.

King-Smith is more familiar to me as the author of amusing animal fantasy for younger children such as *Babe*, which was made into a very successful movie a few years ago." ~ Monica Edinger



Alice and her granddaughter Mary Jean (1932)

Vujà dé?

Mention in *KL 65 of Tennyson's Gift* by Lynn Truss, which gave a fictional account of encounters with Tennyson, J.M.Cameron and CLD, reminded a reader of the novel *Neighboring Lives* by Thomas M. Disch and Charles Naylor [Scribner's, 1981, repr. Johns Hopkins, 1991] – also a sort of “portrait gallery”, though this time of Chelsea (rather than Wight) from 1834 to 1867 – wherein are found Thomas Carlyle, Dante Gabriel Rossetti, and CLD among others.

The Nixon Years

The Arne Nixon Center for the Study of Children's Literature opened for business on April 30. Located in the Henry Madden Library on the campus of California Statue University, Fresno, it is now “one of the West Coast's largest and most significant research centers. Its growing collection includes more than 25,000 children's books, original art works, letters, and other realia.” They are fortunate to have selected as curator Angelica Carpenter, active LCSNA member and author of three biographies written for children (on Frances Hodgson Burnett, L. Frank Baum, and R. L. Stevenson). Ms. Carpenter's Carroll bio for children is also in the works.

Two other children's literature research centers are the Kerland collection at the University of Minnesota and the de Grummond collection at the University of Mississippi.

Contact: Angelica Carpenter, California State University, Fresno, Henry Madden Library, The Arne Nixon Center, 5200 North Barton Ave. M/S ML34, Fresno CA 93740; 559.278.8116; ~6952 fax. Angelica@csu.fresno.edu; www.lib.csufresno.edu/DepartmentDirectories/ArneNixon.html.

Incontinent Hysteria

The poor deluded Continental Historical Society is still among us, according to an article in the *Mill Valley (CA) Herald*, 13-19 March '01. You remember them: convinced by manhandled statistics and too much free time, they have decided that Queen Victoria was the real author of the *Alice* books.

Once upon a time there was a hilarious drug-besotted parody of overwrought research called *Oedipus in Disneyland*, written by “Hercules Malloy” which posited that the *Alice* books were the secret sex diaries of H.R.H.Victoria. Morphed now into the Continental Historical Society and having completely lost their sense of humor, they persist, even though their premise is absurd and the credibility of their methods had been thoroughly destroyed in the article “As Pigs Have to Fly or, Who Really Wrote the *Alice* Books” in *Jabberwocky* Issue 57 - Winter 1983/84 (Vol.13, No.1).

If you *really* must, their website is www.conhissoc.com and their four books are available there. Hjckrrh!

Sims like a great idea!

Ralph Sims, a collector from the Seattle area and a most welcome new member, brought along a spectacular copy of the “Micawber *Alice*” to Janet's cocktail party, where it was drooled over (thankfully, not literally) by several of us. The production was first-rate, as were the innovative illustrations by Griff Jones (see below). With great kindness, Ralph has taken it upon himself to interest the publishers in a special subscription LCSNA edition, and they are most enthusiastic.

Carol Grossman of Four Rivers Books has discussed the special printing with Bob Dean, the publisher, who suggested:

- A special colophon for the LCSNA, stating that these copies were printed just for the Society, and also including the name of the subscriber. The colophon will be signed by Bob and the artist Griff Jones, along the lines of “This copy is one of {#} and is presented to {insert name here}.”
- The binding will be quarter leather with linen covered boards.
- The books will be in custom-made clamshell boxes.
- A full set of signed prints, including the one not in the book, will be included with each copy.
- Because of the setup requirements at the bindery, minimum order quantity is ten copies.
- A \$200 deposit for each book will be needed to help cover the materials costs.
- The price will be \$549 per copy.
- Delivery will be by year end 2001.

If you are interested, please contact:

Ralph Sims
3200 Cascadia Ave. South
Seattle, WA 98144-7000
+1.206.721.8378
+1.206.374.2990 (Int'l/Local FAX)
888.866.4851 (U.S. FAX)
ralphs@halcyon.com



On the following two pages is another song from the forthcoming opera by Gary Bachlund and Marilyn Barnes

The Mock Turtle's Lament

Lewis Carroll

Gary Bachlund

with mournful praise

Voice

Beau - ti - ful soup, so rich and green,
Beau - ti - ful soup! Who cares for fish?

Piano

5

wait - ing in a hot tu - reen. Who for such
Game? Or a - ny o - ther dish? Who would not

10

dain - ties would not stoop? Soup of the ev' - ning,
give all else for two - pen - ny - worth on - ly of

15

beau - ti - ful soup! Soup of the ev' - ning, beau - ti - ful
beau - ti - ful soup? Soup of the ev' - ning, beau - ti - ful

The musical score is written in 3/4 time. The voice part is on a single staff with lyrics underneath. The piano accompaniment is on two staves (treble and bass clef). The score is divided into three systems, each starting with a measure number (5, 10, 15). The piano part includes dynamic markings like 'p' and various musical notations such as slurs, ties, and accidentals. The lyrics are: 'Beau - ti - ful soup, so rich and green, Beau - ti - ful soup! Who cares for fish? wait - ing in a hot tu - reen. Who for such Game? Or a - ny o - ther dish? Who would not dain - ties would not stoop? Soup of the ev' - ning, give all else for two - pen - ny - worth on - ly of beau - ti - ful soup! Soup of the ev' - ning, beau - ti - ful beau - ti - ful soup? Soup of the ev' - ning, beau - ti - ful'.

Copyright © 1996 by Yelton Rhodes Music All international rights reserved.
Unauthorized copying of this music in any manner violates the Federal Copyright Law

20

soup! Beau - ti - ful soup! Beau - ti - ful soup!
 soup! Beau - ti - ful soup! Beau - ti - ful soup!

25

Soup of the ev' - ning! Beau - ti - ful soup!
 Soup of the ev' - ning! Beau - ti - ful soup!

ten. a piacere
col canto

30

1. 2.



Carrollian Notes

Twiddle Dumb, Indeed

"A Firm Foundation", a radio ministry based in New Jersey, has a site wherein biographies of various personages are mangled in an attempt to demonstrate their adherence to fundamentalist Christianity. Some excerpts from CLD's page (http://www.afirmfoundation.com/Biographies/Lewis_Carroll/lewis_carroll.html) follow.

"... Lewis Carroll by some was seemed almost an odd type of person. He was as crazy at times as the Mad Hatter, as dreamy as the Door Mouse, as flustered as the White Rabbit, as droll as Twiddle Dee and Twiddle Dumb... In 1861 he took orders for ordination, but in spite of his learning, his shyness excentuated by a tendency to stammer, prevented him from seeking the ministry as his profession. ... *Alice in Wonderland* and the sequel, *Through the Looking Glass*, were written in the first place solely to amuse a young friend. Her name was Alice Fleital, daughter of the Dean ... 'Most of Mr. Dodson's story', she says, 'were told to us on river expeditions near Oxford. My eldest sister, her name was Prima, I was called Secunda, and Tersha was my sister Edith. I believe the beginning of *Alice* was told one summer afternoon when the sun was so burning that we had landed in the meadows down the river. Deserting the boat and taking refuge in the only bit of shade to be found, which was under a new made haystack here from all 3 came the old petition, "tell us a story." ... Carroll had his manuscript volume bound and he presented it to Alice Fleital as a surprise for Christmas in 1964...

No doubt his obsession with logic and mathematics and geometry had something to do with his punctiliousness, but he also found other ways in which to plague the life of his long-suffering publishers...

And if an earlier friend grew up, there were always younger ones coming into a circle. One of these was Frevol McDonald, son of George McDonald ... Nor did his post as a mathematical lecturer prevent him from indulging in further literary experiments for it was during this people that he published two volumes of *Comic Verse and Parities*, *Vantase McGoria* and *The Hunting of the Shark*."

Things that begin with a T

Cardew Design is a U.K. company that makes unique "collectible" teapots, and they have made 2001 *AW*-themed. An entire line of *Alice* teapots and tableware is available from their catalog or online. There is a "collectors' club", whose "member teapot" for this year (free with annual membership) is "King of Arts" which depicts founder Paul Cardew as the King of Hearts card painting the roses red, dressed in his ever-present running shoes. This piece can be seen on www.cardewdesign.com.

Paul will also be in the U.S. in April and June for the International Collectors Exposition, and has invited everyone to attend a Mad Hatters Tea Party in Anaheim, CA (April 28th, 29th), at The Teapottery in Flemington, NJ, on June 24th, and in Rosemont, IL (June 30th & July 1). The White Rabbit teapot will be available for collectors attending.

If you're in England, visit their factory, where the "Madhatter's Tea Room offers five different sorts of delicious cream tea inside in an *AW* stage setting."

To reach the Cardew Collectors Club or for individual sales, write to PO Box 3989, Orange, CA 92857; CardewClub@aol.com; 877.9TEAPOT (877.983.2768).

Where There's a Will

George Will makes a habit of getting things Carrollian all wrong. Four years ago (*KL* 57 p.23) he got the Queen of Hearts and the Red Queen mixed up; in his "Exposing the 'Myth of Racial Profiling'" piece on 19 April, he credited the coining of the axiom "what is said three times must be true" to Eugene McCarthy.

Depending of what the definition of "is" is

"A children's book that you're forbidden to read aloud to your kids? What is this, *Alice in Wonderland*? Well, actually, it is." So begins an article by Roger Parloff on TheStandard.com ("Intelligence for the Internet Economy") which goes on to describe a list of "permissions" that appeared on the title page of the Adobe Glassbooks e-book version of *AW* when it first became available. In order to use the book one had to agree to a list which included the following: "No text selections can be copied from this book to the clipboard. No printing is permitted on this book. This book cannot be lent or given to someone else. This book cannot be given to someone else. This book cannot be read aloud."

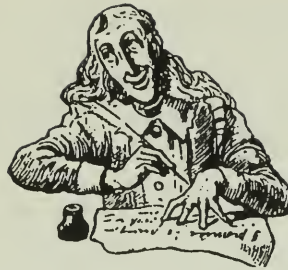
For a work in public domain, that gave pause to many people including Stanford law professor Lawrence Lessig, who wrote extensively on the topic.

Adobe spokesman Len Kawell later explained that by "read aloud" they meant "Read Aloud", a brand name for a text-to-speech feature, by "lend" they meant a special DRM (Digital Rights Management) technology by which the initial purchasers can temporarily "lend" their copies to someone (and forgo their rights to read it while in the other's "possession") by infrared beaming or transmission over a LAN, and by "given" they meant, again, that the purchasers could similarly assign their rights to another permanently.

Lessig's article includes such verbal finery as "Those who read the 'permissions' and believed that by 'permissions' Adobe actually meant permissions – they were simply confused."

Adobe finally corrected the text to allow purchasers to "copy 10 text selections every 10 days ... [and] ... to print 10 pages every 10 days" although why those restrictions had any validity to a work in public domain remains for the lawyers to haggle over. Curiouser and curiouser, indeed.

From Our Far-flung



Correspondents

Societies

A warm Carrollian welcome to our newest sister society: Lewis Carroll Netherlands; Eddi Lint, chairman: Grissomstraat 1, 5081 TL Hilvarenbeek, Netherlands.

The L.C.S. Canada met on April 28th in Toronto. The program included “Wonderland Cards and Looking-Glass Chess: a Reappraisal of the Game Motifs in the Alice Books” by Dr. Glen Downey; “Parody and Influence: Lewis Carroll’s *Mischmasch*” by Chris Pezzarello; and “19th-century advertising Trade Cards” by Barbara Rusch and Donny Zaldin. Their June 2nd program will include “LC: Through the Window”, a history of the stained-glass windows at All Saints, Daresbury in a slide presentation by John Ratcliffe of Daresbury; “The Wonderland Tarot Deck” by Pam Hancock; “A look at various artists’ interpretations of the card characters in *AW*” by Dayna McCausland; and a few hands of “Court Circular”.

Books

Alice to the Lighthouse : Children’s Books and Radical Experiments in Art by Juliet Dusinberre (Macmillan, 1999, 0333658507, \$50 pb) “is the first and only full-length study of the relation between children’s literature and writing for adults. Lewis Carroll’s *Alice* books created a revolution in writing for and about children which had repercussions not only for subsequent children’s writers – Stevenson, Kipling, Nesbit, Frances Hodgson Burnett and Mark Twain – but for Virginia Woolf and her generation. Virginia Woolf’s celebration of writing as play rather than preaching is the twin of the Post-Impressionist art championed by Roger Fry. Dusinberre connects books for children in the late nineteenth century with developments in education and psychology, all of which feed into the modernism of the early twentieth century.”

Poetry for Young People: Lewis Carroll, ed. Mendelson (Sterling, 2001), illustrated by Eric Copeland watercolors. \$15, 0-8069-5541-4.

In *Elementary Number Theory in Nine Chapters* (Cambridge University Press, 1999) by James J. Tattersall, the author cites Dodgson twice: first, in connection with cryptology, his rediscovery of the Vigenère cipher, *i.e.* Dodgson’s “Alphabet cipher”. The second has to do with representations, *i.e.* Dodgson’s problem to prove that if n can be written as the sum of two squares, then $2n$ can also be written that way.

Barbara Jaye Wilson’s *Murder and the Mad Hatter : a Brenda Midnight Mystery* (0380803577, Avon Books, 2001).

Conned Again, Watson! Cautionary Tales of Logic, Math and Probability by Colin Bruce, Perseus Publishing 2001 (0738203459) The fifth chapter is titled “The Case of the Unmarked Graves”. “An unimaginative little mystery (really a math problem impersonating a mystery) featuring Dr. Watson and Dodgson.” - Dayna

Carroll’s photography is briefly discussed in *Clementina, Lady Hawarden: Studies from Life, 1857-1864* (Aperture and V&A Publications, 1999).

An article in *The Times* (London), February 24, 2001, “Sanity through the looking glass”, ostensibly reviewing Penguin’s new inexpensive *AW & TLG* quotes postmodern writer Kate Atkinson at great length, and says that “while her novels *Behind the Scenes at the Museum* and *Human Croquet* (the title borrowed from the ‘hedgehog croquet’ that Alice is forced to play) have strong veins of Carroll-esque humour running through them, it is Atkinson’s third novel, *Emotionally*

Weird which shows the clearest debt to Carroll with its sensible heroine adrift in a world of eccentrics, a world where magic is not out of the question.”

The White Rabbit: The Secret Agent the Gestapo Could Not Crack by Bruce Marshall (a new paperback reprint from Cassell Academic, 0304356972). See also *Between Silk & Cyanide*, KL 61 p.23.

Proofs and Confirmations: The Story of the Alternating Sign Matrix Conjecture by David Bressoud (Mathematical Association of America / Cambridge University Press, 1999, \$75 cloth 0521661706, \$30 paper 0521666465), a “detective story” and philosophical speculation on the nature of proof, discusses Dodgson’s prominent role in the formulation of the conjecture (an extension of his method for evaluating determinants). [Also see *Fran Abeles’* article in KL 62, p.7]

Articles

“Indestructible Alice” by Anne Bernays and Justin Kaplan, *The American Scholar*, Spring 2000. The distinguished literary couple discusses *Alice*’s perennial appeal.

“The Baker’s tale: Family sources for *The Hunting of the Snark*”, a fascinating article by Pauline Hunter Blair in the (London) *Times Literary Supplement*, 2 March ‘01, posits that logs from the 1773 Arctic expedition undertaken by Commodore Skeffington Lutwidge (namesake uncle of CLD’s “beloved Uncle Skeffington”) influenced both the *Snark* and “The Walrus and the Carpenter”.

“Baby’s Booty” in *Newsweek*, Dec 4 ‘00, reveals that rapper “LL Cool J” Smith hired scenic painter Chris Cumberbach to paint his children’s rooms in *AW* motifs.

“What Day of the Week Is It?” by Edward L. Cohen in *Cubo 2* (2000) pays particular attention to CLD’s work on the problem.

"The Magic of Madame Alexander Dolls" in *Smithsonian* v.31 #12, March '01, reports "...her first success was an *AW* doll." This was in the 1930s. "LC: Through the Writing Pen" by Stuart Lutz, in *Autograph Collector*, June '01, discusses CLD's differing signatures and the comparative values of his books and ALS. Bookstores or www.AutographCollector.com.

"*AW*: A Classic For Kids & Collectors" by Roy Nuhn in *Country Collectibles*, Spring 2001.

"Lewis Carroll's Live Flowers" by Muriel Smith in *Notes & Queries*, Sep. 2000, Vol. 47 Issue 3, is a follow up to an earlier article (1984) tracing the literary source of the talking flowers of *TTLG* to Tennyson.

"What is a Boojum? Nonsense and modernism" by Michael Holquist in *Yale French Studies*, Issue 96, 1999, compares classical and modern literature and traces much of it back to the *Snark*. It is a reprise issue; the work was first printed in Issue 43 in 1969.

"All Mimsy Were the Borogoves" in the *School Library Journal*, January 2001, bemoans the loss of MLS (Master's of Library Science) degrees in favor of MIMS (Master's in Information Science), which is pronounced as it is spelled, and inspired the writer to quote "Jabberwocky".

A positive review of WORD·PLAY'S *Alice's Adventures under Ground* (KL 64, p.17) in *Mythprint: The Monthly Bulletin of the Mythopoeic Society*, Vol. 38 #2, Feb. '01. This "fine (and fun) addition to anyone's collection of Carrolliana", as reviewer Arden Smith called it, is now available at a discount through the enclosed flyer.

"Jabberwocky – Do You Mean What I Mean by Diversity?" by our own Stephanie Lovett in *Profiles in Diversity Journal*, Vol. 2, No. 4, Winter 2001.

Cyberspace

Our website, fabulously maintained by Joel Birenbaum, gets an average of seventeen thousand hits a month!

New member Lauren Harman has a delightful website dedicated to the *Alice* books, especially the many illustrated versions at <http://staging.tomsnyder.com/developer/laurenh/alicesite/alicepage.html>.

com/developer/laurenh/alicesite/alicepage.html.

Angelica Carpenter's husband Richard has an interactive Doublets website at <http://home.sprintmail.com/~rac2/doublets/>.

Online multimedia greeting cards at <http://www.afreegreetingcard.com/postcards/alice4.htm>.

The Lewis Carroll eGroup has moved to <http://groups.yahoo.com/group/lewis Carroll/>.

The International League of Antiquarian Booksellers can now do on-line searching and ordering for antiquarian books. www.ilab-lila.com.

The Mad Hatter's Teashop deals in Carrollian memorabilia: www.madhaterswonderland.com/.

Marsha Adams' extensive collection of White Rabbit paraphernalia is viewable at <http://albums.photopoint.com/j/AlbumIndex?u=327453&a=6513679>.

A great site for finding foreign editions: www.maremagnum.com.

Information about the 1966 Hanna-Barbera *AW* or *What's a Nice Kid Like You Doing in a Place Like This?* (Bill Dana, Sammy Davis Jr., Zha Zha Gabor, etc.), along with song downloads, from the "ToonTracker" at www2.wi.net/~rkurer/alice.htm.

The 1996 "Nall Alice" can be viewed at www.nall.org/e-bookalice.htm.

"Casebook: Jack the Ripper" has an article by Karoline Leach (*In the Shadow of the Dreamchild*) on Richard Wallace's claim that Dodgson was Jack the Ripper. "There is no evidence at all – anywhere – to support Wallace's claim." www.casebook.org/suspects/carroll.html.

Australian illustrator Gavin O'Keefe's website – his *AW* (Carroll Foundation, Melbourne, 1990) and *Snark* (privately published, North Fitzroy, 1995) are enchanting – has moved to <http://members.dingoblue.net.au/~jefna/index2.html>.

Online Essays

Anna Marí Aguilar, a student of English and Catalan Philology at the University of València, has a "portal" Carroll site at <http://mural.uv.es/anma/>. Much of it is "borrowed" from other sites.

Marc Ortlieb's essay on *Sylvie and Bruno*: <http://www.geocities.com/CapeCanaveral/7106/sylvie.htm>.

A comparison of lexemes and morphemes in "But There are no Such Things as Words!" by "The Phantom Linguist" uses "Jabberwocky" as its prime analysis. www.yourdictionary.com/library/ling005.html.

"The Metaphysics of Wonderland: Lewis Carroll's Real Religion as Anticipation of William James" by Richard Allison <http://pigseye.kennesaw.edu/~rallison/>.

"Alice in Mathland: A Mathematical Fantasy", a mathematics and creative writing thesis by Sara Smollett of Simon's Rock College (Great Barrington, MA): [http://minerva.simons-rock.edu/~sara/\(click "Thesis\)](http://minerva.simons-rock.edu/~sara/(click%20Thesis)).

Talks

Angelica Carpenter spoke on "Literary Gardens" (including the Oxford garden where CLD met APL) to the Tulare City (CA) Historical Society on March 18.

"Adventure with *AW* & *TLG*" was the subject of a five-week course taught by Judith Granger (27 March onwards) at the "92nd St. Y" in New York.

Two by Dr. Francine F. Abeles: "Lewis Carroll's 'Game' of Voting", April 21 in Las Vegas NV at the Western Regional meeting of the American Mathematical Society held at the University of Nevada; and "Warren Weaver on the C.L. Dodgson *Nachlaß*", April 28 in Hoboken NJ at the Eastern Regional meeting of the American Mathematical Society held at the Stevens Institute of Technology.

Academia

Björn Sundmark's dissertation *Alice in the Oral-Literary Continuum* can be ordered from Lund University Press, Box 141, S-221 00 Lund, Sweden, or directly from Björn Sundmark, Linerovägen 18 B, 224 75 Lund, Sweden. An abstract can be found at <http://www.englund.lu.se/~bjorn/alice.htm>.

Things

The Guy Leclercq translation of *AW* into French (*Alice au Pays du Merveilleux Ailleurs*) has been issued as a book (ed. Au Bord des continents,

illustrations by Jong Romano, 165 FF; ISBN 2-911684-17-6; and a CD-ROM, read by Lambert Wilson, which includes special effects, games, and riddles, published by EMME Interactive at 249 FF (€38) and available from www.emme.com. You can get the book through its distributor, Hachette.

Handpainted Russian *AW* “nesting dolls” (*matroushkas*), set of 5 for \$500 from The Rushin Tailor [*sic*] at <http://www.rtailor.com/catalog/product/316>. 800-981-5432.

Liza Lehmann (1862-1918), the first president of the Society of Women Musicians (U.K.), composed a song cycle of Carroll’s poems in 1908. A CD called “Lehmann: Songs”, Volume 4 of “The English Song Series” (Collins 15082), contains selections from this work.

Russian émigré Tatiana Ianovskaia, now living in Canada, illustrated *AW* in 1979 and *TTLG* in 1998, and hopes eventually to see them published in Moscow. In the meantime, she has printed cards and posters from the drawings. The price for a black and white card is us\$1, for color us\$2.50; for 8½ x 11” poster in b/w us\$10, color us\$37. bianovski@sprint.ca; 416.650.1871; 25 Black Hawkway, North York ON, M2R 3L5 Canada.

On 1 February, the Postal Service issued a sheet of 20 different self-adhesive 34¢ commemorative stamps honoring “American Illustrators”, including A.B. (Arthur Burdett) Frost (1851-1928), the original illustrator of *Rhyme? and Reason?* (1884) and *A Tangled Tale* (1885). At your local Post Office, or go to www.stamps.com and enter 560440 in the “Product Search” box, making sure the “Item number” box underneath is checked, and the “Name” box is not.

Classic black velvet slippers with *AW*-themed embroidery. One shoe features the White Queen and the other the White Rabbit. Black heel and trim. For ladies. \$200. <http://www.stubbsandwootton.com/>. Stubbs & Wootton, 323 Worth Avenue, Palm Beach, FL 33480; 1-877-4-Stubbs. Or 22 East 72nd St., New York, N.Y. 10021; 212.249.5200.

Alice dolls and keyrings at www.yarto.com/pages/giftsouvs/alice.htm. Beverly Wallace’s “Jabberwock”, a series of twelve collographic prints have been exhibited at various galleries around the Northeast and she was kind enough to bring them to the April meeting. She can be reached at 176 Bullet Hole Road, Mahopac NY 10541; beverlywallace@att.net; 845.628.6462; ~1764 fax.

“Department 56” has a set of 11 *AW* “Distinguished Extinguishers”, a.k.a. “Candle Crowns”, in a numbered Limited Edition, with their own book-shaped container, for only \$4,000. See www.department56.com.

Marie Osmond has a popular line of porcelain dolls which she hawks on the QVC. It includes an *AW* doll, 17” high, \$150. www.osmond.com/marie/dolls/alice.html.

Australian cartoonist Paul Rasche is illustrating a series of pictures (11”x 16”, full color) to accompany “Jabberwocky”. The surreal prints can be bought individually (\$20) or as a set of six (\$90). www.paulcartoonist.com; paul@paulcartoonist.com; +0414 744 249. PO Box 1236 Box Hill Victoria 3128 Australia.

The United Airlines in-flight shopping magazine featured quite detailed “Alice and the Garden Bunny” (actually, the White Rabbit) statues. They are, respectively, 25½” and 18” inches tall. Made of concrete. \$135 and \$99. 1-800-SKYMALL or www.skymall.com. Deb Canham Artist Designs dresses up miniature mohair bears. Her *AW* set (in 2 editions for a total of 12 pieces for roughly \$500-600 per set) can be found in stores through her website: www.deb-canham.acun.com/alice.htm.

Disneyana

Disney’s famed Electrical Parade will move into their new California Adventure theme park, which opened in February ‘01 right next to Disneyland in Anaheim. The parade, which features scenes from *AW* among others, will begin its run on July 4. It features more than 500,000 light bulbs and a cast of more than 100 performers.

Jazz singer Maureen McGovern’s repertoire includes a “syncopated scat of a radical reinterpretation of the Disney song ‘I’m Late’”

Most of the following can be ordered through www.disneystores.com or be found at Disney stores everywhere:

“Celebrating Ward Kimball” honors one of Disney’s original “Nine Old Men” in a limited-edition lithograph / cel. The cel includes his Cheshire Cat character; the background the Mad Hatter & March Hare and Bros. Tweedle. Edition Size 350, \$2500 framed.

A 50th Anniversary Snowglobe “recreating the memorable trial scene” also plays the theme from the movie. Hand-painted resin and glass, 8½”. \$65.

Six “Fiftieth Anniversary” *AW* cloisonné pins (not to be confused with the 45th anniversary set). \$6.50 each.

AW salt & pepper shakers, \$23 at www.pointshop.com.

Spotted at DisneyWorld: a green Mad Hatter Hat and a purple Tea Cup windup (\$3.50 and \$2).

Zine

The Vorpal Blade #10, ed. By Steven Steinbock is devoted to “the intersection of mystery and detective fiction and Carrollian literature. I’ve included artwork, analysis, and reviews of works by John Dickson Carr, Ellery Queen, Nicholas Blake, Rufus King, Fredric Brown, and a ‘Shadow’ story from the pulps.” Not aimed at completeness (see Sewell’s *Alice in Mystery and Detective Fiction*, vols. 1-2, 1983), but nicely done. Send \$2 to 10 Hickory Lane, Yarouth ME 04096.

Performance

AW “children’s musical” by BareStage Productions at U.C.Berkeley, January 19-20, 2001.

Virginia Western Theatre (Roanoke VA) presented “Follow That Rabbit: The Wonderland Story” weekends of January 25 and Feb 2.

AW by Steamer No. 10 Theatre (Albany, NY): “by utilizing a 2,500-year-old theater trick called a *periaktoi*, or a three-sided set piece, Alice dipped into

and about a Wonderland peopled with large foam puppets." Feb. 10-11.

AW, March 15-17, Fayette (GA)-Coweta Family Theatre.

AW at Theatre at the Mount, Montachusett (Fitchburg MA), April 6-7.

The Ballet Theater of Lancaster (PA) *AW*, choreographed by Gay Porter Speer, April 7-8.

The Children's Theatre Company of Minneapolis, MN, will perform *AW* from April 26 to June 15, 2002.

"Alice Under Ground" at Bryn Mawr (PA) and Haverford colleges is "a walking play, with many of the scenes occurring outside". Mid-April.

Starting April 27th, "Alice" by the Lida Project, a Denver (CO) company specializing in experimental "digitally enhanced theater" explores the world of the Web through CLD's relationship with APL.

AW by the Gwinnett Ballet Theatre in Snellville GA, May 2.

The New York City Opera presented its "Showcasing American Composers" series May 17. It included Manly Romero's "Dreaming of Wonderland".

Awards

USA Weekend sponsors "Make a Difference Day Awards", which honors those who volunteer on that day (this year's awards were for October 28th, 2000). Winners included 30 volunteers from 9 service clubs in Vallejo (CA) who "raked, painted, pruned and poured concrete for a pavilion at Children's Wonderland Park, a 39-year-old city-owned playground with an *AW* theme that has been closed for 2 years because of concerns about the safety of its aging equipment. The park is slated for a \$1.8 million renovation."

Media

"Finding Wonderland" – a freehand "riff" on *AW*, 21 Dec '00, on CBC TV (Canada), was directed by Dr. Stephen Snow.

"Alice In Libraryland" a program sponsored by The Enoch Pratt Free Library (Baltimore, MD) to celebrate Carroll's birthday was directed by Ellie Luchinsky, head of their Fine Arts department and our beloved former secretary. The *Sun* reported "nearly eight different editions of the books were displayed, and some of the participants dressed as characters from Carroll's works."

[One must ask: "nearly eight" ??]

A review of a performance in *The Guardian* (London), February 15, 2001 of a concert by the London Sinfonietta of works by Hungarian composer György Ligeti (1923 -) contains the intriguing sentence "if Ligeti ever gets around to writing the second opera he has contemplated now for more than 20 years (based on *Alice in Wonderland*), it might, one suspects, sound a bit like this." Ligeti wrote the opera *Le grand macabre*, premiered in Stockholm in 1978.



THE MATTRESS KING GETS CARRIED AWAY

For help in preparing this issue thanks are due to Fran Abeles, Marsha Adams, Ruth Berman, Gary Brockman, Lllisa Demetrios Burstein, Sandor Burstein, Angelica Carpenter, Monica Edinger, Johanna Hurwitz, August Imholtz, Clare Imholtz, Stan Isaacs, Janet Jurist, Charlotte Kackley, Stephanie Lovett, Dayna McCausland, Sandra Parker, Lucille Posner, Edward Wakeling, Cindy Watter, and Charlotte Watter.

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, P.O.Box 204, Napa CA 94559. 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 or, preferably, by e-mail, below.

President: Stephanie Lovett, uffish@earthlink.net

Secretary: Cindy Watter, hedgehog@napanet.net

V.P. and Editor: Mark Burstein, wrabbit@worldpassage.net

The Lewis Carroll Society of North America Home Page: www.lewiscarroll.org