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Front Cover:

Preliminary sketch of "How Cheerfully the Bond He Signed"
by Lewis Carroll. See *Sylvie and Bruno*, page 144.



CONTENTS



THE RECTORY UMBRELLA



A Gardner's Bouquet: New Annotations

Martin Gardner

1

Patience and 42-de

August A. Imholtz, Jr.

7

Carroll's Platonic Love

Morris Grossman

11

Researching Artist of Wonderland

Frankie Morris

15

In Memoriam: Giles Hart

19

*Twenty-First-Century Views
of Dodgson's Voting Method, Part 2*

Francine F. Abeles

20

MISCHMASCH



LEAVES FROM THE DEANERY GARDEN

21

RAVINGS FROM THE WRITING DESK

Alan Tannenbaum

24

SERENDIPITY

25

OF BOOKS AND THINGS

26

The Auctioned Wasp

Matt Demakos

The Digital Underground

Bentley's Rolls

Ecco Falls Echo Falls

The Elements of Murder

Gary Brockman

Bachelier of Arts

Joel Birenbaum

A Map of Misreading

Sandor Burstein

Lewis Carroll Among His Books

Sarah Adams

CARROLLIAN NOTES

30

A Spasm in Seven Fits

Lory's Town

Alice, Revealed

Janet Jurist

Sic, Sic, Sic

In Our Other Lives

Chin Music

Black as Light

Mark Burstein

FROM OUR FAR-FLUNG
CORRESPONDENTS

33

*Books—Articles—Cyberspace—Conferences and
Lectures—Exhibitions—Performances—Awards—
Auctions—Media—Things*



A large yellow envelope arrived in my P.O. box, postmarked May 16 and bearing the name Martin Gardner in the top-left corner. The letter therein humbly inquired, "Is the enclosed document suitable for the *Knight Letter*?" Yes, it was. In fact, we are deeply honored that he has chosen this publication to present to the public an important new set of annotations.

In subsequent correspondence, he has shown just how busy a nonagenarian (who doesn't own a computer!) can be: Dover is publishing a revised edition of *The New Ambidextrous Universe: Symmetry and Asymmetry from Mirror Reflections to Superstrings* (containing several Carrollian references); Norton is publishing an anthology of his *Scientific American* columns as the *Colossal Book of Short Puzzles and Problems* (his entire "Mathematical Games" legacy is now available on CD-ROM: see p. 33); and he is currently at work on a companion volume dealing with word puzzles and linguistic oddities, many from Lewis Carroll.

The "Rectory Umbrella" is also pleased to present "Carroll's Platonic Love," a talk by Morris Grossman at our spring meeting, which many present had requested to see in print; "Researching *Artist of Wonderland*," detailing Frankie Morris's story of how her book came to be, and some recent musings; Part 2 of "Twenty-First-Century Views of Dodgson's Voting Method" by Francine Abeles; and August Imholtz's lively summary of our New York meeting.

The "Mischmasch" section contains its usual treasure-trove. Who would have thought that there would be *seven* different "adaptations" of the books being made into movies within the forthcoming year (not to mention *four* featurettes), many starring Marilyn Manson? That there would be no bidding war over the "Wasp in a Wig" galleys? That a light bulb said to be inhabited by Dodgson's spirit would be auctioned on eBay? That an Alice-influenced class would be taught at the University of Texas at Austin by a professor named Bump? That the first Alice stamp to be issued by the U.S. Post Office would bear an image by Disney? And on it goes.

Our contributors, other than those listed in bylines, include Dr. Francine Abeles, Joel Birenbaum, Gary Brockman, Carolyn Buck, Llisa Demetrios Burstein, Sandor Burstein, Angelica Carpenter, Matt Demakos, August Imholtz, Clare Imholtz, Janet Jurist, Devra Kunin, Charlie Lovett, Dayna McCausland, Iain and Pippa Morris, Fred Ost, Andrew Sellon, Linda Sunshine, Alan Tannenbaum, and the Watter family (Cindy, Charlotte, Nick, and Neil).

With this issue, we heartily welcome the talented Sarah Adams to our editorial staff.

Mark Burstein



THE RECTORY UMBRELLA





A Gardner's Bouquet: New Annotations

MARTIN GARDNER



INTRODUCTION

Since Norton published in 2002 what they called the “definitive” *Annotated Alice*, numerous readers have written to propose new notes, and other good suggestions have been made in books and periodicals. In brief, the new edition is far from definitive, a goal it surely will never reach. Rather than add new notes to another revised edition—that would be unfair to purchasers of the present edition—I decided to send to *Knight Letter* a supplement containing more notes and a few trivial corrections.

The first edition of *Annotated Alice* was published by Clarkson Potter in 1960. It was followed thirty years later by *More Annotated Alice*, with art by Peter Newell, published by Random House. The present Norton edition combines the text of both books, with many fresh notes tossed in. The past few years have seen a continuing flood of new books and articles about Lewis Carroll and Alice. The number of Carroll biographies now exceeds twenty, the best (in my opinion) by Morton Cohen.¹ The Lewis Carroll Society in England publishes three periodicals, *The Carrollian*, *Lewis Carroll Review*, and *Bandersnatch*. The Lewis Carroll Society of North America publishes the *Knight Letter*. Other publications come from similar groups in Canada, Australia, and Japan.

Many pages would be required just to list new illustrated editions, and more books by or about Carroll appear every year. I have written *The Universe in Handkerchief*, about his original puzzles and games; annotated *The Hunting of the Snark* and *Phantasmagoria*; and penned introductions to *The Nursery Alice*, *Alice's Adventures under Ground*, and the first volume of *Sylvie and Bruno*.²

Books and papers by Morton Cohen continue to reveal surprising new information. A raft of plays, musicals, films, even ballets keep turning up on stage and screen. New translations of *Alice* are being made throughout the world, especially in Russia and Japan. (For the proliferating Russian literature, see Maria Isakova's fine article in *Knight Letter* 74, Winter 2004.)

So much for the bright side of the ongoing Carroll Renaissance. There is a darker side. I refer to the burst of criticism by a small group of scholars known to outsiders as “revisionists,” and to themselves as “Contrariwise: The Association of New Lewis Carroll Studies.” (The term comes, of course, from the Tweedle twins.) They even have a Web site called *Looking For Lewis Carroll*.³



"Lady Jane." Illustration for Anne Thackeray, From *An Island* in *The Cornhill Magazine* 18 (December 1868).
 "As I reached the door with Mrs. William, I saw a bustle of some sort, a fly, some boxes, a man, a maid, a tall lady of about seven or eight and twenty...."

The purpose of this "new wave" of criticism is to explode what its leaders call the "myth" of Dodgson as a devout Anglican who had almost no interest in boys or mature women, instead concentrating his affections on attractive preadolescent girls, with a special love for young Alice Liddell. According to Professor Cohen's theory, Dodgson actually hoped that someday he might marry an adult Alice.

"Contrariwise!" shouts Karoline Leach, who started the revisionist movement. In her explosive book *In the Shadow of the Dreamchild: A New Understanding of Lewis Carroll*, she does her best to demolish his saintly image. To replace it, she depicts him as a normal heterosexual who used his child-friendships "as the cleanser of his grubby soul."⁴ It is impossible to believe Leach's contention that not only did Dodgson engage in adultery with Mrs. Liddell, Alice's straightlaced mother, but that he had similar affairs with other adult women.⁵

Leach's claims strike Professor Cohen and many other Carrollians, including me, as on a level with the absurd premise in Dan Brown's *The DaVinci Code* that Jesus was married to Mary Magdalene, who appears in DaVinci's "Last Supper" as sitting to the right of the Lord.⁶ Leach's revelations are almost as preposterous as a book, actually published years ago, "proving" that Carroll was Jack the Ripper, or another idiotic work exposing Queen Victoria as the true author of the *Alice* books!

For some comments on the "Contrariwisers," see Morton Cohen's slashing article "When Love Was

Young: Failed Apologists for the Sexuality of Lewis Carroll" in the *Times Literary Supplement*.⁷ Cohen bases his attack on Leach's book and on her two articles in earlier issues of the same publication.⁸

I give Leach Brownie points for calling attention to a peculiar long-forgotten short novel, *From an Island* (1877, reprinted 1996). The author was William Thackeray's daughter Anne. In an article in *The Carrollian*,⁹ Leach asserts that Anne's novella is a roman à clef, its main characters based on then living persons such as Tennyson and the artist G. F. Watts. The book's central figure has the strange name of George Hexham, a young photographer possibly from Christ Church College, Cambridge.¹⁰ During a visit to the Isle of Wight he falls in love with the heroine, Hester, and she with him. Leach maintains that Hester is a thinly disguised Anne, and that Hexham is—tighten your seat belt!—none other than our Mr. Dodgson.

Thackeray does a cruel hatchet job on Hexham. He is portrayed as tall and handsome (no trace of a stammer), but selfish, pushy, self-centered, obnoxious, easily angered, and rude to everybody including Hester. His hair is "closely cropped," unlike Carroll's long, flowing locks. He treats Hester with callous indifference while he flirts shamelessly with another woman. At the story's end the two lovers have an improbable reconciliation.

In the article, titled "Lewis Carroll as Romantic Hero," Leach discloses that Dodgson owned a copy of *From an Island*, and in a letter praised Anne's writing style as unusually "lovely." On October 5, 1869, he

briefly mentions in another letter that he “met” Anne at a dinner party. Leach assumes, with no evidence, that “met” does not here mean he met Anne then for the first time. She conjectures that he met her years earlier, but that a diary entry on such a meeting must be in one of the diary’s lost pages. It seems to me that Dodgson, who thought so highly of Anne’s work, would somewhere have dropped a hint that he and Anne were more than just casual friends. It is also strange that she identifies Hexham as a photographer, not as the author of a famous children’s book. (The first *Alice* was published three years earlier than Anne’s novel.)

Keith Wright, discussing *From an Island* in a letter to the editor,¹¹ argues persuasively that Hexham, unlike other characters in the book, was an entirely fictional creation. Dodgson, he writes, did indeed visit the Isle of Wight on three occasions. Mrs. Tennyson kept a journal that mentions the last two visits, but makes no reference to Anne and Dodgson being on the island at the same time. Dodgson’s first visit is recorded in his diary for 1864. There is no mention of Anne. I find it a huge stretch to suppose that a youthful Dodgson would have the ugly personality of Hexham without a record of someone else’s similar impression. Leach suspects that a romantic episode with Anne underlies his later poems about the love of a woman.

Leach missed a subtle Carrollian clue, which I recently discovered. It is based on what wordplay enthusiasts call “alphabetical shifts.” Move each letter of GH, the initials of George Hexham, back four steps in the alphabet. You get CD for Charles Dodgson! And if you move CD forward another four steps you arrive at KL, the initials of Karoline Leach. Another bit of numerology links LC to GH. For each letter in LC substitute the number of its position in the alphabet using the code A = 1, B = 2 and so on. The letters of LC have the values 12 and 3, which add to 15. The same sum is obtained when you do the same with GH.

(Of course that last paragraph was entirely tongue in cheek!)

At any rate, Leach deserves credit for uncovering a bizarre and still unresolved literary mystery.*

Matthew Demakos, in a letter to *The Carrollian*,¹² calls attention to six scholars who speculated on the identity of characters in *From an Island*. It appears from their conflicting opinions that the novella may not be a roman à clef after all! There is no agreement

about the then living counterparts of Anne’s narrative. For example, Tennyson could be portrayed as either St. Julian or Lord Ulleskelf. St. Julian could be based on Browning or Watts as well as Tennyson, and so on for other characters.

The novella, Demakos reveals, first appeared in three installments in *Cornhill Magazine* (1868–69), before any record of Carroll having met Anne. In the novel Hexham sends a letter from Lyndhurst, with no explanation of why he was there. All very mysterious.



NEW NOTES AND CORRECTIONS

The page numbers are for “The Definitive Edition” of *The Annotated Alice* (Norton, 2000). Pagination is different in the Penguin British edition.

xvii. Place a ¹ for an end-note after “white stone” in line 13 from bottom.

xxii. Add an end-note:

1. For a history of the ancient practice of marking a special day or event with a white stone, see Kate Lyon’s essay “The White Stone” in *Knight Letter* 68, Spring 2002.

11. Place a ^{1a} for another annotation at end of second paragraph.

12. Add an annotation:

1a. Professor D. T. Donovan, University College London, reminded me that the White Rabbit’s pink eyes identify him as an albino.

Add to the first paragraph below the quotation in the footnote:

A subtle indication of Carroll’s influence on L. Frank Baum is the fact that the first word of the first *Oz* book is “Dorothy.” Linda Sunshine has published beautifully illustrated tributes to both authors: *All About Alice*¹³ and *All About Oz*.¹⁴ She, Angelica Carpenter, myself, and many others are among those who are both Carrollians and Ozians.

14. Place a ^{5a} for an annotation after the word “Alice” in second paragraph, line 8.

Add an annotation:

5a. This is the first time Alice says “you know” as a needless interjection. James B. Hobbs surprised me by pointing out that Alice says “you know” more than thirty times in the two *Alice* books. Other characters say “you know” more than fifty times! These numbers do not include “you know”

* Hexham is a town in Northumberland, a northern county of England. Can any reader provide a good explanation of why Anne would apply this name to George Hexham? Is it possible that there was a photographer at Cambridge University who came from Hexham?

[Is it of interest that *hex*- (Gr. ἕξ, six) is half of *hodo*- (Gr. δώδεκα, twelve)? – Matt Demakos]

when used normally, just when used as a meaningless phrase.

Both Alice and the characters she meets repeat “you know”s like many of today’s American youths even after they become adults. Is it possible that “you know” was a similar speech fad in Carroll’s day? Hobbs found it gratifying that when Alice says “you see” (another of her favorite expressions) to the Caterpillar he replies “I don’t see,” and when she later says “you know,” the Caterpillar remarks, “I *don’t* know.” See my article “Well, You Know...” in *Knight Letter* 65, Winter 2000.

30. Line 4 of note. Change the year to 1848.

32. Add to end of note 2:

At the end of the previous chapter’s Note 10, I mentioned the surprising appearance of an ape in Tenniel’s pictures of the creatures present at the Caucus Race. Carroll himself had introduced the ape in the sketch he made for *Alice’s Adventures Underground*. Because the ape is nowhere mentioned in the text of that book or in the first *Alice* book, critics have understandably wondered why Carroll added an ape and allowed Tenniel to do likewise. The consensus is that the ape’s presence reflected public controversy over Darwin’s theory of evolution.

Did Carroll believe in evolution? It has been said that he did not. I’m not so sure. In his diary (November 1, 1874) he expresses his admiration for a book by the British zoologist St. George Jackson Mivart:

“Not being well, I stayed in all day, and during the day read the whole of Mivart’s *Genesis of Species*, a most interesting and satisfactory book, showing, as it does, the insufficiency of ‘Natural Selection’ *alone* to account for the universe, and its perfect compatibility with the creative and guiding power of God. The theory of ‘Correspondence to Environment’ is also brought into harmony with the Christian’s belief.”

Now Mivart, a student of Thomas Huxley, fully accepted an ancient earth and the evolution of all life from single-celled life forms. However, like today’s proponents of “intelligent design,” he argued in his book that God created and guided the evolutionary process and at some moment of history infused immortal souls into ape-like beasts.

In 1900, the Catholic Church excommunicated Mivart for heresy. In recent years, the Vatican has officially endorsed Mivart’s intelligent design view. For the sad story, see Chapter 9 of my *On the Wild Side*.¹⁵

36. First line of note. Change “New York” to “New Jersey.” (This was corrected after the first edition.)

39. Add to note 4:

Correction: Gordon Claridge wrote from Oxford University to say that this phrase is heard only in Scotland.

70. Add to note 1:

“Carroll never actually describes any of his characters,” writes Linda Sunshine in the *Knight Letter* 74, Winter 2004. “So illustrators are really free to use their wildest imaginations to create their very own Wonderland.”

102. Add to the quotation from Mary Howitt’s poem at the top of Note 3:

See “The Contribution of Mary Howitt’s ‘The Spider and the Fly’ to *Alice’s Adventures in Wonderland*” by Chloe Nichols, in *The Carrollian* 13, Spring 2004. Howitt’s entire poem of seven stanzas is reprinted in the issue’s appendix.

103. Add to the top note:

For a good account of the traditional tunes for many of the songs in the two *Alice* books, as well as melodies for songs written by later composers, see Armelle Futterman’s article “‘Yes,’ Said Alice, ‘We Learned French and Music.’” in *Knight Letter* 73, Spring 2004.

107. Add to note 8:

David Lockwood, writing on “Pictorial Puzzles in Alice” (*The Carrollian* 14, Autumn 2004), makes a good case for the appearance of all five opening ballet positions in illustrations for the first *Alice* book. The knave of Hearts is in second position (page 88 of the Norton *Annotated Alice*). The fish (page 58) is in third position, and the frog, in the same drawing, is in the fifth. Alice, in the picture on page 106, is in fourth position.

That these are not coincidences, Lockwood argues, is supported by the near absence of any ballet positions in Tenniel’s art for the second *Alice* book. Only the first position turns up in the stances of the Tweedle brothers. Lockwood ends his article with some interesting speculations about the origin of the command “Off with her (or his) head!”

120. Add to the note:
For more speculations about 42, see Ellis Hillman's "Why 42?" in *Jabberwocky* 82 (Vol. 22, no. 2, Spring, 1993), and *The Alice Companion*, by Jo Elwyn Jones and J. Francis Gladstone (New York University Press, 1998), 93–94.
Yuriko Kobata wrote to tell me about the following correlation she had discovered. For each letter in DODGSON substitute the number of its position in the alphabet (A = 1, B = 2, etc.). The sum of the eleven digits is 42.
123. Add to note 5:
It was suggested that in the picture on the left, also in Tenniel's frontispiece, the Jack is not the Jack of Hearts but the Jack of Clubs. Why? Because tiny emblems on Jack's tunic look like clubs. However, if you check the Jack of Hearts in any modern deck you'll find the same emblems. They are not clubs but three-leaf clovers—the Irish shamrock, widely taken by Irish Christians to be a symbol of the Holy Trinity.
124. Add to note 7, after the long paragraph:
Tenniel also darkened the noses of the Duchess (page 9) and the Queen of Hearts (page 82), suggesting that they, too, were boozers.
125. Add to note 8:
Critics have observed that the first card to fall is the Ace of Clubs, the executioner.
152. Add to note 18:
In the illustration on page 214, Tenniel pictures the toves with noses that are long helices, like corkscrews. In keeping with the book's mirror symmetry motif, helices come in two forms, each a mirror reflection of the other.
155. Add the following paragraphs:
See also *Knight Letter* 70, Winter 2002. The issue features a lengthy discussion of foreign translations of "Jabberwocky" with an abundance of examples. Written by August Imholtz, the article first appeared in *The Rocky Mountain Review of Language and Literature* (Vol. 41, No.4, 1997).
Jabberland, a Whiffle Through the Tulgey Wood of Jabberwocky Imitations is a collection of more than 200 parodies of "Jabberwocky"! It was printed in 2002, edited by Dayna McCausland and the late Hilda Bohem. Copyright laws prevented the book from going on sale, but a limited edition was offered to members of the Lewis Carroll Societies in the United States and Canada.
162. Place an ^{8a} for another annotation at end of third paragraph from the bottom. Add an annotation:
8a. Mathematician Solomon Golomb commented in a letter on the Red Queen's remark: "When the Red Queen says, 'When you say "hill," I could show you hills, in comparison with which you'd call that a valley,' and Alice objects, 'a hill can't be a valley, you know. That would be nonsense,' I suspect that Dodgson was reacting to something in Hans Christian Andersen's story 'Elverhøj' (*Elf Hill*, which is very famous and was even made into a ballet). The Troll King (the Mountain King, or *Dovreguben* in Ibsen's *Peer Gynt*, written later) from Norway, is visiting the Elf King in Denmark, and the Troll King's ill-mannered son says, regarding the 'Elf Hill' of the title, 'You call this a *hill*? In Norway, we would call it a *hole*!' (Denmark is very flat and Norway is very mountainous.) Alice expresses Dodgson's mathematical view that what is convex cannot be concave. (We would need to know when the English translation of "Elverhøj" reached Oxford, and if Dodgson is likely to have read it.)"
202. Add to note 13:
Solomon Golomb writes: "Many of your readers would be surprised to learn that this is precisely the kind of spinning four-sided top called a 'dreidle,' with which Jewish children play on Chanukah. The four Hebrew letters ך, ל, ן, and װ, are on the four sides, instructing the player, respectively, to take a) nothing, b) everything, c) half, or d) add something to the pot."
223. Add to note 4:
James Tertius DeKay and Solomon Golomb each wrote to suggest that Haigha and Hatta may have been suggested by the names of two fifth-century brothers, Hengist and Horsa. The early Saxons traced their lineage back to these two warriors.
230. Add to note 13:
See Jeffrey Stern's article, "Carroll, the Lion and the Unicorn" in *The Carrollian* 5, Spring 2000.
246. Add the following paragraph between the first two paragraphs of the note:
All the stanzas of Wordsworth's poem were reprinted in the first edition (1960) of *The Annotated Alice*. They were omitted from this edition for space reasons.
247. Add to the last note:
Leslie Klinger, in the first volume of his *New Annotated Sherlock Holmes*, reproduces (page 428) an advertisement for Rowland's macassar oil. Klinger writes in a note that the oil was made

from ylang-ylang, a perfume extracted from a tropical Asian tree. He adds that the name *macassar* derives from Makasar, an Indonesian city now called Ujung Pandang.

248. Add to note 18:

The present steel suspension bridge was built during 1938–46. See Ivor Wynne Jones’s article “Menai Bridge” in *Bandersnatch* 127, April 2005.

263. Add to the note:

Solomon Golomb wrote to say that the British word “pudding” is much more vague than as used here. “It is any sort of sweet or dessert, or even a different food entirely, as in Yorkshire pudding.” Note that the pudding invented by the White Knight (page 242) was intended for the “meat course.”

274. Add to the note:

In the last two lines of the first stanza, Carroll rhymes *sky* with *dreamily*. According to R. J. Carter, in a note to his 2004 fantasy *Alice’s Journey Beyond the Moon*, Dean Liddell pronounced *university* to rhyme with *sky*. The same rhyming occurs in the following jingle, which Carter quotes. It was often recited at Oxford University in Carroll’s time.

I’m the Dean of Christ Church;—Sir
 There’s my wife, look well at her.
 She’s the Broad and I’m the High:
 We’re the University.

298. Add a postscript:

In 1978, England’s Lewis Carroll Society sponsored a symposium at which Carroll scholars debated at length the question of whether galleys of the “Wasp in a Wig” episode were authentic or an impressive forgery. Arguments pro and con were given, but the majority opinion was on the side of authenticity. Also debated was whether the episode was intended as a chapter, or as part of the chapter about the White Knight. For a comprehensive account of the symposium, including the reproduction of newly discovered documents bearing on the questions, see Matthew Demakos’ article “The Authentic Wasp” in *Knight Letter* 72, Winter 2003.

- ¹ Morton Cohen, *Lewis Carroll: A Biography* (New York: Knopf, 1995).
- ² Martin Gardner, *The Universe in a Handkerchief* (New York: Copernicus, 1996); Martin Gardner, *The Annotated Snark* (New York: Simon and Schuster, 1962); Lewis Carroll, *Phantasmagoria*, with introduction and notes by Martin Gardner (Amherst, NY: Prometheus Books, 1998); Lewis Carroll, *The Nursery “Alice,”* with an introduction by Martin Gardner (New York: McGraw Hill, [1966]); Lewis Carroll, *Alice’s Adventures Under Ground*, with an introduction by Martin Gardner (New York: Dover, 1965); *Sylvie and Bruno*, with an introduction by Martin Gardner (New York: Dover, 1988).
- ³ *Looking for Lewis Carroll*, www.lookingforlewis Carroll.com.
- ⁴ Karoline Leach, *In The Shadow of the Dreamchild: A New Understanding of Lewis Carroll* (London: Peter Owen, 1999), 71, 223.
- ⁵ *Ibid.*, 196, 252–56.
- ⁶ Dan Brown, *The Da Vinci Code* (New York: Doubleday, 2003).
- ⁷ Morton Cohen, “When Love Was Young: Failed Apologists for the Sexuality of Lewis Carroll,” *The Times Literary Supplement*, September 10, 2004: 12–13.
- ⁸ Karoline Leach, “Ina In Wonderland” and “The Real Scandal: Lewis Carroll’s Friendships with Adult Women,” *The Times Literary Supplement*, August 20, 1999, and February 9, 2002.
- ⁹ Karoline Leach, “‘Lewis Carroll’ as Romantic Hero: Anne Thackeray’s *From an Island*,” *The Carrollian* 12 (Autumn 2003): 3–21.
- ¹⁰ [Hexham is not actually stated as being from Christ College, Cambridge. At the end of the novel, a friend merely writes from “Ch. Coll., Cambridge” to Hexham. Earlier on, Hexham writes from Lyndhurst, the novella giving no stated connection to the town. — Matt Demakos]
- ¹¹ Keith Wright, letter to the editor, *The Carrollian* 13 (Spring 2004): 59–60.
- ¹² Matthew Demakos, letter to the editor, *The Carrollian* 14 (Autumn 2004): 63–64.
- ¹³ Linda Sunshine, *All About Alice* (New York: Clarkson Potter, 2004).
- ¹⁴ Linda Sunshine, *All About Oz* (New York: Clarkson Potter, 2003).
- ¹⁵ Martin Gardner, *On the Wild Side* (Amherst, New York: Prometheus Books, 1992).



PATIENCE AND 42-DE

AUGUST A. IMHOLTZ, JR.

Even Patience and Fortitude, the stone lions guarding the left and right sides of the steps of the main entrance to the majestic New York Public Library on Fifth Avenue at 42nd Street, shivered a little, ever so little, on a chilly wet afternoon, April 30, 2005, as about sixty LCSNA members made their way from a delightful lunch at O'Casey's Restaurant on 41st Street to the greatest public library in the world. The raindrops paused almost long enough for us to get to the library, where we checked our damp coats and climbed up the marble stairs to the wood-paneled Board of Trustees Room on the second floor just beyond the Berg Room.

President Alan Tannenbaum, dutifully cognizant of our very full afternoon schedule, called the meeting to order promptly at 2:00 p.m. Alan introduced Courtney Reagan, one of the daughters of the late Norman Armour Jr., who very kindly promised to provide each LCSNA member at the meeting with a signed copy of the Christie's catalog from the auction held earlier in the week of her late father's splendid Lewis Carroll collection, a collection that included the galley proofs of the famous suppressed "Wasp in a Wig" chapter from *Through the Looking-Glass* [p. 26].

Alan then introduced Isaac Gewirtz, curator of the Berg Collection. Mr. Gewirtz, standing beside a library trolley full of Lewis Carroll treasures—many unique—which he had hand-selected from the collection, began his remarks with a concise but interesting history of the great Berg Collection, which we here condense from the Library's Web site (www.nypl.org/research/chss/spe/brg/berghist.html).

The Berg Collection contains some 30,000 printed volumes, pamphlets, and broadsides, and 2,000 linear feet of literary archives and manuscripts, representing the work of more than 400 authors. Printed books in English date from William Caxton's 1480 edition

of the *Chronicles of England* to the present day, and the manuscripts encompass an almost equally lengthy period. The Berg's most extensive manuscript holdings date from the period 1820–1970, of which a short list includes Alfred, Lord Tennyson, Elizabeth Barrett Browning, William Makepeace Thackeray, Charles Dickens, Dante Gabriel Rossetti, and, of course, Lewis Carroll.

The establishment of the Berg Collection at the New York Public Library in 1940 was made possible by the avid book collecting and generosity of the brothers Henry W. Berg (1858–1938) and Albert A. Berg (1872–1950). But the two collectors whose holdings would have the greatest impact on the Berg, transforming it into a scholarly resource of international stature, were W. T. H. Howe (1874–1939), president of the American Book Company (Cincinnati), and Owen D. Young (1874–1962), a presidential adviser, the founder and chairman of RCA, the chairman of

General Electric, and *Time's* 1929 Man of the Year. To them belonged the two most extensive and important collections of English and American literature in private American hands. With the acquisition of the Howe and Young collections by Albert Berg just before the donation, the Berg metamorphosed from a somewhat old-fashioned, printed-book collection characterized by high-spot conservatism (with the exception of its great depth in Dickens and Thackeray) into one of the world's richest manuscript repositories

of English and American literature, supporting bibliographical and textual scholarship and the production of numerous scholarly editions.

The Berg Collection's Lewis Carroll holdings are mostly printed materials, along with some manuscripts, a few letters, and some intriguing realia. The collection includes seven copies of the 1866 Macmillan *Alice* and six of the Appleton *Alice*, two proof copies of the *Nursery Alice*, a large number of presenta-



Patience, or is it Fortitude?

tion copies, including one to Alfred, Lord Tennyson and one in blue goatskin to Alice Liddell, a mathematical manuscript on number guessing (presumably a game but with Carroll these things can have other purposes), a set of dice with nonstandard numbers and symbols, (e.g., “x”s, a 9, etc.—no one offered speculation on that until much later in the program), the famous hand-colored photograph of Alice as a beggar maid, and such later materials as The Children’s Library *Alice in Wonderland* printed in London. Although it of course was not possible to pass these extremely rare and valuable books around the room, Mr. Gewirtz did an excellent job showing them as he moved from side to side of the room with a running commentary on all the materials, sharing his always interesting personal opinions about them. A more delightful and instructive prologue to our program could not have been possible.

Our first speaker was Morris Grossman, emeritus professor of philosophy at Fairfield University in Connecticut, who spoke on the provocative topic “Lewis Carroll: Pedophile and/or Platonist?” (For the moderately abridged text of Prof. Grossman’s paper, please see p. 11 in this issue.) Very much in the tradition of the expository philosophy of Georges Santayana, Prof. Grossman explored the fundamental questions of what it means to be a human being, how our minds can, and do, work simultaneously on the ideal and the sensual planes, and how we can ever pretend to know the mind of others.

Following a few lively questions in response to Prof. Grossman’s paper, August Imholtz noted that the study of Plato had been a new and almost revolutionary event at Oxford when Carroll was in residence there. Benjamin Jowett had introduced Plato’s *Republic* into the set books in 1853, had been lecturing on Plato for nearly a decade before that, and was all the while working on his great translation of the dialogues of Plato. In 1865 Jowett wrote:

When I was an undergraduate we were fed upon Bishop Butler and Aristotle’s *Ethics*, and almost all teaching leaned to the support of doctrines of authority. Now there are new subjects, Modern History and Physical Science, and more important than these, perhaps, is the real study of metaphysics in the Literae Humaniores school—every man for the last ten years who goes in for honours has read Bacon, and probably Locke, Mill’s *Logic*, Plato, and the history of philosophy. See how impossible this makes a return to the old doctrines of authority.¹

Our second speaker of the afternoon was LCSNA member Monica Edinger, a fourth-grade teacher at the Dalton School in New York, where, coinciden-



Monica Edinger

tally, we held the Maxine Schaefer Memorial Reading the last time we met in New York. In her talk, “The Many Faces of Alice,” Monica gave us a visual tour of how she teaches *Alice* in the classroom. Her classroom is decorated with illustrations from *Wonderland*, and many different editions are made available to the students. As background, she shows students the BBC productions *1900 House* and *The Young Visitors*. The lesson plan, if that phrase does not do her work an injustice, requires that the students read *Wonderland* and then stage a toy-theater presentation of the work. The students at the Dalton School are a reflective lot, and in summing up their *Alice* experience many of them wrote letters to Lewis Carroll, no matter that he probably would not be able to read or hear them.

“Dear Mr. Carroll,” one child wrote, “You need more excitement in your book,” and continued to offer the author advice on how to improve it, though he did like the illustrations, and concluded, presumably quite honestly, by saying, “I am sorry I do not like your book, everyone else but me did.” [*Another such letter appears in KL 65:12.*]

Additional projects include a Web book, suggested by fellow Dalton School teacher Roxanne Feldman (our host for the Maxine Schaefer Memorial Reading), *Wonderland* costumes, and much more. Please visit Monica’s enjoyable Web site at intranet.dalton.org/ms/alice/.

After a short break our president, Alan Tannenbaum, gave his first talk to the Society in a long time—quite a long time, in fact, but it was worth the wait. Alan’s topic was

LESLIE STANFORD UNIVERSITY LIBRARY



Morris Grossman

Or, in a more intelligible alphabet, but the same language, “Lewis Carroll’s Nyctograph and Square Alphabet.” Everyone, or almost everyone at least, among the readership of this magazine, has heard of Lewis Carroll’s invention, the Nyctograph (literally “night writing”), a device for writing in the dark, but what is not so well known is what those night letters written with the Nyctograph looked like and how they were designed. Alan has spent most of his thirty-year career as an IBM research and development engineer focusing on problems of human-to-computer technologies so he was the perfect person to explain Lewis Carroll’s square alphabet.

But first, a little background is in order. Carroll was interested throughout his life in letter writing, codes, ciphers, memory aids, reference tables, games with elaborate rules, and in teaching and sharing—all of which converge in his development of the square alphabet. In 1875, Carroll had bought one of Thomas Edison’s “electric pens,” which was a battery-powered device with a wheel that rotated to punch holes in paper creating thereby what amounted to a stencil. This was a fine invention, the predecessor of the mimeograph, and an excellent device for creating letters and documents when one would need multiple copies. In fact, the firm of A. B. Dick purchased the patent from Edison and produced the mimeograph machines that remained a way to quickly and inexpensively produce multiple copies of documents until the advent of photocopying machines in the 1950s. But the electric pen, like its nonelectric cousin, was useless for writing in the dark and that is another thing Carroll wanted to do. Here, from an article in

The Lady, Oct. 29, 1891, is how he explains his predicament and how he solved it:

[I] will take this opportunity for describing my recent invention for writing in the dark, which arose from the need of recording Syzygy-Chains invented when lying awake at night, but which will, I hope, serve a far more important purpose, by enabling blind people to write letters, &c., without having to dictate them to others.

I think of calling the mechanical appliance which my system requires, in addition to an ordinary “indelible” memorandum-book, the “Nyctograph.” I invented it September 24th, 1891, but I do not intend to patent it. Anyone who chooses is welcome to make and sell the article.

Any one who has tried, as I have often done, the process of getting out of bed at 2 a.m. in a winter night, lighting a candle, and recording some happy thought which would probably be otherwise forgotten, will agree with me that it entails much discomfort. All I have now to do, if I wake and think of something I wish to record, is to draw from under the pillow a small memorandum book, containing my Nyctograph, write a few lines, or even a few pages, without even putting the hands outside the bed-clothes, replace the book, and go to sleep again. ...

Then I tried rows of square holes, each to hold one letter (quarter of an inch square I found a very convenient size), and this proved a much better plan than the former; but the letters were still apt to be unintelligible. Then I said to myself “Why not invent a square alphabet, using only dots and the corners and lines along the sides?” I soon found that, to make the writing easy to read, it was necessary to know where each square began. This I secured by the rule that every square-letter should contain a large black dot in the N.W. corner. Also I found that it would cause confusion to have any symbol which used only the W. side of the square. These limitations reduced the number of available symbols to 31, of which I selected 26 for the letters of the alphabet, and succeeded in getting 23 of them to have a distinct resemblance to the letters they were to represent.

Think of the number of lonely hours a blind man often spends doing nothing, when he would gladly record his thoughts, and you will realize what a blessing you can confer on him by giving him a small “indelible” memo-

random-book, with a piece of paste-board containing square holes, and teaching him the square-alphabet. The crowning blessing would be that instead of having to dictate letters to his attendant, he could write them himself, and no one need see them except those to whom they were written.

There follows in the original publication the conversion table from Roman alphabet letters to Square Alphabet letters, with notes on how the former resemble, more or less—often less—their counterparts. Alan expanded on Carroll's text, drawing parallels with the Graffiti writing software used in the early Palm Pilots. Carroll handled the numerals in his square alphabet by using the cipher techniques he developed for his *Memoria Technica*, by which letters represent numbers. He also developed special symbols for those most common words "and" and "the."

At the conclusion of his fascinating lecture, Alan generously distributed a little booklet, *Square Alice*, produced by himself and his wife Alison, which includes an introductory essay, the full text of Carroll's article from *The Lady*, quoted in part above, and the whole text of *Alice's Adventures under Ground* in a computer (IBM, of course)-generated square alphabet.

Unfortunately, no samples of Carroll's actual notes made on the Nyctograph survive, although the Brooks auction catalogue of his possessions lists as Lot 218 "Nyctograph in case." The invention itself displays the imaginative mathematical mind of Carroll directed toward the resolution of a practical problem. His willingness to make it available free to whosoever might benefit from it reveals much about the kind of person Lewis Carroll/Charles Lutwidge Dodgson was.

In a very odd way, Carroll's square alphabet bears some superficial relationship to one of the earliest scripts known to man—cuneiform—etched in soft clay by the Sumerians more than 5,000 years ago. One wonders if Alan Tannenbaum's *Square Alice* will be around a thousand years from now if Alan incises it on mud bricks and lets it bake in the sun in the backyard of his Austin home. Perhaps something for show and tell at our next meeting... or perhaps not.

We adjourned at 5:00 p.m., as Patience and Fortitude were getting a bit drowsy. Later that evening, Janet Jurist hosted another of her wonderful cocktail parties in her Upper East Side apartment.

¹ Evelyn Abbott and Lewis Campbell, *The Life and Letters of Benjamin Jowett* (London: J. Murray, 1897), 412.



Alice thanks Fortitude (or is it Patience?). From Punch, Volume 46, January–June, 1864



CARROLL'S PLATONIC LOVE

MORRIS GROSSMAN



In recent years, perhaps because of the wider availability of his photographs, some Carroll “scholars” have become energetic pervert hunters. Their exaggerated interest in Dodgson’s interest in little (Liddell?) girls has become their way of identifying him. This has arisen not merely because he enjoyed Alice’s company and spent a lot of time with her—for which there is certainly much evidence. What has really provoked surmises of all sorts, and summary sexual indictments, is that he photographed little girls nude, even fetchingly naked. Could such photos, they ask, merely be the art of a pioneer photographer or was he not a deranged quote-unquote pedophile?

Many words and phrases, such as *obsessive, compulsive, eccentric, psychically repressed, pathological, psychotic, perversely erotic, exploitative, and sexually dominating* have been used to fix this negative picture, and it is not easy to wash them away. One writer asked if Dodgson’s photos “emanate a foul heat of perverse passion.”¹ This is an example of identity attribution, or identity creation, with a vengeance. (I deliberately conjoin the words *attribution* and *creation*, since they are part of my theme.)

What is it that makes someone who he is and not someone else? What was Dodgson’s relation to Alice? Was there a real Alice and an ideal one, and was either one an object of his passion? Were his passions—can we know them?—either elevatedly abstract or crudely physical? Both or neither?

To offset the above characterizations of Dodgson as a vile pedophile, I propose a counterbalancing Platonic interpretation, seeing him as a lover, but high-minded, abstract, remote. I am skeptical and tentative about both interpretations, and juxtaposing them might help to underline the precariousness of easy identification. I particularly dwell on claims about someone’s presumed thoughts. To study a complicated man is to explore not only what we don’t know about him but to begin to measure our own limitations and prejudices.² The attention we give Carroll depends on who we are and on the sort of appreciation and enthusiasm we have. Our identities are as much at stake in what we say about Carroll as is his, and both identities, necessarily incomplete, are simultaneously created and discovered in the critical process. In some

respects such identity must remain unknowable and is indeed as evanescent as a Platonic ideal.

Much is known about Mr. Dodgson. However, much remains unknown, oddly enough, because of the way some questions about him have been posed. The way we frame our curiosities, particularly our curiously curiosities, can make it fairly certain that we will never know enough to get them satisfied. There is simply a limit to what can be uncovered about aspects of an inner life—even our own. Some Carrollian scholars seem convinced that if only we could trace a few more facts about him, find some disappeared journal pages, locate some recollections, we would finally snare the man and discover his essence. (His true Platonic essence, I might say, with deliberate irony.)

Identity of sorts is sometimes fairly clear, and someone can be a bona fide pedophile—active, arrested, tried, and jailed. (However, not even the vilest criminal behavior fully exhausts a person, or can determine what might be his primary or secondary designation—recall Ezra Pound: was he a traitor and/or a poet?) But it is unlikely that Dodgson had sexual relations with anyone, so our concern here is identity in terms of what might be called orientation, something that is vaguer than what a person did, said, wrote, and even thought he knew about himself. One might then call Dodgson a pedophile—as one might call someone a homosexual or a heterosexual or a sadist or a sinner or a Carrollian or a Platonist—even absent any overt activity that might justify the designation.

Some people are more detailedly imaginative than others. Dodgson at times confessed to unholy thoughts, wicked thoughts, whatever they were.³ He may have had more wicked thoughts in one afternoon than some of us have in a lifetime. This would not be a measure of his wickedness but of his mental powers. We all have lots and lots of thoughts, more than we can acknowledge or fathom—imaginable

¹ August Imholtz, in his engaging piece “Plato in Wonderland or ‘Beautiful Soup’ and Other More Philosophical Ideas” in *Classics Ireland* 7 (2000), has pointed to Carroll’s connections with Platonism and his likely knowledge of original texts. My linking him with Platonic love neither assumes nor requires such knowledge on Carroll’s part, though in the Oxford of his time he probably would have had it. I note that in his poem “Fame’s Penny-Trumpet,” Carroll wrote, “And, where great Plato paced serene.” This is not a tribute he would make gratuitously.

A longer version of this paper was read April 30, 2005, at the New York Public Library meeting.

and unimaginable. There is a pervasive elusiveness to what we think is the content of our mental lives, and that elusiveness is relevant to claims about identity and character. Ergo, even the notion of orientation is problematic.

II

I attempted to characterize a sexual orientation by assuming the presence of certain clinching sensual thoughts. We tend to assume that we can distinguish between sensuous thoughts and intellectual ones, or know which ones we are attending. I suggest that what seems sensual—a visual or aural or even sexual reference—may not be that at all. The conceptual and intellectual obtrude the sensual in ordinary experience and even in the arts—in poetry, painting and music. We are regularly linguistic and conceptual when we might think we are concrete and sensual. “Orientation” remains elusive.

Arthur Danto, philosopher and critic, wrote about Modigliani’s nudes: “We are conscious of them as paintings, and only secondarily as women.”³ Countering Danto, I profess no such divided consciousness. I am conscious of a painting of a woman, or of a woman in a painting, with no primary and no secondary.

I am almost inclined to say that the above remark is nonsense, though I mean it only in the sense of nonsensual. There is surely a linguistic sense in which we all get the drift of the distinction. It is the kind of remark that makes a verbal, not a visual, point and does not get definitively to the contents of our minds, nor to the vagaries of how and when and why we see what we see. Does “secondarily as women” mean erotic consciousness? Would “primarily as paintings” mean aesthetic consciousness? Does “primarily” mean it dominates consciousness to a greater extent, or prevails over a longer period of time?

With respect to time, or duration, at least one defender, concerned with the amount of attention Dodgson gave to young girls, pointed out that he was often in church. But where we spend time, what we are outwardly doing, is only a partial index of what goes on in our heads. You can think of sex in church, God in bed, of Alice and Boojums anywhere; you can think or imagine just about anything while listening to music, or attending a tiresome lecture, or reading a diffuse paper.

In Danto’s distinction, it is his language, the relationship of the words “paintings” and “women,” that determines what thinking we do. Whether we are seeing or thinking, or thinking we are seeing, we cannot separate out a woman from a painting of a woman, or indeed a woman from the idea of a woman. I can make these distinctions like anyone else, but they do not mark out a typology of my mental life. Nor can any presumed tally of someone’s wholesome or

noble thoughts, as over against his unwholesome or improper fancies, determine quantitatively a mental or a moral orientation.

In one sense thoughts do not matter. The distinction between doing and thinking is crucial for morality and law, and to think about sex or murder is different from doing it. But thinking, especially for some Catholic moralists, can have a moral dimension apart from doing. So further distinctions are needed. First, thinking wicked thoughts is bad because they lead, or *might* lead, to doing wicked deeds. Even the law sometimes looks askance, perhaps dangerously askance, at thought; nowadays you might be punished for possessing certain pictures, possibly even some of Dodgson’s. But some mental activity, as Aristotle explained, is superior to other mental activity. Contemplation of mathematics, astronomy, philosophy, politics, is superior, as an activity, to contemplating murder, rape, pedophilia; even superior to contemplating licit marital sex, pistachio ice cream, and lots of other things. Dodgson *might* be faulted for contemplating pedophilia—which he may have. But it led to no action, and if he did contemplate it, it constituted but a limited part of his comprehensive and wide-ranging imagination.

Regarding the morality of mind content, I was struck by Anthony Lane’s review of Tim Hilton’s *John Ruskin: The Later Years*.⁴ Hilton wrote, “Ruskin’s sexual maladjustment is not an uncommon one. He was a paedophile.” Lane wrote, “Which is worse: to be a Humbert Humbert [I may have the last name first, but he of *Lolita* connection] who seduces an underage female, with or without her consent, but who at least comprehends what he has done: or to be a John Ruskin [or Dodgson?], who is guilty of no rape or ravishment, but who hardly begins to know his own depravity?” Does Lane know his own depravity in not knowing which is worse?

To get back to Dodgson’s orientation, was he conscious of his photos primarily as art objects and only secondarily as naked little girls? Or was it the other way around? I can’t clearly make that kind of distinction in my own experience and infer, presumptuously, that you can’t make it in yours, and that Modigliani could not make it in his. Minds are mercurial, and strange things swim, or are swept, into our kens. I also suggest, speculatively, that Dodgson could not make the distinction in his mind, and so I decide, dogmatically, that calling him a pedophile or, as I shall soon claim, a Platonic lover, on the basis of some presumption about thought primacy or content is arbitrary at best.

Some people deny the possibility of a simultaneous mental grasp, say of the aesthetic and the erotic, without primacy. Some even insist on exclusivity—is it art or is it pornography? Why so?

In “Capture of the Snark” (*KL* 73:24), E. Fuller Torrey, M.D., and Judy Miller wrote of skeptical and blasphemous thoughts that kept Dodgson awake. They said that Carroll refused to let Henry Holiday, whom he had lured to illustrate the poem, depict the Boojum. Holiday wrote that all of Carroll’s “descriptions of the Boojum were quite unimaginable, and he wanted the creature to remain so.”⁵ This is a kind of reverse Platonism. Just as the Platonic good is unimaginable, can’t be pictured, neither can ultimate evil, which is also very real. This notion of evil, to which Dodgson apparently gave some thought, serves my theme of a non-pictured, conceptual object.

III

But now let us move more directly to Platonic love, with its connections to identity, the sensuous, and the intellectual. What is unique to Platonic love is its link to intellectual capacity, literary imaginativeness and moral passion. And while Platonic love is out of fashion and not now much understood, confessed or admired, it is not altogether remote from the ordinarily human. “We are often Platonists without knowing it,” Santayana says.⁶ I think he means that we can have knowledge beyond the evidences of things present to us, love excellences that are intimated and envisioned. We can conceptualize, move from the specific to the general, grasp ideas and ideals. What we usually don’t know—when we are Platonists without knowing it—is this Platonizing impulse as a prevailing rather than as a partial passion, carried far beyond where our own ordinary human experiences and creative talents have so far taken us—and perhaps where it intermittently took Dodgson.

With Santayana’s help, here are some examples of Platonic love. Santayana describes how Dante, at a wedding feast in Florence, saw Beatrice, then a child of seven, “who became forthwith, the mistress of his thoughts.” Further, “This precocious passion ruled his imagination for life.” Santayana says of Dante that his devotion “was something purely mental and poetical.” But it was not an exclusive devotion for Dante who, like Beatrice and Alice, though unlike Dodgson, married. Santayana says that for Dante, “the affection of married life seems to have existed beneath this ideal love, not unrebuked by it, indeed, but certainly not disturbing it.” So the different kinds of love can not only coexist, but can do so simultaneously toward different persons. Can we go a step further without contradiction? Can carnal and Platonic love be directed at the same person? Could Dodgson have loved Alice, and thought of her, in both ways?

The tradition of Platonic love puts great emphasis on the physical unavailability, what might even be called the chosen unavailability, of the woman loved ideally. Little Alice would seem to fill that bill. Platonizing poetry was characteristically written to women

who couldn’t be wives, and who weren’t wanted as wives or weren’t available as sexual partners. Indeed the prime sense of the Platonic impulse is to see it as a move from the sensuous to the intellectual, as both an ascent and a departure—not always a complete departure!—from the person previously loved physically. (Cf. Plato’s *Symposium* for the relationship between Socrates and Alcibiades.)

As we saw, Platonic love did not preclude some lovers from having other kinds of loves or even, simultaneously with the Platonic love, a conventional wife. This applied to Dante and his friend Guido Cavalcanti. Petrarch wrote to Laura, not to the mother of his children. Sir Philip Sidney did not write his sonnet sequence to his wife. Shakespeare wrote his Platonizing sonnets not to his wife but to a young man and/or a dark lady, and of course people speculate about Shakespeare’s relationship to those persons. So Platonic imaginativeness and idealization can occur independently of whatever else goes on mentally and physically, toward other persons or even the same person.

Stephen Greenblatt suggests that Shakespeare was drawn to the stage because of his “love of language, his sensitivity to spectacle, and a certain erotic thrill in make-believe.”⁷ The erotic thrill of the imaginative, especially as it envisions moral excellence, is close to what one might mean by Platonic love. The same kind of erotic thrill appears to Dodgson: it is conceptual, imaginative, intellectual.

Many writers distinguish the real Alice Dodgson presumably encountered, maybe the one he even wanted to embrace, from the persona, the make-believe or ideal girl he depicted for us and even transformed in his photographs. And then how and whether he loved either or both of them, and whether such loves were mutually exclusive, becomes a puzzle.

“Real” and “ideal” are treacherous words in any discussion of Platonism. Platonic realism means that the ideal, the better, the perfect, the changeless is the most real. Also the object of the highest passion. It actually reverses ordinary discourse about the real and the ideal. It leaves the Alice who rowed on the river and became Mrs. Hargreaves, and the young Beatrice, seen at a distance by Dante, less than fully real. For the Platonist, the real is not the obvious, the first sensed or available. It is the discovered, the final, reached after long effort.

So the Alice Dodgson first looked at would ordinarily be called real. But might we not recognize that an initial image or impression of a person needs more attention to undo our possible blindness and ignorance? Isn’t the real always waiting to be found out? The people we come to know well are not mere place-and-time sightings like the initial Alice and Beatrice. No, they are changed, sometimes slightly if we are neglectful or indifferent, sometimes profoundly—if the

power of our Platonizing impulses can accomplish it. Or if you want to leave Plato out of all of this—they are changed by our conceptual capacities and moral, emotional, and aesthetic interests.

Let me compress the philosophical gist of all of this. There is no real and ideal, or metaphysical priority in the ordering of the world or in the way people are—there is ontological parity, a kind of equality in ways of being. The Western search for the *ens realissimum*, the most real of things, is misguided. The person in space and time is real in certain respects. Alice was surely of a certain weight and size, made up of transient atoms, and must have tilted the boat on the Isis with her gravity. But Alice, full of childlike fun, playfulness, and smarts, is real in other respects and might have tilted the boat with her levity.

There is no real Alice, and the same can be said, *mutatis mutandis*, for Lewis Carroll. Could we mean by Lewis Carroll the imagined creation of the real Oxford don, or the real creation of our imagined Oxford don? There is only the Carroll we can both honestly discover and freely create, in an ongoing process. If we think we have found him we have stopped learning.

The word *real*, except for particular, limited, pragmatic or comparative purposes, is not a useful characterization of anything. The so-called *real*, along with its opposites, *unreal*, *dreamlike*, *fictional*, *imaginary*, appear frequently in Carrollian scholarship, and to no useful or insightful purpose. If they were removed from such writing, as well as from all of philosophy, we would be less deluded, and the world would really be a better place! Hugues Lebailly has suggested that Dodgson was “a Platonic Don Giovanni.”⁸ Mozart’s Don, that most real of characters, whom I have encountered many times, might seem remote from a presumably shy and stammering Dodgson. The Oxford don we are here pretending to fathom has often been noted for his reserve and aloofness. Actually his shyness dwindles, and his social aggressiveness increases, with the amount of research done on him! He seems to have spent hours and hours in theaters, in restaurants, and in his rooms, with women of various ages. But was he ever really all that shy?*

I have tried, as best as I can, to obscure any assured identity, even as an orientation, that I can give to Dodgson. To float a further philosophical point, I would add that this is what significant imaginative searches are characteristically about. And what literary criticism at its best is about. The distinction between what we find and what we create is lost in the process, and blessedly so. That distinction, and its obliteration, are with us whenever we are mindfully

searching anything. It is not possible to assemble a divine comedy, or a biographical sketch, or a tolerable poem, or even a well constructed sentence without such fashioning and forgetting, such simultaneous searching and creating. The “real” endlessly precedes, follows, and eludes our best-laid plans and pursuits.

And Dodgson? Pedophile and/or Platonist? Without clear assertion or denial I would say, using opaque modern lingo but also recalling Plato on divine madness, that he was “mad about Alice.” Perhaps that phrase captures the ambiguities and uncertainties that are my theme. It clarifies only as much as can be clarified, and not more—because there is nothing more to be clarified. I think Dodgson was mad about, sad about, glad about, bad about Alice, in a contrapuntal simultaneity that his prolific imagination could easily balance—along with a lot of other things.

Beware, if you like, the claims that Dodgson was a Platonic lover; if he saw Alice as beyond her true worth, his vision is at least inspired, transparent, and deliberate. But beware, even more than the Jabberwock, the person who sees him as a pedophile. It’s not the negativity that is objectionable but the narrowness, not the falseness but the irrelevance.

Santayana somewhere said that the same facts in the world make one person a pessimist and another person an optimist. The same facts about Dodgson enable him to be seen both as a pedophile and, as a Platonic lover. And as neither. And as I hope I have been suggesting, the pedophile-Platonic pairing is perhaps provocative but largely irrelevant to Carroll’s art and his scope. He remains someone more elusive and larger than such narrow namings.

The same facts in the world will keep us speculating about him, finding out more about ourselves, and guaranteeing many more meetings of our Society.

¹ Kenneth Baker, “In the Eye of the Beholder: Lewis Carroll Photography Show Raises Difficult Aesthetic Questions,” *The San Francisco Chronicle*, August 5, 2002. [Baker decided “I think not.”]

² Morton Cohen, *Lewis Carroll: A Biography* (New York: Alfred A. Knopf, 1995), 202–3.

³ Arthur C. Danto, “Body and Soul: Amedeo Modigliani,” *The Nation*, July 19, 2004.

⁴ Anthony Lane, review of *John Ruskin: The Later Years* by Tim Hilton, *The New Yorker*, August 14, 2000.

⁵ Henry Holiday, “The Snark’s Significance,” *Academy*, January 29, 1898, 128–9, reprinted in Morton Cohen, *Lewis Carroll: Interviews and Recollections* (Iowa City: University of Iowa Press, 1989), 221.

⁶ George Santayana, *Interpretations of Poetry and Religion* (New York: C. Scribner’s Sons, 1900), 120.

⁷ Stephen Greenblatt, *Will in the World: How Shakespeare Became Shakespeare* (New York: W. W. Norton, 2004), 75.

⁸ Hugues Lebailly, “Charles Lutwidge Dodgson’s Infatuation with the Weaker and More Aesthetic Sex Re-examined,” *Dickens Studies Annual* 32 (2003), 358.

* [For an exploration of Carroll’s conflicted shyness, and the concept of the shy–sociable, see Matthew Demakos, “Accountably and Unaccountably Shy,” *The Carrollian* 14 (Autumn 2004), 9–42. –Ed.]



Researching Artist of Wonderland

FRANKIE MORRIS



I recently came across some words in Paul Scott's series *The Raj Quartet*¹ that seemed apropos to my forthcoming book on Sir John Tenniel.² The character Ronald Merrick, having undeceived some British officers as to the loyalty of their Indian troops, reflects that since "Myth breaking's a tricky business," his speech may have courted "a certain amount of unpopularity." Of course, discarding the myths attached to John Tenniel is hardly as earthshaking as overthrowing the assumptions that supported the former British rule in India. One bucks the conventional wisdom, but is this a real worry? Why should anyone resist exchanging a boring stereotype for the infinitely more attractive reality?

BEGINNINGS

If not for Carroll's books, I might not have discovered Tenniel. But despite the Alician origin of this lifelong fascination, my first work on Tenniel—a dissertation—was a study of his 2,300 political cartoons for the journal *Punch*. It was my great good luck to start this research while *Punch* was still a going concern. This gave me unlimited access to all the letter boxes, letter books, account books, and diaries, to what the staff called the "Mad Index" (a subject listing of the articles and poems for the paper's first fifty years), and to much more in that wonderful archive.

Compared with working on his cartoons, the progress of my research on Tenniel's *Alice* pictures was fairly erratic, since four of my six *Alice* chapters began with chance discoveries. Assuming that everything on the subject would have already been said, I had initially decided to not include *Alice*. In 1983, this resolve ended in the stacks of the Ellis Library in Columbia, Missouri, when, leafing through a history of English pantomime (since Tenniel was fond of staging his cartoons as theatrical scenes), I was stunned to see an engraving from an *Illustrated London News* review of December 30, 1865, that showed actors costumed as chess pieces. For the next week I dropped all other research and excitedly went through Carroll's diaries and letters, Tenniel's panto cartoons, and anything I could find on pantomime: reviews, histories, memoirs, poems. It all fit: Carroll's love of this theatrical form, Tenniel's depiction of the Duchess and Cook as "big-heads" (actors in the large papier-mâché head masks that were worn in the pantomime opening), and lines in Carroll's texts. It was the first article I'd

ever composed and certainly the fastest; it seemed to write itself. Like most of my pieces in *Jabberwocky*, it dealt primarily with Carroll's texts.³

With its submission to the University of Missouri Press, my dissertation was supposed to have closed my work on Tenniel. However, a few months later there came a favorable reader's report urging "more biography," "more on the Alice illustrations." As I was working day and night at my first year of lecturing in art history (before then I had enjoyed the far more relaxed role of a studio art teacher), I mentally sent an ironic "Thanks" to the reader and continued writing my lectures. But the idea took hold and in the fall of 1986, armed with a grant that would cover a year's research—and with plans for two more *Alice* papers—I went to England.⁴

Once there I soon wrote and submitted my article "Alice and the Countess of Buckingham," on Carroll's inspiration for the pig-baby. The ensuing invitation to attend Lewis Carroll Society meetings would provide a delightful source of ideas throughout my stay in the U.K. My chapter on nursery toys was initiated by a conversation with Selwyn Goodacre when, after his talk on "movable" *Alice* books, we waited in line for tables at the Society's favorite Italian restaurant; further ideas for this chapter came from visits to London's toy museums. Then there was an evening of recitations that included a scene from Carroll's early piece *Guida di Bragia* [KL 61]. This and a reading of *Wonderland's* fifth chapter, with Selwyn's marvelously inquisitorial Caterpillar, provided insights for my chapter on Alice and social caricature. Finally, in July I joined the Society's reenactment of Carroll's journey to Godstow—rowing up the Isis, negotiating locks, skimming past beautiful meadows. I tried to catch some of the sunny beauty of that day when writing of Tenniel's trip to Henley, which had begun at the same Oxford boathouse.

GLORIOUS RESEARCH

The historian Barbara Tuchman observed in her book *Practicing History* that research is "endlessly seductive."⁵ Can it be otherwise? You discover delightful places and people, work in often beautiful surroundings (like the Duke Humfrey's library at Oxford), have precious manuscripts delivered to your desk, and postpone the tough decisions until the writing starts.

Tenniel's biography, which takes up the first third of the book, was a particular challenge since he concealed his private life: he kept no journal; saved no correspondence; and, in his entire lifetime, granted just one interview of any length. I'd been advised against attempting it. As my earlier research had shown that even such respected sources as the *Dictionary of National Biography* disagreed with the public records, I determined to work almost wholly with primary sources. In 1993 I received another grant and, recalling a suggestion that the local Mormon family history library might be a useful resource, I overcame my skepticism and went there.⁶ Soon I was looking at a computer screen that held information on the Tenniels quite unlike anything I'd been led to expect. Without the months of preparatory work in Utah before returning overseas, there would have been no biography.

Parish records, censuses, wills, and rate books can disclose much valuable information. Where families lived; what they paid in rents; how they described themselves professionally from census to census; who were the household members, overnight guests, or other families sharing the same building; how many servants they had and how well they held on to their servants; who witnessed their weddings; what things they left to their heirs and even the language of the will: these tell a lot about a family's character and social status. Once the basic facts are in place you can go to street maps, newspapers and magazines, memoirs and studies of the period to help construct the

life—all this before the direct evidence of letters, diaries, poems, reminiscences, and so on.

The minutiae count. I was delighted to find so small a thing as her mother's engagement ring of mixed stones in the will of Tenniel's sister, and in Tenniel's library a rare copy of Girard Thibault's 1628 *Académie de L'Espée*, a volume so extravagant that it had to be financed by a French king and nine German princes. Contemporaneous novels can be as useful as memoirs for local information. One book of 1887 located its main character on Portsdown Road, the street where Tenniel had lived for fifty-five years, and had a nice commentary on the character of the houses. I took the tolling of the Marylebone parish church clock from *Dombey and Son*.

I suppose that biography depends to some degree on luck. My particular bugaboo involved imaginary hoards of material that might somehow be barred to me. In one phone conversation in 1980, I was told that a number of Tenniel letters had been sold in Paris; however, my informant was not free to divulge the name of the purchaser. I suffered agonies over this intelligence and never did find this phantom collection, although I have read approximately 270 of Tenniel's letters.

Most family members are happy to share their materials, especially if they think you can tell them something about their holdings. The harder the owners are to find, the more curious and gratified they are when you do contact them. In one case some Tenniel letters and a search through *Who Was Who* led



TIME'S APPEAL.

Sir John Tenniel's last cartoon for *Punch*, January 2, 1901.

me to a nice set of family papers. To connect with one branch of Tenniel's family, I wrote to twelve addressees in London, enclosing copies of a family tree I had compiled. This led to collections in London, Hertfordshire, and Australia. A lady in New Zealand had requested to have several nineteenth-century members of the same family "sealed" and endowed in a Mormon temple, and her application papers were on file at the family history library in Salt Lake City. I wrote, and the packets of materials that she and her niece sent to me also led to a relative in Yorkshire—an ardent genealogist. In fact, I got more material than I could use.

Collectors were helpful too. A collector in Bedfordshire shared the papers of *Punch* writer E. J. Miliken, and this was extremely useful for two of my *Punch* chapters. In the files of another I found a Tenniel sketch with an intriguing history that eventually resulted in my article in the *Victorian Periodicals Review* on the illustrated press and the republican crisis of the early 1870s.⁷ All told, what you don't locate pales in comparison to what you do find. Besides, I'm convinced that there is a kind of synchronicity working in favor of serious researchers. The things you need seem to come to you at the right time.

THE SITES

As my grants allowed me generous stays in England, there was time for site visits. This provided not only the corroborative details that are so important to a biography, but also an empathy that I think cannot help but show up in the writing—even when there is minimal description, even when the site has been so built over that it takes all your romantic imagination to see it as it must have been. For example, had Tenniel's boyhood home been a few houses further east, it would be the site of the entrance to a teeming tube station.

One of my London maps is marked "The Tenniel Tour," recalling a bitter cold day in February on which I walked and rode from Bloomsbury to Camden Town to Marylebone and then to Maida Vale, where I found the heavily corniced and quoined houses that Tenniel would have seen from his front windows. Afterwards I followed the towpath of the nearby Grand Union Canal, observing the colorful houseboats before going on to Kensington. Other journeys took me to Regent's Park Zoo, where Tenniel found the models for his great animal cartoons, and to the restoration mansion by Covent Garden that had once housed Evans's Song and Supper Rooms, a favorite haunt of the *Punch* men.

My walks from Bloomsbury to work at *Punch* were in themselves Tenniel tours (with Dickens tours thrown in—at least on the days I cut through Lincoln's Inn Fields and down Chancery Lane). I went to services at the church where Tenniel was baptized,

visited his club—the Garrick, and saw the sort of entertainments he would have seen: Douglas Jerrold's *Black-Eyed Susan*, during which the audience alternately aahed and groaned as the melodrama progressed; a *Punch* and *Judy* show by the London Wall; music hall performances at the Players' Theatre on Villiers Street; and extravaganzas at Christmas time. Then, in June, I went to the Derby and found in the gypsy caravans and families picnicking on the downs echoes of Tenniel's Derby Day cartoons.

Research abroad had unexpected extras: visits to collections at chilly country homes, morning tea in bed brought by my host, and later a tour of a Norman belfry, a lunch of potted shrimp and matzo served to me by an earl, and an excited night trying to sleep in a room hung with Tenniel's paintings. And what a variety of people I met: Ellis Hillman, who hailed me with cries of "Lewis Carroll" whenever he recognized me—in central London, at the newspaper library at Colindale, and on the boardwalk at Brighton; the cartoonist's granddaughter, who flung messages into the room where I sat writing at the Penn Club; and the librarians whose chirpy telephone voices made constant music as I worked at *Punch*.

Well, this is the initial search before laying out the categories of evidence, and sorting and arranging the pieces to see what it all adds up to. That is when you may discover how half-baked your thinking has been through all the glorious months of research. Suddenly some small fact (you don't even know why you wrote it down) ties in with another little fact and there you have it—the start of a whole new thesis. I can't say it better than Tuchman did: "This to me is the excitement, the built-in treasure hunt, of writing history."

ADDENDA

When it was suggested to me that I would continue to discover things that might be included in the book "right up to the last minute and beyond,"⁸ I was doubtful. But the following thoughts or observations have occurred since *Artist of Wonderland* was completed:

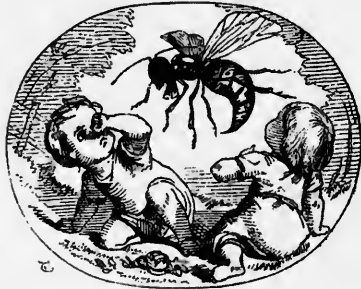
The Wasp

In the first of my *Alice* chapters, where I discuss Tenniel's contributions, I passed over his advice on Carroll's text. Recently, on rereading the *Wasp* episode, I discovered an air of do-goodism about it that seems quite dissonant, for instance, with Carroll's parodies of five well-known moralizing poems (four in *Wonderland* and one in *Looking-Glass*).⁹ There is, of course, the *Wasp*'s forced little lesson on conceit. But the most anomalous thing about this episode is Alice herself.

Carroll's answer to his own question, "What wert thou dream-Alice, in thy foster-father's eyes?" (*The Theatre*, 1887), shows that he saw her as loving, gentle, courteous, trustful, curious, and as existing "in the

HYMNS FOR CHILDREN.

BY DR. CAHILL.



I.
How doth the ever busy wasp
Improve the shining hour;
His object ever is to grasp
The sweets of fruit and flower.

To dip his beak into the peach,
To pierce the ripen'd plum;
To suck whatever is in reach,
To sting who'er may come!

So, children, you should ne'er forget
This insect's happy toil;
Before you his example set,
And what you can't eat, apoll.

II.
WHAT, children, do you hesitate
To let your passions rise?
Those little hands of yours were made
To scratch out British eyes!

CHILDREN'S PLAYFUL RHYMES. BY THE SAME.



HUMPTY-DUMPTY sat on the wall,
Humpty shot the landlord tall—
Heretic's horses, heretic's men,
Can't set that landlord up again!

SING a song of sixpence about a little lie,
DADDY killed an Irish child and baked it in a pie;
When the pie was open'd, the QUEEN for joy did sing,
And thought it just the very dish to set before a king!

HEY diddle-diddle, the cat and the fiddle,
The Pope invented the moon;
The Protestants laughed, to the Vatican went,
And bolted away with a spoon!

The Doctor has directed that the above shall be circulated, by means of
rescript addressed to country priests. "Quid carmina nunc ad vos per
postum transmissa, apud juvenalibus pueros, ac rivino studio, et libellano,
egantur!" (Sigsbee) CAHILL.

happy hour of childhood when all is new and fair, and when Sin and Sorrow are but names—empty words, signifying nothing!"¹⁰ This speaks of innocence and spontaneity. Indeed, in *Looking-Glass Alice* is all that Carroll said. Instinctively, and without a trace of self consciousness, she assists the Tweedles with their "armor," tidies the White Queen's shawl and hair, and patiently helps the White Knight up from his many falls. But the child who "rather unwillingly" goes back to the Wasp and then trips down the

hill, "quite pleased that she had gone back and given a few minutes to making the poor old creature comfortable," seems a bit too self-satisfied for the Alice that we know.

It may be that Tenniel felt this when he recommended scrapping the Wasp episode. His rise as the half-century's leading cartoonist was in large part due to his ability to set the right tone. When a friend suggested a cartoon to promote a charitable cause to which Tenniel himself had always been sympathetic, he declined on the grounds that, "a merely conventional, prosaic, 'goody-goody' sort of rendering of course would not do for *Punch*."¹¹ Perhaps he thought that it would not do for *Alice* either.

Punch in Alice

Years ago when questioned about the influence of the *Alice* books, I unintentionally raised some laughter from my dissertation committee by saying that I thought there was more *Punch* in *Alice* than there was *Alice* in *Punch*. But the statement is true. Carroll was a dedicated *Punch* reader, and this surfaces in his writing. He submitted three poems to the paper that, while not on politics, adopted the parodic form often used by *Punch* for its political satire. Since finishing my book, I came across some verses in the September 25, 1852, issue on a subject that would have interested Carroll.¹² "Hymns for Children" is sarcastically attributed to Dr. Cahill (Daniel William Cahill, a religious polemicist who, in letters to the *Daily Telegraph*, attacked English policies in Ireland). The "hymns" (illustrated by Tenniel, then in his second year on the paper) start with a burlesque of Isaac Watts's "Against Idleness and Mischief," a poem parodied by Carroll in the second chapter of *Wonderland*. The *Punch* version begins, "How doth the ever busy wasp" and concludes,

What, children, do you hesitate
To let your passions rise?

Those little hands of yours were made
To scratch out British eyes!

This is followed by three takeoffs on nursery rhymes, the first being "Humpty-Dumpty," who is pictured as an Irish insurgent:

Humpty-Dumpty sat on the wall,
Humpty shot the landlord tall—
Heretic's horses, heretic's men,
Can't set the landlord up again!

I find it a fascinating possibility that this spin-off of Anglo-Irish history may have played a part in inspiring the innocent rhymes and characters of *Alice*.

¹ Paul Scott, *The Towers of Silence in The Raj Quartet* (New York: William Morrow, 1976), 146. The *Quartet* was initially

- published as *The Jewel in the Crown* (London: Heinemann, 1966), *The Day of the Scorpion* (London: Heinemann, 1968), *The Towers of Silence* (London: Heinemann, 1971), and *A Division of the Spoils* (London: Heinemann, 1975).
- ² Frankie Morris, *Artist of Wonderland: The Life, Political Cartoons, and Illustrations of Tenniel* (Charlottesville: University of Virginia Press, forthcoming 2005).
- ³ Frankie Morris, "Alice and King Chess," *Jabberwocky* (Autumn 1983), 75–90. The expanded version in my book discusses Tenniel's pictures in greater detail, enlarges the pantomime connection, and includes material from my 1993 talk to the Lewis Carroll Society in London.
- ⁴ The two papers were: "Alice and the Countess of Buckingham," *Jabberwocky* (Autumn 1985), 77–83; and "Alice and the Eglinton Tournament," talk presented to the Lewis Carroll Society, London, 1987.
- ⁵ Barbara Tuchman, *Practicing History* (New York: Knopf, 1981), 21.
- ⁶ The records at the family history libraries are part of the vast and ongoing program of the Mormons to identify people of all faiths and times and to baptize them by proxy into their church. For example, the baptisms for Charles Lutwidge Dodgson were accomplished on August 1, 1984, Provo, Utah; August 27, 1988, Provo, Utah; and August 25, 1992, Seattle, Washington. (*Ordinance Index*).
- ⁷ Frankie Morris, "The Illustrated Press and the Republican Crisis of 1871–72," *Victorian Periodicals Review* 25 (Fall 1992): 114–126.
- ⁸ Alan White, e-mail message to author, May 26, 2004.
- ⁹ The five moralizing poems are: Isaac Watts, "Against Idleness and Mischief"; David Bates, "Speak Gently"; Isaac Watts, "The Sluggard"; Robert Southey, "The Old Man's Comforts"; and William Wordsworth, "Resolution and Independence."
- ¹⁰ Lewis Carroll, "'Alice' on the Stage," *The Theatre*, n.s., 9 (April 1887), quoted in Charles C. Lovett, *Alice on Stage* (Westport, Conn.: Meckler, 1990), 210–11.
- ¹¹ John Tenniel to Lewis Carroll, June 1, 1870, and Tenniel's comment "a *wasp* in a *wig* is altogether beyond the appliances of art," both in Stuart Dodgson Collingwood, *The Life and Letters of Lewis Carroll* (London: T. Fischer Unwin, 1899) 147–9, 146. See John Tenniel to A. W. Mackenzie, August 26, 1876, Harry Ransom Humanities Research Center, Austin, Texas.
- ¹² The parodies that Carroll submitted to *Punch* are "The Dear Gazelle," "The Palace of Humbug," and "Atalanta in Camden Town" (the last was accepted and appeared in the July 27, 1867 issue). See "Hymns for Children," *Punch, or The London Charivari*, September 25, 1852, 142, at right.




In Memoriam

Giles Hart

1950–July 7, 2005

Giles Hart, 55, a "champion of liberty and human rights," who helped Lech Walesa deliver Poland from totalitarian rule, was among the victims of the London bus bombing on July 7. On the day of his death he was due to give a lecture on "the lesser-known works of Lewis Carroll" to the Havering branch of the Humanist Society, of which he was vice-chairman.



Twenty-First-Century Views of Dodgson's Voting Method, Part 2

FRANCINE F. ABELES

In Part 1 of this article, published in the *Knight Letter* in 2004 (73:26–27), I reported on Thomas Ratliffe's recent analysis of Dodgson's 1876 voting method, in articles based on the work of Donald Saari. Also discussed was Partha Dasgupta and Eric Maskin's article describing what they consider to be the fairest possible voting method.

This second part centers on recent analysis of "Condorcet Social Choice Functions," a paper by the eminent social choice theorist Peter C. Fishburn, originally published in 1977. In this article, Fishburn analyzed nine Condorcet social choice (voting) functions and compared them on the basis of how well they satisfy a number of requisite conditions for such functions. These conditions include generalizations of Condorcet's principle: if one candidate can obtain a clear majority over every other candidate, then that majority candidate should be elected. As Fishburn stated, "The [Condorcet] principle embodies the democratic precept of rule by majority will."¹ One of the nine functions Fishburn analyzed is Dodgson's 1876 method in which candidates are scored on the basis of the fewest number of changes needed in voters' preference orders to create a simple majority winner.

Other methods Fishburn considered are one by the well-known specialist on voting theory H. P. Young and one that Fishburn himself constructed. Young's function is also based on altered profiles of candidates who lose to no other candidate under simple majority. But rather than inverting preferences, as Dodgson does, Young deletes them to obtain the

altered profiles. Fishburn's method is based on the transitive idea that if everyone who beats candidate x also beats candidate y under simple majority comparisons, and if x beats (or ties) another candidate who beats y , then x is "better than" y . Fishburn's method is a homogeneous variant of Dodgson's.

In 2003, Jörg Rothe and his colleagues H. Spakowski and J. Vogel proved that the winner-and-ranking problem for Young's function is complete for the class of problems P that are solvable in polynomial time (a classification employed in computer science to indicate problems that can be computed efficiently) using parallel access to NP , that is, all the queries necessary to solve these problems can be asked in parallel where NP denotes the class of problems that are apparently not in P , but have efficient nondeterministic algorithms for their solution. Rothe was one of the authors of a 1997 paper in which analogous results were proved for Dodgson's 1876 voting method.²

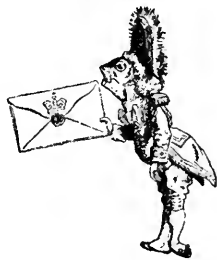
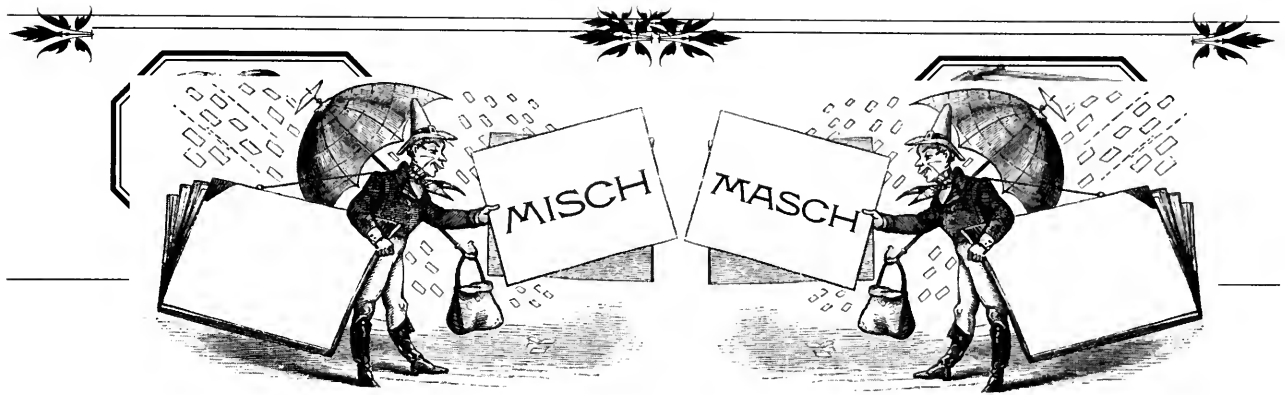
Rothe, Spakowski, and Vogel also proved that Fishburn's method can be solved efficiently using linear programming, which deals with optimizing a linear expression when it is subject to constraints that are linear equations or linear inequalities.³

¹ Peter C. Fishburn, "Condorcet Social Choice Functions," *SIAM Journal of Applied Mathematics* 33, no. 3 (1977): 469.

² Francine F. Abeles, *The Political Pamphlets and Letters of Charles Lutwidge Dodgson and Related Pieces* (New York: LCSNA, 2001), 32.

³ Jörg Rothe, et al., "Exact Complexity of the Winner Problem for Young Elections," *Theory of Computing Systems* 36, no. 4 (2003): 375–86.





Leaves from The Deanery Garden



I was very pleased with the presentation of my Furniss article [KL 74:14]. I hadn't known that Furniss also illustrated an *Alice*. I'll have to look up that issue of *KL* [59] and take a look at the comments there.

I enjoyed also the articles on Russian *Alices*, Addinsell's music, the Fresno gathering, the additional *S&B* reviews, the tributes to Hilda Bohem and the reprint of her article on sliding into collecting. Regarding Linda Sunshine's characterization of Carroll's verse—it's probably a safe bet that both Shel Silverstein and Dr. Seuss were Carroll fans and that Carroll would have enjoyed their work, given the opportunity. A minor correction on a Fresno footnote—the Kerlan Collection of Children's Literature didn't change cities when it moved west of the Mississippi. Although the river marks the boundary between Minneapolis and Saint Paul, the boundary doesn't do as much curving around as the river does, so they're not the same at all points. The story goes that the

tract by the river's east bank where the university was going to be (and was) built originally would have been part of Saint Paul, but the two cities cut a deal, and Saint Paul got to be the state capital, while the university, although east of the river, was part of Minneapolis. So when the university expanded to run on both sides of the river, and the Kerlan moved west, there was no change of city involved. It's sort of a Tweedledum and Tweedledee problem.

Ruth Berman

In my article on Addinsell's *Alice* score, I used his setting of the toast to Queen Alice as an example of music so persuasive as to belie the nonsense of the words, saying that it "seems like a rousing old drinking song of folk origins, in which 'with thirty times three' is no zanier than 'with a derry down down.'"

In an Ellery Queen novel, of all places (*A Fine and Private Place*, 1972), I recently learned that I could not have chosen

a poorer example. Citing instances of the role of the number "nine" in folklore, Ellery tells his father, "To this day, we drink a toast to people of exceptional merit with a 'three-times-three.'"

Via Google I find that people are indeed still drinking toasts "with three times three cheers." No doubt Martin Gardner did not annotate the last lines of the "Queen Alice" choruses because he assumed that everyone already knew the traditional "times three" toast. Ah, everyone but I. Sorry.

Gary Brockman

Knight Letter readers may be interested to know that the "comments, corrections, and updates page" [*to Lewis Carroll: In His Own Account* (KL 74:44)] is now online at www.jabberwock.co.uk/account-notes.html. This will be an ongoing facility, so you may like to bookmark the page.

We would be very pleased to hear of any additional information

that could throw more light on the names and organizations that appear in Lewis Carroll's bank account, particularly of course those that we have not been able to trace up to now. We will post relevant new information, errata, and other useful comments, and will try to have new comments up within a week of receipt. The email address is comments@jabberwock.co.uk. If you make a contribution, please say if and how you wish to be credited if the information is used.

Jenny Woolf

I'm immensely pleased by the *Knight Letter* and immensely gratified to be part of it.

I have a recollection of reading in *KL*—perhaps in *KL* 42—of a member's once asking Douglas Adams on the fly if his using 42 as "the answer" in *A Hitchhiker's Guide to the Galaxy* was inspired by Lewis Carroll's interest in the number. As I recall, the member received a brusque, even disgusted, denial from the irritated author.

Gary Brockman

'Twasn't the Knight Letter. With the release of the film, it was inevitable that the connection be mentioned. For those not in the know, according to the Hitchhiker's Guide, researchers, taking the form of mice, which are actually three-dimensional profiles of a pan-dimensional, hyper-intelligent race of beings, construct Deep Thought, the second-greatest computer of all time

and space, to calculate the answer to the Ultimate Question. After seven and a half million years of pondering the question, Deep Thought provides the answer: "forty-two."

Since the original broadcast as a radio series in 1978, fans of Adams and Carroll have often hoped for a connection. However, on November 2, 1993, Douglas Adams made the following post on alt.fan.douglas-adams: "The answer to this is very simple. It was a joke. It had to be a number, an ordinary, smallish number, and I chose that one. Binary representations, base thirteen, Tibetan monks are all complete nonsense. I sat at my desk, stared into the garden and thought '42 will do.' I typed it out. End of story."

However, the original series was divided into twelve "Fits" deliberately in the manner of The Hunting of the Snark.

I confess I had a very strange feeling as I read Isakova's article [*"Anya, Alesah, and Al'ka: The Metamorphoses of Alice in Russian," KL 74:1*—as if things were appearing and then immediately disappearing in front of my eyes! Call it the "Cheshire Cat smile" effect if you like! To explain what I mean I shall give only a couple of examples from my own translation, which Isakova quotes. She reproaches me for "presenting only three of the four types of cards" while describing the royal procession in "The Queen's Croquet-Ground." Not relying upon my memory, I looked it up in the

first edition of my translation, which appeared in Sofia in 1967 (see Isakova's footnote 2), and lo and behold! all four suits are there, even the little dears with tambourines in their hands (page 85). She then takes exception to the name *Quasi-Turtle* which appears in my translation—I look again and find...it is simply *not there!* In fact, I gave the Mock-Turtle a completely different name in that edition, and later I took the trouble to explain how and why I did it, in a 1994 article for the *Harvard Library Bulletin*. Those who are interested in reading it may learn a few things about my methods of translation, why I never called the Mad Hatter a *fathead*, for instance, etc., etc. Isakova mentions this article and its Russian variant in footnote 32, so I presume she must have read at least one or the other.

And then it suddenly dawned on me! Isakova was using a much later version published in Moscow in 1978 (she mentions a 1991 reprint in footnote 2), without realizing that there is an enormous difference between the two editions. In my article on Russian translations of the two *Alice* books, I tell the story of the two translations that I made. The first was published in Sofia in 1967 at the time when there existed a practice of having Russian books printed in so-called People's Democracies, subsequently sending them to the USSR to be sold at specialized "Friendship" shops. That edition

MUTTS Patrick McDonnell



was meant *for children alone* and did not have any commentaries (though I did write a preface for it). The second translation appeared in Moscow in 1978 with Martin Gardner's extensive commentaries—a fact that called for a complete reworking of the text. As a result a number of things (names, poems, puns, etc.) had to be changed. It was great fun working on that new variant of *Alice!* I describe it in detail in the article mentioned above, and the natural thing for anybody writing about my translation would have been to compare the two editions.

Isakova does not do that, but instead engages upon some strange practices. She takes two perfectly ordinary consecutive sentences, counts the number of syllables in them and pronounces the translation "ponderous." The two sentences, in fact, are very energetic orders: "Rebuke her! Cut off her head, to begin with!" Of course, as everybody knows, the Russian language does not have as many short words as English, but in these two sentences the longest words do not exceed three syllables, which I believe to be quite acceptable. To demonstrate the "ponderousness" of the translation other methods could be used. Why not add a few more sentences and

count the number of syllables, and then reduce the answer to shillings and pence? Surely that would be more spectacular.

Incidentally, while looking at these two sentences I noticed another thing which should, perhaps, be mentioned. Isakova seems to think that the Russian phrase *vzyat' v oborot*, which I used, means "to take care of," while all dictionaries of Russian suggest "to rebuke, to reprimand, to reproach."

Sometimes Isakova generalizes. She thinks, for instance, that Demurova's "way of translation is distant from the Russian readers" because "Russian readers are not used to restrained, polite, conscious little girls like Alice in children's books." Of course Alice is unique, and that is, I think, one of the reasons for her undying popularity, but I would not sum her up as just "restrained, polite, and conscious." She is much more than that, and that is exactly why "today's wonder-world needs Alice" as W. H. Auden put it.

As to being "distant" from the Russian readers, why take it upon oneself to speak for them? That reminds me of the Soviet publishers of the recent past who always knew what Soviet children liked or disliked. I remember one of them demanding that I remove from my translation of Barrie's *Peter Pan and Wendy* the little servant Liza ("who swore that she would never

see ten again") because the Soviet children hate to see children exploited! Isakova could have learned from the Russian Book Board that that "distant" translation has been printed in millions of copies and comes out again and again. (I only wish translators were paid properly in Russia!)

But, I believe, I must end here.

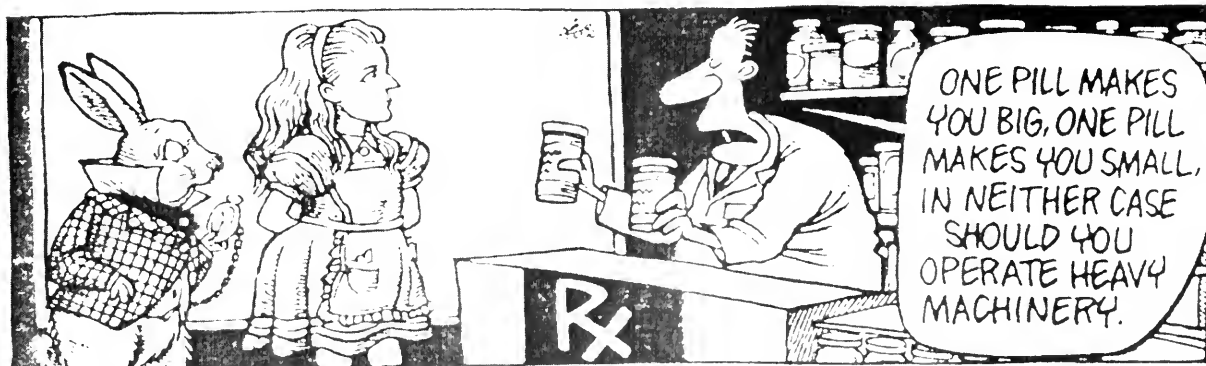
Nina Demurova



All I want to say in my defense is that, being childishly logical, I thought that the most recent translation meant the best one, which is why I wrote only about Demurova's latest translation (as was clearly pointed out in footnote 2). It's true that "the Multiplication Table doesn't signify," but still it's one of many ways to count the pluses and minuses of a translation. One more thing: I can speak on behalf of Russian readers just on the simple ground of *being one*. It's a well known fact that the *Alice* books are somewhat "distant" (I confess that my choice for words is far from being perfect), even to contemporary English children, as the books are so deeply rooted in Victorian culture. That's why Zakhoder's child-oriented paraphrase seems to me to be "closer" for contemporary Russian children.

Maria Isakova

MOTHER GOOSE & GRIMM



Ravings from the Writing Desk

OF ALAN TANNENBAUM

As you read earlier, the spring meeting at the impressive main branch of the New York Public Library was a great success, with very good attendance. We want to send our special thanks to the staff of the NYPL, especially Isaac Gewirtz and Kathryn Laino, for making available the Board of Trustees room for our meeting, a grand space indeed, and for sharing some of the more treasured Lewis Carroll items from their important collection. Janet Jurist also deserves thanks for arranging the meeting and the great lunch at O'Casey's. I also want to thank Morris Grossman and Monica Edinger for providing us with insightful and very enjoyable talks. Personally, I had a great time putting together my own talk on "Lewis Carroll's Nyctograph and Square Alphabet." These subjects are often listed in inventories of Carroll's inventions, but rarely given more space than the name itself.

In the all-good-things-must-come-to-an-end category, we were faced with increased costs for the Society's business, and so for the first time in close to 20 years, we

raised membership dues, from \$20 to \$25. I trust you will understand this slight adjustment and be happy that we will be able to continue the *Knight Letter* and other benefits of membership without interruption.

The Society has now consolidated its inventory of surplus books, a whopping 1,500 pounds of them. One of the consequences of consolidation is storage and, unfortunately, storage fees. We will be starting a program to reduce our inventory soon by offering these books to members at very (very) reasonable prices. What is left will be offered for sale through the Society's Web site.

This edition is reaching you about the time of our fall meeting in Des Moines. I hope to see my Carroll friends again in the Midwest, but in any event please mark your calendars now for March 31st and April 1st, 2006, when we will meet in Los Angeles at the University of Southern California and the Huntington Library. A wonderfully scholarly set of events is being planned around our visit.



Spring Meeting
Los Angeles
March 31 - April 1
2006



SHE SMELLED OF HONEY

She speaks with sweetness. She must have a honeycomb in her mouth. And her sentences are so geometric and well ordered—with that economy of hexagons pressed one against another—that when I come close to her head I hear the sound of mental bees. The mornings, cool and sunny, give her cheeks a coloring of rosy cloud, so softly lighted from within they seem touched by the presence of time. For the hours play their light there: complexion of light, blue light in her eyes. She brings a sky of her own. At her side everything I have joins like a bouquet of flowers I lift into the air to offer her. All the same, as in the backwards world of *Through the Looking-Glass*, I already feel the pain of the sting she has not yet given me. Someday, heartsick, I will remember: “She smelled of honey.”

Enrique Anderson Imbert
The Cheshire Cat

Argentine-born Enrique Anderson Imbert (1910–2000) is a much honored master storyteller and teacher (Professor of Hispanic-American Literature at Harvard). His tales (casos) appear in such works as *the above* (El gato de Cheshire [1965], tr. Isabel Reade [1982]) and *The Other Side of the Mirror* (El grimorio [1961], tr. Isabel Reade [1966]).



The New York Times Book Review, February 20, 2005, printed the complete introduction by Susan Sontag to the English-language translation of *Under the Glacier* by Halldor Laxness, translated by Magnus Magnusson (Vintage, 2005). The introductory essay, which was written shortly before Sontag’s death in December 2004, here titled “A Report on the Journey,” makes several references to Lewis Carroll. “The long prose fiction called the novel, for want of a better name,” she begins, “has yet to shake off the mandate of its own normality as promulgated in the 19th century: to tell a story peopled by characters whose options and destinies are those of ordinary, so-called real life. Narratives that deviate from this artificial norm and tell other kinds of stories, or appear not to tell much of a story at all, draw on traditions that are more venerable than those of the 19th century.... It seems odd to describe *Gulliver’s Travels* or *Candide* or *Tristram Shandy* or

Jacques the Fatalist and His Master or *Alice in Wonderland* or Gershenzon and Ivanov’s *Correspondence From Two Corners* or Kafka’s *The Castle* or Hesse’s *Steppenwolf* or Woolf’s *The Waves* or Olaf Stapledon’s *Odd John* or Gombrowicz’s *Ferdydurke* or Calvino’s *Invisible Cities* or, for that matter, porno narrative, simply as novels. To make the point that these occupy the outlying precincts of the novel’s main tradition, special labels are invoked.” She here lists “science fiction,” “tale, fable, allegory,” “philosophical novel,” “dream novel,” among other labels. Perhaps thinking of *Wonderland*, she writes, “One tradition proposes a physical place of entry—a cave or a tunnel or a hole—which leads to a freakish or enchanted kingdom with an alternative normality.” Speaking of science fiction as an allegorical quest, she writes, “He—for it is always a he—stands for humanity as apprenticeship, since women are not thought to be representative of human beings in general but only of women. A woman can represent Women. Only a man can stand for Man or Mankind—everybody. Of course, a female protagonist can represent The Child—as in *Alice in Wonderland*—but not the Adult.”



Mike Peters. *Mother Goose and Grimm*

THE AUCTIONED WASP

Matt Demakos

On April 27, I attended The Norman and Cynthia Armour Collection of Fine Children's Books auction at Christie's East in New York. Their daughter, Courtney Armour Regan,—who, a few days later, attended the lunch at our spring meeting—had put the collection up for auction. For Carrollians, the main attraction was the corrected proofs to the "Wasp in a Wig" episode, originally purchased at Sotheby's in 1974. Other attractions were a rare presentation copy of *The Wonderful Wizard of Oz* by L. Frank Baum and some original *Winnie the Pooh* drawings by Ernest Shepard. The former contained a tipped-in letter from Baum thanking the recipient for referring to his book as the "New Wonderland" in a review. Other Carroll items included a *Looking-Glass* inscribed to Georgina Martin, who played Alice in Savile Clark's dream play, and a *Sylvie and Bruno* inscribed to Ellen Terry.

I was privileged to sit next to Courtney during the proceedings. We had met the day before at the pre-auction party, and had spoken on the phone a few times. She had been a great help on my "Authentic Wasp" article (*KL* 72:15), clearing up the question of the galleys' margin sizes by photographing them for me. Immediately after the galleys sold for \$50,000 (the pre-fee price), her wordless communication to me—an affected sigh and flop of the hand—indicated her disappointment that they sold only at the low end of the \$50,000–\$70,000 estimate. The gesture was more for my benefit than for her bank account.

After the auction, surprised that some mere books, some with inscriptions, sold for as much as \$32,000, only slightly less than the figure for the more intriguing galleys, we spoke to some dealers who had bid on many items. Their view was that the item was



not a famous enough name, lacking the more collectible "Alice." The piece itself doesn't even have the *Through the Looking-Glass* title exactly, and "The Wasp in a Wig" is not an attention-getting item in any non-Carrollian collection. No matter how important the item may be, "oddities" do not do well at auctions. In fact, none of their clients showed much interest in the piece, and the item quickly moved to phone bidders. The dealers explained that many collectors prefer rare books or signed editions.

All in all, it was a great pleasure meeting Courtney and I smiled to her when someone estimated that she had netted over a million dollars. That was for her benefit, not mine.

THE DIGITAL UNDERGROUND

Alice's Adventures under Ground now joins the *Lindisfarne Gospels*, the *Diamond Sutra*, Mercator's *Atlas of Europe*, and a dozen others in the British Library's "Turning the Pages" online gallery of digitized manuscripts at www.bl.uk/onlinegallery/ttp/ttpbooks.html. The Flash application allows you to turn the pages of the complete manuscript, magnify them, or listen to famed British stage-and-screen actress Miriam Margolyes read the story while the pages turn automatically.

One can also purchase a CD-ROM version, which includes the above features, a bookmark system, and a short film entitled *The Original Alice*, which provides historical background on the story's creation and how the manuscript

came to be in the British Library. It can be ordered through their Online Bookshop at www.bl.uk or the enclosed flyer. £15.

BENTLEY'S ROLLS

John Hadden forwarded to us a photocopy of a mystery story, "Trent and the Mystery of the Ministering Angel," involving Philip Trent, Edmund Clerihew Bentley's brilliant detective. The crucial piece of evidence, unearthed by means of much classical scholarship, had to do with the Bellman's map in the *Snark*.

Originally appearing in *The Strand*, November 1938, the story has been reprinted in *Ellery Queen's Mystery Magazine*, September 1943; *Alfred Hitchcock's Mystery Magazine*, December 1982; *Detective Stories from The Strand*, ed. Jack Adrian (Oxford University Press, 1991); and *Murder at Teatime*, ed. Cynthia Manson (Signet 1996).

Ecco Falls Echo Falls

Down the Rabbit Hole: An Echo Falls Mystery by Peter Abrahams (Laura Geringer, 2005).

"Welcome to Echo Falls, home of a thousand secrets, where Ingrid Levin-Hill, super sleuth, never knows what will happen next. Ingrid is in the wrong place at the wrong time. Or at least her shoes are. Getting them back means getting involved in a murder investigation rivaling those solved by her idol, Sherlock Holmes, and Ingrid has enough on her plate with club soccer, school, and the plum role of Alice in the Echo Falls production of *Alice in Wonderland*. But much as in Alice's adventures down the rabbit hole, things in Ingrid's small town keep getting curiouser and curiouser. Her favorite director has a serious accident onstage (but is it an accident?), and the police chief is on Ingrid's tail, grilling her about everything from bike-helmet law to the color of her cleats. Echo Falls has turned into a nightmare, and

Ingrid is determined to wake up. Edgar Award–nominated novelist Peter Abrahams builds suspense as a smart young girl finds that her small town isn't nearly as safe as it seems." (Ages 9–12).

THE ELEMENTS OF MURDER

Gary Brockman

The Elements of Murder by John Emsley (Oxford University Press, 2005) is a "history" of toxic elements such as arsenic, antimony, lead, and thallium. Within the section on mercury is a chapter titled "Mad Cats and Mad Hatters: Accidental Mercury Poisoning." On page 52 one reads: "Some trades are notorious for the effect the mercury has on those engaged in them and it was among hat makers that it was particularly noticeable, witness the condition known as 'hatters' shakes' in the UK and 'Danbury shakes' in the USA. The town of Danbury, Connecticut, was the center of the American hat industry, while in the UK it centered on Stockport in Cheshire, where there is now a Hat Works Museum. . . . At one time, about 40% of the fur cutters in the hat trade were affected by chronic mercury poisoning, and they showed the classical symptoms of mercury poisoning: always irritable, paranoid about being watched, talking incessantly, and prone to irrational behavior, so much so that the old-fashioned phrase 'mad as a hatter' was thought to have derived from their behavior." (Though Cheshire was the capital of mad hatters, the "mad cats" in the heading refers to cats eating high-mercury fish in Japan in 1952.)

BACHELIER OF ARTS

Joel Birenbaum

For many of us the next collectible edition of the *Alice* books is whatever is the next edition published. Others of us have a compulsion to own every single

edition, no matter how impossible that is. For those of us, or should I say you, who are more discriminating in their collecting, I still have the answer to the question. The next collectible *Alice* is the edition being published by CFM Gallery, which features the distinctive fantasy art of Anne Bachelier. The book contains *Wonderland* and *Looking-Glass* and comes in several forms, from standard cloth wraps (\$35), through "deluxe" (\$75) and leatherette (\$225) to a limited edition, bound in leather, numbered, with an original piece of artwork included (\$3,000–\$15,000). There is something to suit everyone's pocket.

Ms. Bachelier is a quite talented artist; compared to some of her other fantasy work, this is perhaps more down to earth. The wispi-ness of her characters gives them a dreamlike quality, which suits the books perfectly. She uses color to great advantage, setting a tone with her backgrounds and then emphasizing a character with a burst of bright color. When I look at the total suite of paintings (or computer images of the paintings to be precise), it has the feel of a ballet. You don't have to take my word for it, you can look at the Web site and see for yourself (www.cfmgallery.com/alice.html). You will also notice that there will be a Mad Hatter's Tea Party at the gallery in New York on October 15. Of course you will all be at the LCSNA meeting in Des Moines on that day and will have to send your regrets. You will also notice that there are prepublication prices posted. Those prices are for mere mortals. I have obtained special prices for the LCSNA, which are lower still. The owner of CFM Gallery is a collector himself and understands how important it is that the right people get copies of this book. The final price will be determined once we know postage costs. If you are interested in getting a copy of this wonderful book, contact me: joelbirenbaum@

comcast.net or by calling (630) 637-8530.

A MAP OF MISREADING

Sandor Burstein

Harold Bloom, Sterling Professor of Humanities at Yale and Berg Professor of English at NYU, this era's Critic of Critics, published a study of poets and poetry in 1975. It was called *A Map of Misreading*, a title possibly more appropriate to a newly published study of Vladimir Nabokov's works, particularly *Lolita*.

Joanne Morgan, an Australian social worker, has just released her first book, *Solving Nabokov's Lolita Riddle* (Sydney, Cosynch Press, 2005, AU\$29.95). Her main thesis is that "Nabokov the Magician" inserted a "riddle" to be solved in his books. Using intense scholarship, she derives from misprints, asides in published interviews, and a vivid imagination the theory that there are hints in *Lolita*, *Speak Memory*, and his translation of *Eugene Onegin* which, added together, proclaim a long history of sexual abuse of the author by his Uncle Ruka!

Her research has apparently been intense. The bibliography alone at the end of her book comprises twenty-five closely printed pages. There are appendices and even a referral to her Web site (www.lolitariddle.com). There are chapters devoted to the insidious influence of Shirley Temple's films on Nabokov and an entire generation of reader/viewers. But of most interest is her insistence that "Nabokov engaged Lewis Carroll in a symbolic 'chess duel' whose central aim was to protect the child (the pawn) against the molesting intentions of the knight."

Chapter 2 of the book, "The Road to Lolita," is devoted to Charles Dodgson: it begins with a few bald statements. "As a young man Nabokov developed a deep fascination with the Dodgson/Carroll double act. In this chapter I

present the *scant*, but nonetheless compelling, evidence which supports the conclusion that Nabokov engaged in a long term, secretive investigation of Dodgson's private life. I *believe* this project began early on in Nabokov's life, *perhaps* as early as his student days at Cambridge University." [*Italics mine, SGB*]

Ms. Morgan continues with a fairly straightforward biographical sketch of Dodgson's life. However, soon her imagination goes out of control and she interprets Carroll's "dodgy" letters to some child-friends as evidence of "placing (them) ... under considerable psychological pressure." "This letter has a decidedly sinister overtone." From a playful note to Agnes Hull about entomology, Ms. Morgan extracts her query, "Did Carroll deliberately intend, I wonder, to tease Agnes with the anagrammatic 'insect/incest' potential of this...riddle?"

The author goes on at some length, assuming that many of Dodgson's relationships with child-friends were terminated when he became sexually interested in them. Even his friendships with older women were perverse, she feels. She devotes pages to his photography of nude children, ascribing them to sublimations of his carnal desires. And on and on. Ms. Morgan has joined Karoline Leach in the pantheon of Carrollian iconoclasts.

She quotes Nabokov, "I always call him Lewis Carroll Carroll because he was the first Humbert Humbert." And "Lewis Carroll liked little girls. I don't." Then she continues: at another time Nabokov said, "Carroll's language did not share any roots with mine ... some odd scruple prevented me from alluding in *Lolita* to his wretched perversion and to those ambiguous photographs he took in dim rooms. He got away with it, as so many other Victorians got away with pederasty and nympho-

lepsy. His were sad scrawny little nymphets, bedraggled and half-undressed, or rather semi-undraped, as if participating in some dusty and dreadful charade."

That Carroll had been an influence on Nabokov is well established. Ms. Morgan proposes that Nabokov secretly tracked down his letters, diaries, and other writings in an effort to establish an explanation for his (purported) abuse by his uncle in the life of another "pervert." Nabokov's words, in the quoted interviews, do not seem to say that he admired Carroll. Certainly if Nabokov had devoted "years" to such a project he would have made much more of it. Logic requires that he would have mentioned it in his letters, conversations, autobiographies, or even in passing, to discredit Carroll for his "perversions." If, indeed, he had been abused by a similar "villain," one would think Nabokov would have spoken out directly, and specifically joined the crusade against pedophilia. Were Humbert Humbert, Clare Quilty, Uncle Ruka, and Lewis Carroll going to be allowed to get away with their "crimes"? No way! Nabokov was never reticent to state his views. If he had real evidence against his uncle, it seems ridiculous that he would have hidden it in a riddle that spread over three books and took a highly imaginative detective to root out. It is accurate that Nabokov wrote, in *Conclusive Evidence*, that "when I was eight or nine, he [Ruka] would invariably take me upon his knee after lunch and (while the servants were clearing the table in the empty dining room) fondle me, with crooning sounds and fancy endearments." But this is hardly a sufficient basis on which to build a case for prolonged and perverted activities.

True, Nabokov loved riddles and games, and was capable of double or triple puns, acrostics, anagrams, and puzzles. But to take a word from one of his books, one from another, and a third from

still another, and come up with a theory of sexual abuse by a particular person is an unbelievable stretch. Ms. Morgan even extracts clues to perversion in diagrams of chess problems! Citing a move in one of Nabokov's proposed games, she concludes that a pawn (child) "will be molested by the incestuously-minded Black Knight that stands, poised and at the ready, nearby." Writing of another move she says "This may be Nabokov-speak for how a queened pawn, or sexually abused boy, is in danger of developing a pedophilic orientation as an adult." While describing the Red Queen's opening move in *Looking-Glass*—on the diagram, it is a diagonal—she writes, "This move ... could be regarded, *à la Freud*, as the equivalent of the phallus (i.e., the symbolic erect penis)." Give us a break! Please!

By lumping together Dodgson and Uncle Ruka as pedophiles, evil abusers of children, Ms. Morgan does neither any favors. Any real evidence is lacking in Dodgson's case, as has been demonstrated repeatedly. For Nabokov's uncle, the so-called "evidence" is specious at best. It does not stand up to careful scrutiny.

The author's intent, to speak out against child abuse, is commendable. To use speculation and innuendo, imaginary connections and innocent remarks to solve a nonexistent "riddle" is not. Her energies could better have been spent in fighting abuse more directly. When Ms. Morgan reverts to her social-worker persona at the end of the book and includes articles and essays relevant to the problems of abuse, she's quite effective. Had she concentrated on facts instead of fantasy, her contribution would have been much more valuable. As it stands, her book is a lamentable waste for Carrollians, Nabokovians, and everyone else.

*
LEWIS CARROLL AMONG
HIS BOOKS

Sarah Adams

Taking as his starting point Jeffrey Stern's 1997 monograph *Lewis Carroll, Bibliophile*, Charlie Lovett's *Lewis Carroll Among His Books* (McFarland, 2005) extends the work of examining what we know about the books that Dodgson owned and read, and how these may have inspired his own works. In addition to posthumous auction catalogs and modern-day collections, Lovett perused Dodgson's diaries and letters for mentions of books he read, purchased, or recommended to friends. Lovett lists 2,365 known books, from Edwin Abbott Abbott's classic *Flatland*:

A Romance of Many Dimensions to Johann Carl Friedrich Zöllner's *Transcendental Physics, an Account of Experimental Investigations: From the Scientific Treatises* (a "scientific" defense of spiritualism), with details about each book, author, and illustrator (when applicable); whether Carroll mentions it by name in his writings; and any influences it may have had on him. The book also contains forty-two illustrations or so, many from the *Alice* parodies Dodgson collected.

The list is particularly effective in showing the wide variety of topics that interested him: obviously mathematics and theology, but also evolution; homeopathic medicine; spiritualism; feminism; linguistics; drama; theater and the circus; contemporary politics including the "Irish Question"; crime and the law; eugenics; philosophy; early science fiction; phi-

losophy; color theory; children's literature; and educational theories. "The collection shows [Dodgson] as a man with an open mind, and in this sense he followed the prevailing winds—Victorian England in general seems to be an open mind, waiting for possibilities to become reality. He owned books dealing with the major controversies of his day, but, whatever his own opinion, he usually had at least some writings from every side of an issue."

Invaluable for Carrollian and Victorian researchers, but of interest to the average Carrollian as well, *Lewis Carroll Among His Books* is a fascinating reflection of C. L. Dodgson and his world.

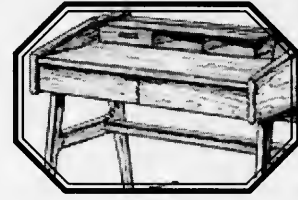


The Cheshire Cat perches above the Queen of Hearts' Castle, the admission booth for a storybook park for kids, part of City Park in New Orleans. It is now, sadly, under several feet of water. Our hearts go out to the brave souls of New Orleans, their families and friends, and all who were affected by Hurricanes Katrina and Rita. Photo by Devra Kunin.





Carrollian Notes



A SPASM IN SEVEN FITS

Not one, not two, but *seven* feature films (and four featurttes) based on the *Alice* books are out or in the works for the next year or two. Hold on to your hats (and your sanity).

One'

In his feature debut, *Alice's Misadventures in Wonderland*, writer/director Robert Rujan delivers a satirical contemporary retelling. "Alice Liddell is stuck in a dead-end corporate job ... when she is suddenly surprised by the appearance of a strange visitor dressed in all white, wearing a gas mask, and toting with him a book that he claims holds 'all the answers to all your life's questions.' ... Shocked, but intrigued, Alice's grabs her jacket and chases after the visitor into the demented world of Wonderland, where she discovers that what she is really looking for is change." Visit www.eatmedrinkme.com.

Two

Rocker Marilyn Manson's *Phantasmagoria: The Visions Of Lewis Carroll*, consists of four short films set to release on his Web site, www.marilynmanson.com, this winter, followed by a feature film. "It's the visions of Lewis Carroll—in fact I'm playing Carroll," he says. In Installment One, Manson explores the origin of Tweedledee and Tweedledum. "I might add that the girls playing Tweedle Dee and Dum are twins who get to have real, genuine sex with each other. I like to make dreams come true."

Manson has invented a new genre for his new breed of art: "horripilation." "It's horrifying, and it's depilatory," he explains. "It will horrify the hair off of your legs."

Three

Speaking of Mr. Manson, he is starring as the Queen of Hearts in Jeremy Tarr's *Living in Neon Dreams*, also featuring Daryl Hannah, Jonathan Pryce, and Nia Vardalos, described as being in post-production. The tale is based on a girl's adventures in a Wonderland she enters after being in a car accident and falling into a coma.

Four

Buffy the Vampire Slayer's Sarah Michelle Gellar is attached to star in a feature version of the Electronic Arts video game *American McGee's Alice*, which has sold more than a half-million units and has generated more than \$12 million in revenue. In the game, Alice has grown up to become a disturbed young woman. After her parents are killed in a fire, she returns to a dark and threatening Wonderland. The film, *Alice*, is set up at Universal Pictures, where it will be directed by Marcus Nispel, who filmed the recent update of *The Texas Chainsaw Massacre*.

Five

Monty Python animator and cult director Terry Gilliam (*Brazil*, 1985; *Jabberwocky*, 1977; etc.) will release *Tideland*, based on Mitch Cullin's eccentric novel (Dufour, 2000) described as "a profoundly unnerving twist" on Carroll's books.


Gilliam "spins an alternately blissful and hellish story of a girl in denial of reality, who concocts a rich make-believe world to escape an unbearable upbringing, communicating mainly through her four bodiless Barbie doll heads." Jeff Bridges and Jennifer Tilly star as her parents.

Six

Frank Beddor, producer of the cult hit *There's Something About Mary* and author of the horrific *The Looking-Glass Wars* [*KL* 74:42], is working on a screenplay based on the first novel of the projected trilogy. (His comic book adaptation, with art by Ben Templesmith and titled *Hatter M*, is also due out this year.)

Seven

As mentioned in our previous issue [*KL* 74:9], screenwriter Les Bohem, son of the late beloved Hilda, seems to be moving forward with his plans for a movie with Dakota Fanning. Perhaps there is hope for humanity.



LORY'S TOWN

"For over twenty years Dodgson took his annual holiday in Eastbourne, on the English South Coast, finding the genteel resort ideal for inspirational writing. Even today it only has residences and hotels along the seafront. Many other resorts—the vast majority—have amusement arcades, restaurants, and shops selling tatty souvenirs. As we are a Victorian resort we have none of these, and [have] a very active preservation society. The Eastbourne Her-

itage Centre has a new exhibit devoted to Lewis Carroll," write Harry and Pam Pope, who run a guest house built in 1892. They particularly welcome overseas guests, and can arrange day tours to Carrollian sites. Write for a free brochure. Loriston Guest House, 17 St Aubyns Road, Eastbourne, East Sussex, BN22 7AS, UK. Phone: +1323 726193; loriston@tiscali.co.uk; www.loriston.co.uk.

*
ALICE, REVEALED

Janet Jurist

Pat Griffin, Matt Demakos, Rich Wandel (my boss at the New York Philharmonic archives), and I went on Wednesday night, February 16, to the Lincoln Center Institute for the Arts in Education in New York City to see Alice Dawson's *Alice, Revealed*. The vote was 4-0 that the presentation was dreadful. I think that perhaps it might be good for kindergarten and first-grade children. However, it might give them the wrong impression of the *Alice* books. Dawson was definitely well meaning in presenting some of the Carroll poems that have been set to music.

Her voice was pleasant, and the pianist, Christine McLeavey, was excellent. Also the solo saxophonist who set "Beautiful Soup" did a great job. Soprano Alice Dawson, the producer of this event, thought she was being clever by claiming at the beginning that her middle name was Liddell and she was the granddaughter or great-granddaughter of Alice Liddell. We found out later that this was not true. Her voice was pleasant, but her adoption of the mannerisms of the characters referred to in the songs was often annoying. The songs did not fall in any particular order and therefore they had to stand by themselves. Some of the songs rendered were Nancy White/Ben McPeck's "Alice in Wonderland," including overture and prologue, "White Rabbit's Song," and "Duchess' Sneezing

Song"; Lee Hoiby's "Jabberwocky"; Keith Nelson's "Beautiful Soup"; and John Duke's "Lobster Quadrille," "Little Crocodile," and "Mock Turtle's Song." I should comment that the best part of the presentation was that it was not too long.

*
SIC, SIC, SIC

Auctioned on eBay for \$9.37 on 7/2/05:

"If you are uncomfortable with an item that has paranormal attributes, then this auction is not for you. You will be bidding at your own risk and of your own free will.

We live in the spiritually rich Appalachian Mountains. ... The earth and air fairly crackle with the spiritual essences that these previous travelers (knowingly or unknowingly) left behind. ... We have lived here and been collecting unusual and strange objects for years. Both of us were raised to respect religion, as well as, to realize that we live in light of the greatest teacher of all—death.

Grace Caitlin Mathena was the first psychic that I ever visited.... [She recently] died at the age of 93, riddled with the same type of cancer that her daughter had had one month before. Her lawyer carried out the wishes of her last will and testament. He mailed out several steamer trunks of her belongings. I got mine about six months after the funeral. It came with instructions to pass her belongings on once I had received the sign from her. ... We have been photographing and getting everything ready to sell. These pieces have already brought so much energy and peace into our home that we look forward to learning what they do in other's homes. Caitlin was big about passing her knowledge along to others. She mentored a lot of people, and I am proud and honored to be offering you this collection of extraordinary objects that do not justice to such a pure light. Now, I can repay a little back

to the universe for all of the gifts graced upon me by Caitlin. I know these items will make your walk with the light easier.

You will be bidding on this unique BLOWN LongLife 60W 130V Bulbrite bulb. Caitlin was channeling the Reverend Charles Dodgson, also known as Lewis Carroll, the author of *Alice in Wonderland*, when the light bulb blew spectacularly, went out and then began to glow softly again. It glowed all throughout the séance until Caitlin thanked the Reverend. The light bulb seems to have a Place Held Memory of Lewis Carroll. The light bulb has been used in other séances, and we have been successful in contacting Reverend Charles Dodgson every time. This light bulb does glow when the Reverend is present.

This auction is a final auction. We have tried to accurately describe this object. Please email with questions! We are not responsible for any future activity or inactivity associated with this item in the future."

*
IN OUR OTHER LIVES

Gilbert Hetherwick, who performed wonderfully entertaining excerpts from his *Dreams of Alice* for us in New York in the spring of 2000 (*KL* 63:2), has been named president of Sony BMG's classical division.

*
CHIN MUSIC

Throughout her career, Korean composer Unsuk Chin (b. 1961, student of György Ligeti) has set many Carrollian texts to her music, described in *The New York Times* as "modal chanting, touches of metrical ambiguity, a little *Sprechstimme*, and fastidious raucousness." First there was *Akrotichon-Wortspiel* (*Acrostic Word-play*), seven scenes from fairy tales, including *Looking-Glass*, which received its premiere in London in 1993, with George Benjamin

conducting the Premiere Ensemble. Her commissioned *snags and Snarls: scenes from Alice in Wonderland* for mezzo-soprano and orchestra was given its first performance by the Los Angeles Opera Orchestra, conducted by Kent Nagano, in June of 2004, as the closing concert of the Ojai (California) Festival, and made its European premiere in August 2005 at the Royal Albert Hall as part of the BBC Proms, conducted by Nagano. Four of the five songs in *snags & Snarls* were due to appear in Chin's opera *Alice in Wonderland*, scheduled for premiere in Munich under Nagano's baton, followed by a U.S. premiere in Los Angeles in 2005–06 with Kristen Chenoweth in the title role. The composer is said to be co-writing the libretto with the playwright David Henry Hwang, author of *M. Butterfly* and librettist of Philip Glass' *The Voyage* and *The Sound of a Voice*. However, at this writing, it is not on the schedule for the L.A. Opera this coming season. Furthermore, Kent Nagano has announced his departure when his contract expires next year. Where this leaves the opera is unknown. Plans for the 2006–2007 season will be announced in January, 2006. I can find no record of a Munich production.

*
BLACK AS LIGHT

Mark Burstein

When I was in Prague back in 1997, I was quite intrigued by a series of posters advertising a production of *Alice in Wonderland* by the Black Light Theater of Prague. Although I was there for an entire week during which there were several advertised performances, upon arriving at the theater I was inevitably greeted with either "It's been postponed until tomorrow" or "We just performed it yesterday," not unlike a certain jelly-like condiment. So when I saw that they were performing in March at the nearby Marin Civic Center, I felt pleased. Alas, to put it mildly, it did not travel well.

What was perhaps a special-effects extravaganza behind (or just in front of) the Iron Curtain a decade ago looked like an under-budgeted high-school production in today's effects-laden world.

The first problem was the Prologue: a stripped-down, dour version of *Gulliver's Travels*, which, by dint of a mind-numbingly stupid frame story, a heavily accented, taped narration ("You are not the only one who has felt like that"), and an accordion-like sense of time (Gulliver interminably riding through the air), drained the life

from the room. For the record, the "special" effects were a front scrim, a rear projector, a few black light objects, black-clothed performers who moved things "mysteriously" around, and many visible wires.

After intermission (we wisely chose new seats on the aisle across from the exit), *Wonderland* began. Or something: the scene portrayed a violin lesson with a middle-aged actress, in typical Alice garb, in front of a looking-glass, playing for a sleepy old woman. There was no dialog or narration throughout, but occasionally a pop-rock af-flatus would waft through the air. Eight or nine zombie White Rabbits constantly bopped in and out of boxes. "Ballet," puppetry, mime and the aforementioned effects were there in profusion, but to little avail. Neither children nor adults seemed in the least amused.

There's an old rule in theater (which I made up on the spot), to wit: When two or more clowns march onstage playing bagpipes, it's time to make one's exit. Which we did.

CLASSIC PEANUTS Charles Schulz



BOOKS

Pictures and Conversations: Lewis Carroll in the Comics, An Annotated International Bibliography by Tannenbaum, Sewell, and Burstein (KL 72:36) is at long last again available, in an “updated, expanded, and re-numbered” second edition. \$20 from www.ivorydoor.com.

For those who were unable to see Tatiana Ivanovskaia’s illustrations at the spring meeting in New York, pictures from both books can be seen at www.proxop.com/alice/. *Looking-Glass* (\$17) came out in 2003 (KL 72:47) and *Wonderland* (\$12) this year. They can be ordered directly from the artist: bianovski@sympatico.ca; 25 Black Hawk Way, North York ON Canada M2R 3L5; (416) 650-1871.

What the Dormouse Said: How the 60’s Counterculture Shaped the Personal Computer Industry by John Markoff (Viking Adult, 2005).

The Genesis of Artistic Creativity: Asperger’s Syndrome and the Arts by Michael Fitzgerald (Jessica Kingsley, 2005) claims that people with Asperger’s syndrome, a form of autism, can have exceptional artistic creativity as well as mathematical genius, and names Dodgson among them.

Angus Trumble’s *A Brief History of the Smile* (Basic Books, 2005) has Guess Who’s grin on the cover.

A single, searchable CD containing a complete collection of Martin Gardner’s “Mathematical Games” columns for *Scientific American* (including several on Carroll) has been produced by the Mathematical Association of America. Included are 15 books, and a profile and interview with the prolific author. \$56. (800) 331-1622; www.maa.org.



ARTICLES

In an interview in the *Sunday New York Times Magazine* on March 13, 2005, Mireille Guiliano, CEO of Veuve Clicquot, and author of the phenomenally successful *French Women Don’t Get Fat* (Knopf, 2004) mentions owning “four photographs made by Lewis Carroll. My husband found them some 25 years ago.” Her husband, Edward, President and CEO of the New York Institute of Technology, is a renowned Carrollian scholar, and was president of our Society from 1987 to 1990.

The Bud Plant catalog has two magazines of interest. *IBIS Journal 1: Aspects of Illustration* (Imaginative Book Illustration Society, London, 1999) contains a long article on Alice B. Woodward, including her 1912 *Wonderland*.

Argosy Magazine #3 features a cover by Mark Summers depicting the Hatter, and consists of two volumes (the main magazine and a separately bound novella) in an illustrated slipcase. www.budplant.com; (800) 242-6642.

Dr. Francine Abeles’ article “Lewis Carroll’s Formal Logic” was recently published in the British journal *History and Philosophy of Logic*, Vol. 26, February 2005.

An article by Dov Samet titled “Counterfactuals in Wonderland” was published in *Games and Economic Behavior* 51 (2005). “It is a

parody on a paper in game theory by Robert Aumann, but it may be of some interest to Lewis Carroll’s fans.” Online at www.tau.ac.il/~samet/counterfactuals%20in%20wonderland.pdf.

CYBERSPACE

Photographer Mary Beth Manarchy and costume designer Leslie Pace’s whimsical vision of Alice can be seen at www.manarchypace.com/alice/alice.html.

Whatever your political leanings, this “big head” Mad Tea Party of George Bush as the Hatter, Dick Cheney as the Cheshire Cat, and Donald Rumsfeld as the Queen of Hearts has to be seen to be believed. www.emmahardy.net/mad-hatter.htm.

Photos of George R. Anthonisen’s bronze sculpture *Alice* and the maquette for the monumental work *Tea Party* are at www.ganthonisen.com/sculpture.htm.

The Migraine Aura Foundation reprints a Reuters article reporting that “Migraine Hallucinations May Have Inspired ‘Alice’ Tales.” www.migraine-aura.org/EN/Lewis_Carroll.html.

Dermot Power, concept artist on *Star Wars: Attack of the Clones*, the Harry Potter movies, *Batman Begins*, and so on, shows his concept artwork for Hallmark Entertainment’s *Alice in Wonderland* at www.dermotpower.com.

“Avoid the armpits.” Melissa Dye talks about playing Alice at Disneyland from 1997 to 2001. www.ocweekly.com/ink/05/43/news-mathews.php.

An online exhibition using documents held by the Family Records Centre (FRC) of the National Archives of the U.K. to tell the story

of Dodgson's life through birth, marriage, and death certificates, censuses, and wills can be found at www.familyrecords.gov.uk/frc/exhibitions/exhibitions_main.htm. There's also one for Ellen Terry.

A description ("finding aid") of the holdings of the LCSNA archives, which had been donated to the Fales Library within the Bobst Library of New York University, can be linked to from www.nyu.edu/library/bobst/research/fales/cdfa.htm.

You can now join the LCSNA or renew your membership online via PayPal.

In "Serendipitous Collecting," Selwyn Goodacre talks about a lifetime of collecting Carroll. www.textualities.net/collecting/features-a-g/goodacres01.php.

David McCraw's article "Pursuing Zhuangzi as a Rhymemaster: A Snark-Hunt in Eight Fits," from *Sino-Platonic Papers*, April 1995, is available from spp.pinyin.info. [I have no idea if this is serious or a spoof. Only August might know.]

Photographs in the upcoming book *Alice in Central Park—Conversations with the Statues* document the Alice sculptures as they "encounter" each other, other statues in Central Park, and visitors to the park. The book will appear in fall 2005 as the first of a series. www.aliceincentralpark.com.

University of Texas at Austin Professor Jerome T. Bump had his English students write papers with Carrollian themes, and also made some interactive "chat rooms" with Mr. Dodgson. Follow the links at the bottom of www.cwrl.utexas.edu/~bump/VSA/Alicethemes.html.



CONFERENCES AND LECTURES

Dr. Francine Abeles gave a paper entitled "The Diagrammatic Logics of Lewis Carroll and John

Venn" at the University of Waterloo (Canada) on June 4, 2005.

The network of "active and tenacious collectors of *Wonderland* memorabilia" called "We're All Mad Here" held their second annual week-long convention, *Alice 2005*, in Laguna Beach, California, August 3–10. This network was established by Sue Lieberman in 2003 as one of eBay's Community Groups. The week featured visits to antique and art shops in which many one-of-a-kind collectables were gathered, much trading of duplicates, a showing of *Alice's Misadventures in Wonderland* with its writer/director Robert Rujan (see p. 30), and a trip to Disneyland, where a private photo opportunity and audience with Alice and her friends had been arranged for the group. groups.ebay.com/forum.jspa?forumID=1704; www.user.shentel.net/thehatch/alice6.htm; FourSue2@aol.com.



EXHIBITIONS

"The Library at Wadi ben Dagh," an installation by M. L. Van Nice at the National Museum of Women in the Arts in Washington, D.C., April–November 6, 2005, comprises a reading area, librarian's office, and a collection that includes traditional and altered books as well as several handmade artist's books, among them *The Hole of Understanding*, an interpretation of *Wonderland* and *Looking-Glass*.

This summer, the Caracola Contemporary and Latin American Fine Art Gallery in the Downtown Brewery complex in Los Angeles exhibited the *Wonderland* paintings of Cuban-born Victor Huerta. The paintings (20" x 32" to 36" x 52") retail for \$3,000 to \$5,000. They will also be made available as individual giclée prints, in an edition of 30, for a prepublication price of \$700. Society members are entitled to an additional \$125 discount, bringing them to \$575.

A portfolio of 15 images will sell for \$7,500. Contact Dermot Begley at dermotb7@yahoo.com or (626) 676-5557. Images can be viewed at www.caracolagallery.com/images/VictorHuerta/VictorHuertaGallery/.

The Hand Bookbinders of California's exhibit at UCSF's Kalmanowitz Library, September through December, featured Eleanor Ramsey's superb binding of the Cheshire Cat Press *Wonderland*.

The Metropolitan Museum of Art in New York has acquired the Gilman Paper Company Collection of photographs, an archive that includes hundreds of works from the medium's earliest years and that is widely considered to be the most important private photography collection in the world, according to the *New York Times*, March 17, 2005. The more than 8,500 photographs, valued in excess of \$100 million, include nineteenth-century masterworks such as Dodgson's "Alice as Beggar-Maid."



PERFORMANCES

In March, the Atlantic Theatre Company in NYC presented a 75-minute *Alice's Adventures* as part of their "Atlantic for Kids" series.

The Golden Gate Geographic Society's 2005–2006 travel-film series runs from Oct. 31 through April 22 at a host of San Francisco Bay Area venues. *Literary England* visits the homes of authors such as William Shakespeare, Jane Austen, and Lewis Carroll. It will play on January 23, 2006, in Mountain View (CA). www.travelfilms.org/ggate.html.

The world premiere of Robert Arnold Halls' opera *Mrs. Carroll's Alice* (KL 73:36–37) took place at the Randall Museum Theater in San Francisco in April.

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AWARDS

One winner in the 2005 Annual Design Review from *I.D.*, “the International Design Magazine,” July/August 2005 was a bit surprising: Drink Me Vodka. “Asked to package a limited-edition vodka for Glenmorangie that was to be given away at an MTV awards ceremony, Williams Murray Hamm took inspiration from the ‘Drink Me’ bottle in *Alice’s Adventures in Wonderland*. The designers chose a flask with a stopper made of cork that had been hand-dipped in black wax. A paper tag—with serif lettering and hand-penciled numbers—dangles enticingly. All the judges missed the literary reference [??!!—*Ed.*] but found the design’s simplicity and craftsmanship compelling. ‘I like that they didn’t come up with a fake name,’ Gobé said. ‘There’s a purity in the message—“drink me”—and a purity in the design.’” [*Shouldn’t Carroll or Tenniel have won it posthumously?*]

The winners of the first annual Wonderland Award were announced at a reception in Doheny Library at the University of Southern California on April 14, 2005. Creative writing undergraduate Charles Mallison and theatrical design major Lauren Tyler shared the \$1,500 first prize. The Wonderland Award is a new multidisciplinary competition (written papers, performance pieces, art objects, digital compositions, or filmed works) for USC students that encourages interest in Lewis Carroll, and promotes use of the Cassady Lewis Carroll Collection (www.usc.edu/isd/archives/arc/findingaids/cassady). Professor James Kincaid was the primary judge, and Vanessa St. Clair, great-granddaughter of Alice Liddell Hargreaves, was in attendance at the ceremony.

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AUCTIONS

“The Norman and Cynthia Armour Collection of Fine Children’s Books” auction at Christie’s East in New York is discussed on p. 26.

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MEDIA

In June, BBC Radio 4 presented *Dreaming Alice: Contemporary Writers Give a Twist to “Alice in Wonderland”* in five 15-minute programs—one each day. You can listen to them over the Internet at the BBC Web site (bbc.co.uk).

On February 8, 2005, the final game of the national *Jeopardy!* Teen Tournament aired. One of the categories in Double Jeopardy was *Through the Looking-Glass*. The questions included “What was a sheep?”—the answer for what the White Queen turned into”; and “What was Tiger Lily?”. The winner of the tournament was Michael Braun from Hubert Blake High School in Silver Spring, MD. He took away \$75,000.

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THINGS

On June 30, the U.S. Postal Service issued a set of four stamps featuring “The Art of Disney®: Celebration,” with the upper-right stamp depicting the Mad Hatter pouring tea for Alice. First-day covers, prints, cards, tote bags, magnets, lapel pins, and of course, stamps, can be purchased at shop.usps.com/cgi-bin/vsbv/postal_store_non_ssl/display_products/productDetail.jsp?OID=4849421.

Edison: The Invention of the Movies, a boxed DVD set from Kino International, MoMA, and the Library of Congress, contains over fifteen hours of movies from the Edison studio, but omits his 1910 *Alice in Wonderland*. Tsk.

An Alice “upside-down double doll” turns into the Queen of Hearts. Characters from the story are embroidered on Alice’s dress and she holds a teapot with the sleeping dormouse [*identified as the March Hare on the Web site!*] inside. www.newbabybaskets.co.uk/shop.cgi?action=showproduct&productid=alicejellycatdoll.

Perfumiers Black Phoenix Alchemy Lab offers thirteen “scents inspired by the madness of Alice’s sojourns to Wonderland,” including *Two, Five & Seven* (“A huge bouquet of squished rose petals: Bulgarian rose, Somalian rose, Turkish rose, Damascus rose, red and white rose, tea rose, wine rose, shrub roses, rose, rose, rose...and just an itty bitty bit of green grass”) and *White Rabbit* (“strong black tea and milk with white pepper, ginger, honey, and vanilla, spilled over the crisp scent of clean linen”), at www.blackphoenixalchemy.com/alice.html.

MaxiLivres, a low-cost publisher and book store chain, debuted five book-vending machines in Paris in June. *Wonderland* was one of the first titles. Albeit in French, presumably.

Tannebaum Treasures is not a display of the collection of our president, Alan Tannenbaum, but rather a commercial importer of Christmas tree (German: *Tannenbaum*) ornaments. Some Wonderland items are in Showcase 2 of www.tannenbaumtreasures.com.

Comic lovers will want to acquire *The Oz/Wonderland Chronicles* from the publisher, BuyMeToys.com, or their local shop. The preview issue came out in 2004, #0 is due in September, and they plan to publish four more. “In the series, Dorothy and Alice, now college students living in modern-day Chicago, enter upon an adventure that takes them back into the realms of their childhoods.”

