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On the cover: The newly discovered oil portrait of Frances Jane Lutwidge Dodgson,
mother of C. L. Dodgson, alias Lewis Carroll. © Estate of Philip Dodgson Jaques.

See article on page 1.



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"It was the White Rabbit, trotting slowly back again, and looking anxiously about as it went, as if it had lost something . . ."

Yes, *Oryctolagus cuniculus albus* is back in town. Well, I am, at any rate. For one issue, anyway. Having spearheaded the *Knight Letter* from issues 49 (Spring 1995) through 77 (Fall 2006) and having been hanging around as production editor since then, I was asked to take the reins once more from our über-busy president, **Andrew Sellon**, until a new editor in chief could be found. And she has. The brilliant and wondrous **Sarah Adams-Kiddy**, who has served as associate editor since 75 (Summer 2005) and Mischmasch editor—or co-editor with her husband, **Ray Kiddy**—since 78 (Spring 2007), and is an editor in real life, has graciously accepted the title and all that goes with it. Bless her. I will let her introduce herself in greater depth when she takes over this column in the next issue.

Supreme thanks are also due to the renowned **August and Clare Imholtz** for the splendid job they have done serving as editors of the "Rectory Umbrella" section for the past five issues, beginning with 78 (Summer, 2007). This job has now fallen on the willing and able shoulders of Libya-born resident of Montreal **Mahendra Singh**, making this truly a North American publication. Mahendra is known, among other things, for his superb illustrations to the *Snark*, which graced the cover and several pages of *KL* 81, and for his witty talk at our Fall 2008 meeting in New York (*KL* 81:1–4). His blog at justtheplaceforasnark.blogspot.com is a source of constant delight.

We also welcome two new associates as editors of the "From Our Far-Flung Correspondents" column. **James Welsch**, a witty young man, has attended several of our conferences in the company of his mother, **Sue Welsch**, who has been an active Society member for a long time. He has been editing an art-&-literary blog, www.itwaslost.org, for three years, and writes nonsense poetry himself, collected in *Prophecy & Doggerel*

"under the nom de guerre S. Sandrigan" (available on his site). His first act as co-FF-editor was to create a Twitter stream at <http://twitter.com/AliceAmerica> as an alternate way to follow our blog at <http://lcsna.blogspot.com>.

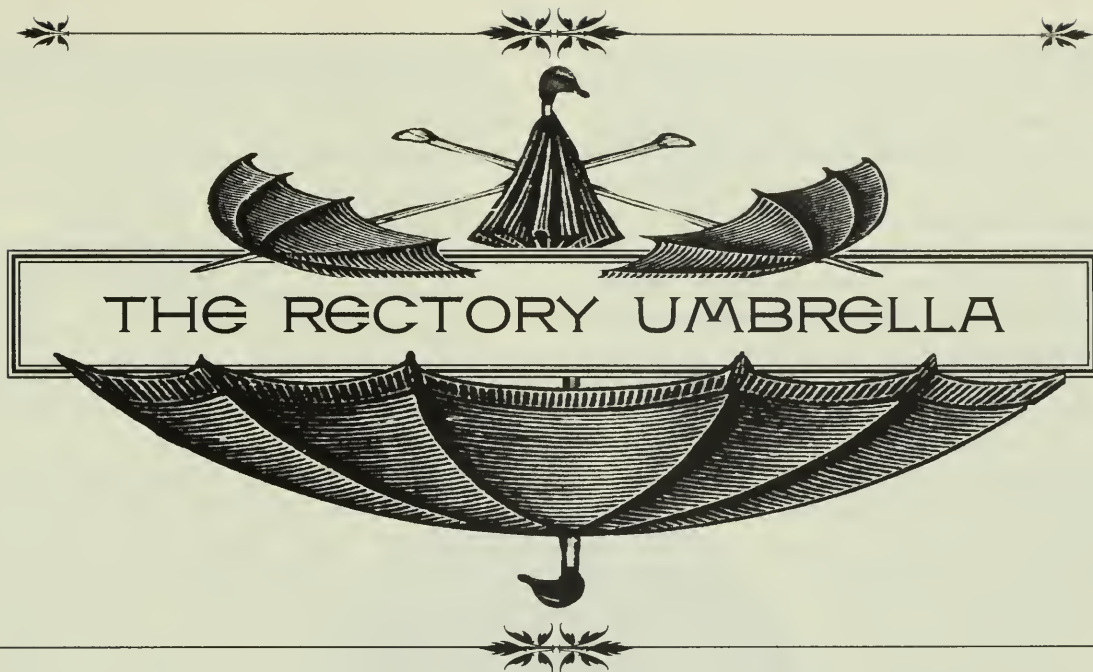
James spent a year at Oxford, where he met his Far-Flung colleague-to-be—and present neighbor—**Rachel Eley**. She has a degree in English Literature from Oxford, where she did her research on "another strange nineteenth-century English poet, Thomas Lovell Beddoes (the suicidal Romantic neo-Jacobean tragicomedian and a distant ancestor)." She is, in fact, the U.S. secretary for the Thomas Lovell Beddoes Society. Welcome aboard!

Once upon a time the *Knight Letter* was the responsibility of an otherwise busy Society president, making its "staff" exactly one-half a person. When I took over, that went up to one, but I also served as its designer until the talented **Andrew Ogus** took over that spot in issue 71 (Spring 2003). That's two! But presently our magazine is a substantive and respected (and I hope, fun) journal, and I "rejoice" that our masthead now boasts a staff of seven. (A shout out to **Joel Birenbaum** of "All Must Have Prizes," not to mention our many contributors and advisors.)

I would particularly like to give a bouquet of kudos and props to Andrew Sellon for his glorious leadership over the past five issues, doing at least six impossible things before breakfast. And to all our present intrepid band, assembled on the bank, and heading into a radiant future.

"Still she went on growing, and, as a last resource, she put one arm out of the window, and one foot up the chimney, and said to herself, 'Now I can do no more, whatever happens. What will become of me?'"

MARK BURSTEIN



The Lutwidge Sisters: Newly Discovered Portraits

MARK BURSTEIN, JONATHAN DIXON, & EDWARD WAKELING

I. PRELUDE

Mark Burstein

*"For instance, the pictures on the wall next
the fire seemed to be all alive . . ."*

—Through the Looking-Glass, Chapter One

Sitting next to Jonathan Dixon at our recent meeting in Santa Fe was unexpectedly, and grandly, fortunate. Glancing over at the production "study book" that he had put together, I happened to see a photocopy of a painting of a lovely young woman. "Who's the beauty?" I queried, only to be told, without fanfare, "Oh, that's Lewis Carroll's mom." I sat for a moment absorbing this; other than a silhouette or two, there were no known likenesses of her in any of the dozen or so biographies I had seen. I kept my excitement down for the moment, quietly asking Jonathan where he had managed to obtain it, a story that is told below. On the next page in his binder was another portrait, of her sister Lucy.

As soon as I got back home I e-mailed Edward Wakeling to ask if I should get excited, or if this was somehow already known to the entire Carrollian world save me, or if some mistake had been made. He wrote back, "I think it's time to get excited—I've never seen these images before," and got me in touch with Caroline Luke, daughter of Philip Jaques and one of

two executors of the Dodgson estate, via e-mail. She most kindly gave her consent to printing the images and also volunteered to find a hitherto unpublished letter between the two sisters (below). Having been around the portraits all her life, she was somewhat startled to find me categorizing them as "unknown," but I explained exactly what I had meant by "hidden in plain sight for two hundred years."

So, ladies and gentlemen, herewith debuts what is considered to be the only known image of Lewis Carroll's beloved mother, Fanny, and a matching one of her sister Lucy, the woman who took over the reins of the Dodgson family after Fanny's death, when Charles was but eighteen. Caroline explains that although it has been a long held family belief that these two portraits are indeed of Fanny and Lucy, there is no concrete proof that this is the case. Four of the six Lutwidge daughters are known to have had their portraits painted and all four paintings remain in family collections but do not bear any individual identification. And now, the story of the portraits' discovery.

II. A GOLDEN AFTERNOON

Jonathan Dixon

In the early months of 1992 I had just completed, and handed over for publication, my illustrations for

the LCSNA's edition of *The Hunting of the Snark*, and being in a transitional period in my life, decided to travel to England (something I had always longed to do) to take a time-out to "find myself." Without knowing a soul there, I packed up two bags, flew to London, and promptly went native.

As I traveled the country purely by intuition, following whatever leads came to me, I discovered that being a *Snark* illustrator opened up a whole new world of friends and acquaintances. Using that credential as a calling card, and quickly mastering the fine art of name-dropping, I was able to meet and spend time with many Carrollians (as well as mooch free meals and accommodations from them), including some whom I had previously known only as names on my *Snark* research materials.

Among these was the illustrious and courteous Edward Wakeling. Edward in turn told me about his friend Philip Dodgson Jaques (pronounced "Jakes"), the senior trustee of the C. L. Dodgson estate and grandson of Lewis Carroll's brother Skeffington. I was told that Mr. Jaques was very pleasant, but quite quiet and reserved; after hearing this I was undecided about whether to approach him in my travels.

On June 29th, however, I found myself in the southwestern town of Dartmouth. My main purpose in the region was to visit the Arthurian sites in Cornwall, as well as the home town and bookstore of Christopher Milne (the original "Christopher Robin"). I realized, however, that I wasn't too far from Mr. Jaques' home, so I rather impulsively decided to ring him up. I explained to Mr. Jaques who I was and asked if I might stop by to meet him for a quick visit. He said he was having family over, but could spare "one or two minutes."

Mr. Jaques picked me up at the bus station and drove me to his home . . . and "one or two minutes" somehow became three hours. I had worried that the conversation might be awkward, given what I had been told of his reserved nature, but sitting outside in his back garden, Mr. Jaques talked and talked, very openly. I was relieved to find that he liked my *Snark* illustrations very much, and I gave him the copy I had brought with me, at which he wandered inside to fetch something to show me: a first edition of *The Hunting of the Snark*, signed by the author himself for his sister Frances.

Among other highlights of the visit (I am writing this article from the journal notes I wrote that evening):

- I noted to myself that Mr. Jaques very much resembled Harry Furniss' drawings of Lewis Carroll in later life—albeit with fuller hair!
- Mr. Jaques emphasized that the Dodgsons were a *very* close family, and that this closeness must have had a great influence on Lewis Carroll, but he felt that no one (at that time anyway) had as yet really gone into those intrafamilial relationships in depth.
- And, finally, as I was preparing to leave, Mr. Jaques pointed out two rather large portrait paintings hanging on his wall. He said that he was pretty certain they were of Lewis Carroll's mother, Frances, and his Aunt Lucy at the ages of about eighteen and sixteen, respectively (ca. 1821). I was surprised to hear that, for (as our editor notes above), I too had read that, apart from a silhouette I had seen in a biography, there were no known likenesses of Frances Jane Dodgson. I mentioned to Mr. Jaques, however, that the portrait he named as Lucy Lutwidge did indeed bear a definite resemblance to the photos Carroll took of "Aunt Lucy" later in her life.



Fanny

Sensing the potential importance of this—and worrying that there might be no other record of those images on the whole planet—I asked Mr. Jaques if I might take some slide photos of the paintings. He agreed—and those are the images you see here. (Even now I am immensely grateful to the universe and the fates that the photos turned out as well as they did, given the less-than-perfect lighting and the fact that I had only one chance to take them, and very quickly at that.)

Over the years I have shown prints of these photos to a few Carrollians, to try to get a sense of their potential importance, but never really got much more than an "oh, that's interesting" in response. It was for the same reason that I took the images to the LCSNA meeting held here in Santa Fe in May. As noted above, before I even had a chance to mention them to anyone, during our presentation on *La Guida di Bragia* Mark glanced at them sitting among a stack of my visual aids, and made inquiries.

The rest is the history you now hold in your hands . . . and I am pleased to have had a hand in bringing young Frances and Lucy Lutwidge to those who will most appreciate meeting them face to face after all these years.

I would also like to dedicate my part in this issue to Mr. Philip Dodgson Jaques, for taking a strange American wanderer into his home, and for the memory of our pleasant, golden, white-stone afternoon together.

III. THE LUTWIDGE SISTERS

Edward Wakeling

Lewis Carroll's maternal grandfather, Charles Lutwidge (1768–1848), was educated at St. John's College, Cambridge, and resided in Hull from 1805. He was a collector (agent) of H. M. Customs at Hull for 35 years. In 1798, he served as Major in the First Regiment of the Royal Lancashire Militia in the rebellion in Ireland, and afterwards as Commanding Officer of that regiment at Dungeness from 1803 to 1804. He was one of the founders of the Botanic Gardens at Hull in 1812, president of the Literary and Philosophical Society, member of the Committee of the Hull Subscription Library from 1806 to 1837, Water Bailiff of the Hull Corporation, and Receiver of Buoyage of the Hull Trinity House.

On January 15, 1798, he married Elizabeth Anne Dodgson (1770–1836), daughter of the Right Rev. Charles Dodgson, Bishop of Elphin. They had nine children: Skeffington (who appears to have died young); Elizabeth Frances (1798–1883), who married Thomas Raikes (as his second wife) in 1825; Charles Henry (1800–1843), who married Anne Louisa Raikes in 1831; Robert Wilfred Skeffington (Carroll's beloved "Uncle Skeffington," 1802–1873); **Frances Jane** (1803–1851), who married her first cousin Charles Dodgson (1800–1868) in 1827; **Lucy** (1805–1880); Charlotte Menella (1807–1857); Margaret Anne (1809–1869); and Henrietta Mary (1811–1872). Hence, the children were born into a well-respected upper-middle-class family.

As mentioned above, although there is no absolute proof that these two portraits are Fanny and Lucy, readers are welcome to note the similitude of Fanny's nose to her silhouette on the following page, and her eyes to those of her children; photographs of Lucy are noted above, and one can also be seen on the following page.

The second daughter, born Frances Jane but known as Fanny, became Lewis Carroll's mother.

Sadly, she died at the comparatively early age of 47, leaving a family of eleven children, of whom the youngest, Edwin, was only four-and-a-half years old. Her younger sister Lucy immediately took on the role of surrogate mother to the family, remaining with them until her death, aged 75. There was clearly a strong bond between Fanny and Lucy, as testified by a number of letters between the two sisters that survive in the Dodgson family. One of them, unpublished until now, annotated by the present writer, and courtesy of Caroline Luke, follows.

IV. A LETTER

Annotations by Edward Wakeling

Croft Rectory
Darlington
Saturday Evening Nov 13th
[1847]¹

Dearest Lucy,

I begin my letter this evening by telling you what I am sure you will be pleased to hear—dearest Charlie's mumps deafness has quite gone. I really felt quite thankful when this good news arrived this morning. Charles received a nice letter from him written in good spirits. Now I am commissioned by Skeff and all the children to thank you very much for the nice presents you have so kindly sent them tho' they say they are going to write to you themselves. You are quite right in supposing that we should not like the little book, kindly sent by your well meaning friend tho' we do not admire her taste—we think it almost profane.² Now for brevity—your "Technological Dictionary"³ has come and I think will be very useful to us—it shall be used, but I hope that we shall also keep it in good preservation for you. We do not remember receiving the Hull paper containing the new Dean of Ripon's Sermon, nor can I find it, but I should like to see it if it chooses to come out of its hiding place—we have only got the paper with Mr Gregory's letter to the Dean.⁴ We rejoice in the continued good account of dearest Papa. I intended to have treated you handsomely this evening, but I have had so many things to attend to—you must take the will for the deed—Good night—best love from us all to dearest Papa⁵ and you all—Your sincerely affectionate and attached sister,

F J Dodgson



Lucy

V. FINAL THOUGHTS

Mark Burstein

These two family portraits continue to be passed down, appreciated, and enjoyed by one of the branches of the Dodgson family. We are most grateful that they have consented to their being debuted in the *Knight Letter*, and would be delighted to see them in future biographies or revised editions of existing ones—subject to permission being sought and granted by the executors of Philip Jaques' estate, of course.



Frances Jane Dodgson in silhouette



Aunt Lucy in later life

- ¹ I am sure that the date is 1847: Dodgson had mumps at Rugby School in October of that year. However, Dodgson's deafness did indeed continue, despite the comments in this letter.
- ² I have no idea what the book was that Mrs. Dodgson thought was "profane," but we do know that she exercised her judgment on all of Dodgson's reading material (notebook to this effect in the Dodgson Family Collection, Woking).
- ³ *A Technological Dictionary, explaining the terms of the arts, sciences, literature, professions and trades*, by W. M. Buchanan, was published in 1846.
- ⁴ The new Dean of Ripon was Henry David Erskine (1786–1859), appointed in 1847. Dodgson was well acquainted with his children throughout his life, and photographed most of them. Mr. Gregory is unknown to me.
- ⁵ Papa was, of course, Charles Lutwidge (1768–1848). He had not been in the best of health and died on September 8, 1848.

ALICE IN FORT LEE

AUGUST A. IMHOLTZ, JR.

*We heard them faintly, for we had just
About completed our design
To keep the George Washington Bridge from rust
By filming it this time . . .*

Or maybe that was all our imagining—sensing Lewis Carroll among us with the ghosts of the silent film and early talkie movie actors and actresses on the New Jersey Palisades above the Hudson River and in sight of the magnificent George Washington Bridge—as we, some seventy or so members and guests and Fort Lee residents, spent a delightful afternoon on Saturday, October 17, 2009, at the fall LCSNA meeting at the film museum in New Jersey’s Fort Lee Historic Park Visitor Center. Fort Lee, like its looking-glass image (Fort Washington in lower Manhattan) was built by General George Washington to control the Hudson during the Revolutionary War. The plan failed, as did Fort Lee’s movie fame more than a century and a quarter later. But before we get ahead of ourselves, let’s rewind this reel to the day before.

On an overcast Friday afternoon, 68 fourth-grade girls and boys, accompanied by their teachers and the school principal, assembled in the library of Fort Lee Elementary School No. 4 for the semi-annual Maxine Schaefer Memorial Reading. Ellie Schaefer-Salins explained who we were and, more importantly, who her mother, Maxine Schaefer, had been, and why we were at School No. 4. Patt Griffin and Andrew Sellon then once again gave a wonderful dramatic reading, which is always a little different, of the Mad Tea Party chapter to a quiet and clearly attentive audience of children. Andrew Sellon asked a few questions to spark discussion—though really the spark was already there—starting off with when *Wonderland* was first published. A little girl piped up immediately with the correct—surely for their cohorts correct enough—1866.

Most of them had read the book and were extremely well prepared for our visit. Of course many had seen the Disney film, about which some were troubled by textual conflation—not their words but certainly their idea. The youngsters asked a lot of good questions, such as what did the book mean, if it meant (or means) anything at all? Some thought Carroll was sending a message of how Alice (and every

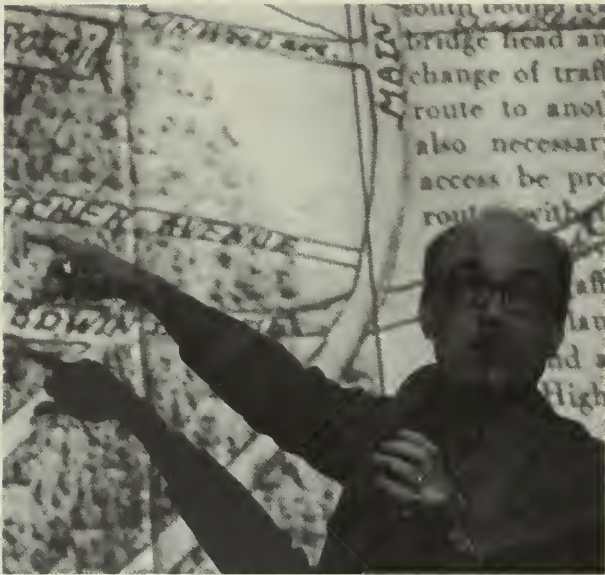
child) needs to act in a grown-up and sometimes crazy world, as she did as the Mad Tea Party. And the message ranged from “act bravely” to “speak up for yourself.” A much bemused boy asked why anyone would have paid more than a million dollars for an 1865 *Alice*!

David Schaefer asked them whether they knew of any connection between Alice and Fort Lee. None did, so Mr. Meyers from the Fort Lee Film Commission gave a concise and good explanation of that for the students and perhaps even some of their teachers. The kids enjoyed getting their copies of the Books of Wonder edition with the Maxine Schaefer Memorial Outreach Program bookplate in each one. The school’s principal, Mr. Peter R. Emr, and the teachers have good cause to be proud of their students and the environment they have created for them.

And now, roll ‘em! A little after noon on Saturday, LCSNA president Andrew Sellon began our formal meeting by thanking Fort Lee Film Commission Chairman Nelson Page and Tom Meyers, the Commission’s Executive Director, for hosting us in their splendidly equipped auditorium in Fort Lee Historic Park, and David Schaefer, a founding member and erstwhile president of our Society, for planning and organizing this meeting. Andrew then handed the proceedings over to David, who gave a very brief account of *Alice* in films, starting with the 1903 Cecil Hepworth production at Walton-on-Thames in England, through the 1910 Edison company film, and so on.

David then introduced our first speaker, Prof. Richard Koszarski of Rutgers University, a highly regarded film historian and author of a number of books on Fort Lee and America’s early years behind the movie lens (*Hollywood on the Hudson*), editor of the *Journal of Film History*, and a member of the Fort Lee Film Commission. The title of his talk was “Fort Lee Wonderland: Why Was the First *Alice in Wonderland* Talkie Made in New Jersey?”

Prof. Koszarski did a brilliant job of sketching for us the interrelated social, cultural, economic, and, of course, artistic history that had made Fort Lee, New Jersey, the first American movie capital. The great cliffs, the Palisades, overlooking the Hudson River; its proximity to New York City, though a world away; and the economic affordability of the open fields

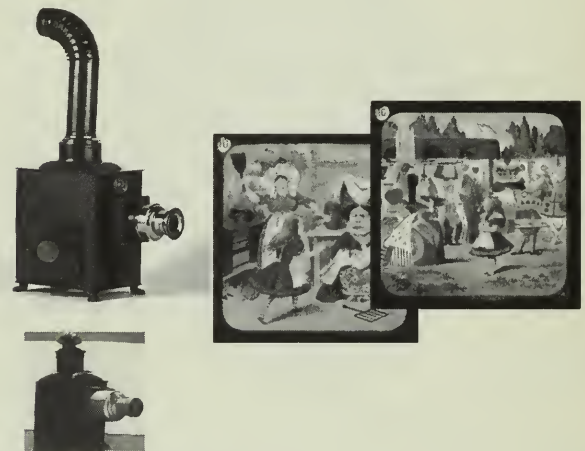


Richard Koszarski

and small “downtown,” which through artful camera placement and angling could be made to look like New York tenements or cowboy Western towns or whatever, all made Fort Lee an attractive site. Movie companies Fox, Peerless, Champion, Paramount, and the French firm Éclair built huge studios, like giant greenhouses really, at Fort Lee, while the movie moguls’ headquarters remained in Manhattan or Paris. Lillian Gish, the Barrymores, and many other early film stars often stayed at Rambo’s Hotel, which itself doubled as a real domicile or a movie saloon or whatever was demanded of it. Producers like William Fox, Carl Laemmle (who founded Universal Studios), and the Warner brothers all were active at Fort Lee. The famous American director D. W. Griffith made over

a hundred films in Fort Lee, including his 1911 Civil War epic, *The Battle*.

By 1918, Fort Lee suffered a number of setbacks from which, with but one interlude more than a decade later, it would never really recover. A serious coal shortage during the winter of 1918, labor problems with unions, fires and explosions, and finally a change of attitude of the townspeople led the major studios to move across the country to Hollywood, which was sunny, anti-union, and welcoming. With the coming of the talking pictures, the Fort Lee movie industry revived a little as independent film operations moved into the largely abandoned studios. African-American films like *The Exile* were made by Oscar Micheaux in 1931, Italian films were produced in Fort Lee (Italy’s film industry lagged behind that of the United States), Yiddish films were shot there, as well as the first Mormon talkie film, *Corianton* (a still for the movie showed actors on a set mildly reminiscent of Babylon, perhaps with a touch of the Mayan for



Magic lantern slides and projectors



good measure). Among all of these niche films a producer named “Bud” Pollard produced, in addition to *The Horror* and other films (see below), one film that was hardly of the niche market kind in 1931: the first talkie *Alice in Wonderland*, starring the young Ruth Gilbert, our feature film of the day and one about which we shall say more below.

Alan Tannenbaum, past president of our society and a major collector of all things Carrollian, spoke next, on the topic—which needs some explanation—“Alice ‘Strips’ for the Screen.” The “strips” in question refer to film strips and other forms of pre- and post-motion-picture pictures actually moving or in a sequence. In addition to the silent, and later talking, motion pictures, there were from the late nineteenth century almost until today alternative image formats for adults and children to enjoy, in public events like musical stage recitals, and later in their home parlors, nurseries, or, much later, rum-



"Animated" paper strip from the 1930s

pus rooms (for those of you who grew up during the 1950s, as this writer did).

The magic lantern projectors were quite popular in late Victorian England and in North America as well. There were many models, some candle-powered and some with little chimneys. As he sat on the stage, Alan drew from his copious bag of niche Carroll collecting treasures a sample of some Alice lantern slides—he has a set of 24. Later magic lantern projectors abandoned limelight for electricity. Often with slides—of the PowerPoint sort—he showed samples of these antique video toys and more modern, if sometimes more primitive, ones.

Abandoning strict chronology, Alan then leapt ahead to the stereo-cards and finally the Viewmasters many of us remember, though perhaps far fewer of us old-timers remember the Tru-Vue Color Stereochromes from 1952. In between the slow fading of the magic lantern and the spread of 35mm shorts, there were a number of paper and "film" gadgets like

the "Movie Jektor" and the "Talkie Jecktor"—devices through which you threaded and then saw Alice and an assortment of Wonderland characters move and, with the "Talkie," heard them speak. Uncle Sam's Movie Projector was a Jecktor competitor, again aimed at the child market, unlike the Magic Lanterns, which appealed as much to the adult as to the child, perhaps more. Alan explained how they worked by showing a minute-long film complete with background ragtime music, and finally concluded his fascinating and quick-paced show-and-see-and-tell presentation with a set of Disney Educational Productions 35mm films in little blue tins from 1988.

After a brief intermission, during which many members, guests, and local residents came to the front of the auditorium to talk with Alan and look at his gadgets, we reassembled for the second half of the afternoon's program. David Schaefer introduced Dr. Greg Bowers, our third presentation and the last flesh-and-blood one. In addition to being an assistant professor of theory and composition in the music department of William and Mary College, Greg has just composed a musical, *Lewis Carroll and Alice*, for the Children's Educational Theatre of Salem, Oregon. The title of his multimedia talk was "Timid and Tremulous Sounds: What Film Scores Should Like to Explain about Alice's Adventures."

Greg began with a quotation from Aaron Copland, "By itself the screen is a pretty cold proposition. Music is like a small flame put under the screen to keep it warm." To demonstrate how that happens, Greg proceeded to analyze the music composed by Stanley Myers for Gavin Millar's 1985 film *Dreamchild*; by Dmitri Tiomkin for Norman McLeod's 1933 Paramount *Alice in Wonderland* movie; and by John Barry for the 1972 William Sterling *Alice* film. Film music



Greg Bowers

cognition is something few of us have probably ever pondered, even though our minds often unwittingly engage in simultaneous processing of the images on the screen and the accompanying music. Whether image and music are processed as a unit depends on the factor of congruence. Bowers distinguished between “semantic congruence,” in which emotional cues work together, or underscore or reinforce each other—for example, soaring romantic melodies in a love scene—and on the other hand “temporal congruence,” for example the way “fast cuts during a chase scene or a loud punctuated chord to underscore a crash enhances the sense of imminence in film.”

And after commenting on the particular difficulties of staging, filming, and scoring a work as episodic as *Alice*, he turned his analysis first to the film *Dreamchild*. Here and below we can give only a single example or two of the points Dr. Bowers made—a task made more difficult by the lack of pictures and music. The theme of *Dreamchild* is Mrs. Hargreaves’s recollection of and meditation on the nature of her relationship with Mr. Dodgson, and “the opening scene, with plodding low strings and minor pitch clusters, accented by bursts of thunder, sets the stage.” This somewhat nightmarish music offers a counterpoint to the question, the mystery, of Dodgson’s real intentions toward Alice as Mrs. Hargreaves reminisces. And to follow this just a little further, Dr. Bowers observed that the tense music returns in the scene of the photo session with Alice in Dodgson’s studio at Christ Church and “a holding pattern emerges based on an unresolved chord that will not move forward; the music remains in stasis.” The music and the myth need resolution; whether it is achieved is a final question of the film and beyond.

Dmitri Tiomkin’s *Alice* composition came at the time of the transition from silent movies to talkies. Again one example: “Image and meaning *do* come together at many points in the score. A key congruent moment comes as Charlotte Henry’s Alice ascends



Ruth Gilbert in the 1931 film.

to the looking-glass. Here, the tactile becomes emotional. Alice’s ascent is echoed by an impassioned upward sweep of the orchestra. Notice that it is not Alice’s travel *through* the looking-glass, but rather her anticipation of adventure that is emphasized.” And in Alice’s prolonged fall, falls being of some importance in McLeod’s representation of the story, one senses some of the same kind of stasis one sensed in parts of *Dreamchild* and an actual echo of the familiar “There’s no place like home” with Alice even commenting on the music she hears.

The composer John Barry, perhaps best remembered for the soundtracks he created for almost a dozen James Bond films, wrote a grandiose score to the high textual fidelity of Sterling’s film to the *Alice* books. In his *Wonderland* score, Barry bases “many melodies around the third scale degree and, more broadly, the interval of the third. The third scale degree defines major and minor keys and therefore sets tone. The third is also a less directed relationship than tonic/dominant. Harmonically speaking, a third may go anywhere, just like Fiona Fullerton’s Alice.” There are a number of examples of incongruence in Barry’s music. For example after falling down the rabbit hole and landing, “Alice chases after the White Rabbit accompanied by hypnotic thirds. The calm pleasance of this ‘chase’ is a temporal mismatch. The music has the effect of a lullaby, reminding us we are in a dream.”

Dr. Bowers concluded with the belief that *Alice* has endured because of her fluidity, and “music has the capacity then, to continually reinvent *Alice* for new and diverse audiences.” This brilliant talk greatly helped this writer to just begin to see what he had been hearing, consciously or not, and hear what he had been seeing. We look forward to hearing Greg Bowers’s own reinvention of *Alice*.

And now for our feature film, “Bud” Pollard’s 1931 *Alice in Wonderland*, starring Ruth Gilbert, the first talking *Alice* film. David Schaefer said that not much is known about “Bud” Pollard except that he operated strictly on the fringes of the motion picture industry, directing films with titles like *The Danger Man*; an Italian film, *O festino a la legge*; *The Horror*; and a film titled *The Black King*, based on Marcus Garvey’s life, with elements from *The Emperor Jones* thrown in.

So why an *Alice* in 1931? Possibly the occasion and cause were the upcoming centenary of the birth of Lewis Carroll, which was much in the news, with major exhibitions planned in Britain and the United States. The famous auction of Carroll’s original manuscript, *Alice’s Adventures under Ground*, in 1928 had brought to the world’s attention that Alice had been a real girl. In any event, the film was shot at the Metropolitan Studio, formerly the Peerless Studio, in Fort Lee. The screen adaptation, which, though not the complete text, hewed quite well to Carroll’s dialogue,

was credited to John E. Godson and Ashley Miller, who seem to have vanished away after this film.

David introduced Ruth Gilbert's daughter and her family, who knew of the film but had never seen it. Young Ruth Gilbert, who is said to have been 19 years old when she played Alice (her family claims she may have exaggerated her age and never to their recollection said when she was born), had recently graduated from the American Academy of Dramatic Arts. She was later discovered by Eugene O'Neill and cast in several Broadway roles. She continued working in the legitimate theatre until the early 1950s, when she played the role of Max, Milton Berle's secretary, on his television show, for which she was nominated for an Emmy. Ruth Gilbert died in 1993.

The film begins with a full orchestra rendition of Irving Berlin's "Come Along with Alice"—a song written for the 1916 musical *Century Girl*. Alice's first words, after falling down the rabbit hole, are a very American "How funny" and she did indeed have some funny-looking eyebrow lining. Her slight New Jersey accent would have perhaps horrified audiences accustomed to Oxbridge English, even though Ruth gave a perky performance as Alice. Some liberties are taken with the book. For example, a love relationship between the Duchess and the White Rabbit is introduced, which could not have occurred even

in Wonderland! Chapter III is omitted, Chapter V is out of sequence, and other changes follow—some of which are quite amusing, such as when Alice in the Chapter XI scene sees the tarts and remarks, "I suppose these must be the refreshments." The story concludes with Alice saying, again in her American patois, "Come on all of you, who's afraid of a paltry deck of cards?" The other characters, except for a convincingly mad Hatter and a Jerry Colonna-like Cheshire Cat, were not exceptional.

Mordaunt Hall, the first *New York Times* regular movie critic, commented condescendingly on December 28, 1931: "There is an earnestness about the direction and acting that elicits sympathy, for poor little Alice had to go through the ordeal of coming to shadow life in an old studio in Fort Lee, N.J., instead of enjoying the manifold advantages of a well-equipped Hollywood studio." The only known 16mm copy of the film is in the Schaefer collection, though UCLA holds three partial 35mm versions. We certainly enjoyed seeing it 78 years later. And that's a wrap.

[Thanks are due to Greg Bowers and David Schaefer for providing notes for this account, but they are not responsible for any misrepresentations.]



ALICE-DRESS OPTIONAL

ERIN HUTCHINSON



Do we have to dress up? The idea struck me three weeks before my first meeting. I had been busy reading all the *Knight Letters* and re-reading *Alice's Adventures*, but I never stopped to think if I should show up in a skirt or as the Mad Hatter. Is this a costume party meeting and, more importantly, are there pop quizzes? If I forget the year *Though the Looking-Glass* was published, will Clare Imholtz stand up and yell, "Off with your head!"?

The meeting date approached and I had no idea what to expect. (Though I had decided that I was, under no circumstances, going in costume.) I came in, got my nametag and sat down to listen to Richard Koszarski, the first speaker. By the third speaker, I had calmed down. There were no obscure *Snark*

references and the people didn't speak in long, complex sentences with words straight out of the SAT textbook. It was just a group of pleasant people comparing their *Alice* pins and talking about their favorite Lewis Carroll stories.

I was able to watch several *Alice* films, meet fellow *Snark*-ophiles, and get great recommendations on books to add to my collection. When later asked how my first meeting went, I could honestly reply, "No. They're not *all* mad."

[Erin Hutchinson, aged fourteen, attended our Ft. Lee gathering, her first LCSNA meeting.]

OFF WITH THEIR HEADS!

Those Awful Alice Movies

DANIEL SINGER

Creating a satisfying film version of Alice's adventures is so extraordinarily difficult that it has consistently eluded filmmakers for over one hundred years. Visionary director Tim Burton seems the ideal candidate to hit this elusive nail on the head: in 2010, Walt Disney Pictures will release his new star-studded, computer-animation-enhanced, feature-length film, in 3D no less, entitled *Alice in Wonderland*. Will this finally be the adaptation that succeeds in satisfactorily bringing Alice's bizarre dream(s) to life on the big screen? Probably not.

Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass*, aside from being eternally readable books, seem ideal for dramatization: their lively conversations, amusing characters, and fantastic settings practically cry out for adaptation. The stories have spawned several dozen filmed versions, most of them dreadful or at least misguided. Most of us have had the experience of watching a film of *Alice in Wonderland* (as it is usually titled) and complaining afterwards that, well, it wasn't very good.

These films aren't without their charms. But if you're one of those *Alice* fans who dreads watching a film based on Lewis Carroll's stories, you're in good company. In order to write this article, I've watched most of them again, and let me tell you, it was painful. I won't be reviewing all of them—there are simply too many—but I'd like to look at the most well-known (and currently viewable) *Alice* films of the last century and take a stab at explaining what went wrong. I've omitted films that stray too far from the basic plot points of *Alice's Adventures in Wonderland* (*Dreamchild*, for example, or films whose primary focus is *Through the Looking-Glass*). Sorry, I'm not reviewing any porno versions. Also, these reviews are necessarily short due to limited space—put a bottle of red wine in front of me and I could go on for hours.

This analysis is based on my own strongly opinionated ideas, and as Alice would say, "Perhaps your feelings may be different." Since there's "no accounting for taste" (as the Gryphon would say), I know some of you will be outraged by my pronouncements. We all prefer certain films for largely sentimental reasons; but this is a review—you're welcome to disagree.

Let's look at some common problems that filmmakers have faced.

1. Alice is a seven-year-old child. Most filmmakers cast an older actress, expecting the audience to accept a post-pubescent woman in the role of a child. It's confusing and inappropriate.
2. The casting of celebrities should not take priority over casting appropriate actors for appropriate roles. Was Telly Savalas or Whoopi Goldberg really the best person available to play the Cheshire Cat? I think not.
3. An actor in a tacky animal costume doesn't actually look like an animal! Puppets and animation are far better media with which to portray the Mouse, Dodo, etc., if we are expected to empathize with Alice's difficulty at being suddenly immersed in their world.
4. A series of conversations doesn't make an interesting screenplay, so a slavish adaptation of Carroll's text is a sure-fire way to sink your movie. On the other hand, most writers' embellishments (and radical reworkings) of Carroll's text are disastrously inappropriate, so you're hanged if you do, and hanged if you don't.
5. The fact that the original texts are studded with funny poems does not mean the film should be a musical. The era of movie characters bursting into song is virtually over, and since most audiences squirm when someone on the screen starts to sing, filmmakers have to be extremely artful about inserting songs into *Alice* films.
6. Special effects are expensive. Clearly some filmmakers have been challenged by not having enough money to create a satisfying vision of Wonderland.

Even after we've agreed that these are important points that filmmakers frequently stumble over, we come to the question of appeal. When movie making became a business early in the twentieth century, producers realized that successful films must contain certain elements that motivate the public to purchase tickets. Alice is not a sympathetic protagonist, and

her journey, while fantastic, lacks the classic storytelling fundamentals. This should have thwarted studios from ever investing in *Alice* films. Yet the stories have proven so irresistible that a major release has emerged in every decade, usually to lukewarm reviews and disappointing box-office takes.

The appeal of Alice's dream tale is that it's fun. Alice's predicament—tumbling down a very deep rabbit-hole lined with curios, growing and shrinking whenever she eats or drinks, offending animals with thoughtless remarks, and holding her own when faced with rude, crazy people and a savage pack of cards—is funny stuff. But most of its humor is literary. Read *Alice's Adventures in Wonderland* aloud to someone who's never read it before: it's genuinely hilarious. It's funny, however, not simply because of its content, but because of the way it's written. Carroll's narrative voice is warm and witty and whimsical in a way that doesn't translate to film. At least, no one has ever succeeded in doing so.

Alice herself, in the public's eye, compares unfavorably with the homey Kansas farm girl of *The Wizard of Oz*. Dorothy's journey to a strange land is surely not any fault of her own (many judge Alice's tumble as karmic retribution for not minding her own business), and Dorothy's desire to return to her loving family inspires her to become friends with the oddballs she meets—who themselves then become valuable, courageous allies when faced with a powerful enemy. The screenwriters who adapted *Wizard of Oz* so brilliantly from L. Frank Baum's rather witless novel succeeded in whipping generations of audiences into an emotional frenzy over a child's discovery that "there's no place like home." This forever influenced future *Alice in Wonderland* screenplays as writers tried to make Alice more sympathetic by telling us that she's "sad" because she's "lost." In the original, Alice never feels lost in Wonderland; she's merely having a very strange day.

Alice's plight doesn't have a pumped-up sense of emotional importance; she never takes her situation very seriously, even when events are terribly upsetting. She cries, she scolds herself, she stomps away in anger and frustration, she wonders if perhaps she's been changed into a different person...all of which is very amusing in the books, but it makes for a weak movie character. That's why cinematic Alices tend to skip blithely from scene to scene: a living prop against which celebrities do bizarre cameos in tacky costumes. I know that's a gross generalization, but isn't that your impression of *Alice* movies?

Now that I've gotten that off my chest, let's look at some of these charmingly awful films.

Cecil Hepworth (UK, 1903)

This badly deteriorated, ten-minute silent film is a marvel in that it still exists at all. The story of Alice's adventures is neatly compacted into brief, incompre-



May Clark plays Alice, and Mrs. Hepworth plays the White Rabbit in this first cinematic adaptation. Produced and directed in 1903 by the latter's husband, Cecil, the film, though badly deteriorated, offers us a rare glimpse of how Edwardians visualized the book.

hensible scenes that serve to remind the viewer of the book rather than attempt to tell the tale. The Hall of Doors is accomplished by a very simple theatrical effect whereby a multiple-panel door, hidden behind a curtain, is revealed by Alice either pulling away a small bit of drape to show one low corner of the door (when she is supposed to be tall) or by sweeping aside the full length of the drape (when she is supposed to be tiny). The White Rabbit's House, the Duchess's Kitchen, the Cheshire Cat, the Mad Tea Party, and the Queen's Procession whiz by until a violent argument erupts and Alice wakes up. It's all broad pantomime with little reliance on dialogue cards. Lovely costumes, crude acting and photography—and Dodgson missed it by only five years! One wonders what he would have thought of it.

Nonpareil (USA, 1915)

Despite being made twelve years later and boasting an epic running time of one hour, this feature is not an improvement. It's strangely slow, with actors standing around a good deal of the time, and there's a heavy reliance on dialogue cards—meaning the audience was expected to comprehend the story more from reading than from watching the actors act. There are no visual effects to speak of, and the overall appearance of the film (production design and photography) is still remarkably crude. Oddest of all are many shots of the Caucus Race animals following a signpost pointing the way to the Animal Convention, as if that was something important enough to emphasize.

Of course, these two films must have seemed miraculous in their day, but it is unfortunate that no *Alice* features have survived from the high period of silent filmmaking (ca. 1925–1927). Might they have been wonderful?



From left to right, William Austin, Charlotte Henry, and Cary Grant ponder reeling and writhing in Paramount's disappointing production of 1933.

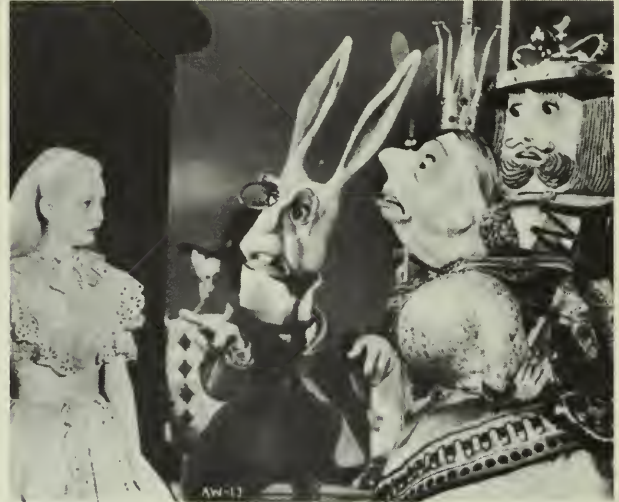
The failure of this Hollywood spectacular must have baffled its producers. It cleverly incorporated almost every scene and character from both Alice stories, was designed to resemble Sir John Tenniel's illustrations, featured good performances from big stars, and included several charming special effects. So what went wrong? Paramount's version seemed to include all the necessary ingredients for success, yet it ultimately failed to entertain. Filmmakers would be wise to study it.

Black-and-white filming (along with a limited budget) renders this picture's Wonderland as a series of remarkably bleak, unsophisticated sets, and the elaborate costumes and grotesque masks are rather repulsive. Despite the rapid-fire sequence of scenes, the whole picture somehow seems flat and repetitive; the first scene (in which Alice is cooped up in a drawing room) is shockingly slow and soporific. Charlotte Henry is far too mature and perky to be an interesting Alice. The cast's enthusiasm simply can't pull the film out of its dull, repetitive rut.

For example, the thought of W. C. Fields as Humpty Dumpty is much more entertaining than the actual scene, which is stiff and static. As the Mock Turtle and White Knight, Cary Grant and Gary Cooper deliver memorable performances, but critics were quick to point out that the stars were virtually unrecognizable. The Fleischer Brothers' animated version of "The Walrus and the Carpenter" is a nice diversion, but even that is crudely done, suggesting that the whole project would have come off better had Paramount waited a few years for Technicolor and other advances in film technology to develop in the later 1930s.

Although the film is not officially available, it's easy enough to pick up a grainy DVD copy on the Internet. Apparently 15 minutes were trimmed off its initial running time, and although the screenwriter claimed that only the Live Flowers, Train, and Lion and Unicorn scenes were omitted from the script, the 75-minute version we now see also lacks the Caucus Race, the White Rabbit's House, and the Trial.

Dallas Bower/Lou Bunin (UK, France, 1948)



Carol Marsh is seen here with some of the puppets created by Lou Bunin for Dallas Bower's Anglo-French version of 1948. The script takes considerable artistic license with the basic facts of Wonderland's genesis, and also provides a rare, if unsettling, example of postwar French animation.

This appalling film features live-action "bookend" scenes that tell a mostly fictionalized story of how the (bearded!) Reverend Dodgson first told the story to Alice Liddell. Although shot at picturesque locations at Oxford, the prologue and a brief epilogue are weak and clearly not historical. The middle of the picture, featuring a live-action Alice amid the stop-motion puppets of French animator Lou Bunin, is an amazing example of questionable taste: the "modern" stylization of puppets, sets, voices, and overall presentation is astoundingly ugly. I find this movie unbearable and never recommend it to *Alice* fans unless they have a strong stomach for revolting art direction. Once again, a lovely actress (Carol Marsh) was far too old to be playing Alice.

Its American release coincided with Disney's all-cartoon version in 1951. Disney sued to block Bunin's film from competing—but lost the case. Turns out Disney needn't have bothered; both films performed poorly with both critics and audiences.

Disney (USA, 1951)

Despite the fact that Disney's *Alice in Wonderland* dumped most of the text, tone, and appearance of the original book, it remains the most generally entertaining version made to date. After Paramount's dull production, Walt Disney felt that the way to approach the adaptation was to emphasize movement and music. In place of Carroll's dialogue there are bouncy sight gags, tuneful songs, magical transformations, and tons of luscious artwork. Disney's artists were at the top of their game in creating charming, funny drawings that moved gracefully and dramatically, even without a real story to tell. The writers abandoned their attempts at reshaping the story to make Alice a more sympathetic character, because Walt knew the audience wouldn't allow him to tamper with a classic. His goal was to present Carroll's familiar characters in a fresh format. "If we don't do that," Disney said at a December 12, 1938, story meeting, "[our audience is] going to be disappointed with what we do... We should try to get the spirit of *Alice in Wonderland*, and then, through our medium, do the things you can't do any other way." A few months later (March 15, 1939), he told his team, "It's going to be...an *Alice in Wonderland* that everybody can like and enjoy, and it will hit them just the same as it did the people who remember when it first came out—it was something fresh...and it appealed to people's imagination."¹

Stylistically, the film's art direction is full of typically bombastic Disney touches. The characters have all been redesigned to be appealing to a modern (American) audience. Noticeably absent are the Mouse, Duchess, Mock Turtle, and Gryphon. Alice's graceful descent down the rabbit-hole, viewed against a backdrop of Dali-esque wood paneling, floating furniture, and gradually shifting colors of light, instantly establishes an eerie, otherworldly quality to the film. Every sequence tries to outdazzle the last. Alice's changes of size are astonishing, and her predicaments are extreme: the Pool of Tears, for example, becomes a rolling sea! Poor Bill the Lizard isn't kicked out the chimney and into the yard, but sneezed into oblivion. The Tweedles bounce as if they're made of water-filled balloons. The Caterpillar's trippy pronouncements are accompanied by illustrative smoke rings, an abundance of uncooperative arms and legs, and an unexpected metamorphosis into a butterfly. The Cheshire Cat gleefully disassembles his body and rebuilds himself at will. The tea-partiers liberally smash watches, crockery, and each other. The Queen of Hearts roars like a freight train and collapses upside down with her heart-covered bloomers revealed to the crowd. It all builds to a surreal, nightmarish climax where everything swirls into blazes of color. *It's crazy, man.* The subtle madness of the original has gone full-blown loony. As an animated vaudeville show loosely based

on Carroll's classic tales, it's magnificent, though considered by many—including Walt Disney himself—to be a complete failure.

Disney's version failed with critics because it had strayed too far from its source, and it failed with a public that was apathetic about its episodic nature and lack of an emotionally stirring story. The film languished in the studio vault except for 16mm rentals, which increased dramatically during the psychedelic 1960s. After theatrical re-releases in 1974 and 1981, it became available on home video, where its qualities were finally appreciated by a large, mainstream audience.

BBC/Jonathan Miller (UK, 1966)



Anne-Marie Mallik and Wilfred Brambell kick off the action in Jonathan Miller's 1966 version. A fine supporting cast with careful art direction and photography are subverted by Miss Mallik's odd air of disengagement.

For years this well-remembered, black-and-white, made-for-TV version was frequently mentioned in articles, but it was not seen again until its much anticipated home-video release forty years later. The concept is amazing: Wonderland's denizens aren't animals but people *acting like animals!* The Overriding Idea, which pokes fun at the creaky, old-fashioned Victorians, must have seemed very cool in the 1960s, and is still valid now—but this is strictly for people who already know the book. Otherwise, this version's step away from easily identified characters is hopelessly confusing. I mean, a little girl following an eccentric bunny into a tunnel in a park is marvelous, but when the bunny is a gentleman, shouldn't that be a cause for serious alarm? But I suppose it's okay, because, well, we know he's supposed to be a rabbit. All right, I'll play along; the scenes are fairly amusing.

Oh no! What's the matter with Alice? She's sullen, despondent, staring off into space, rarely making eye contact. In some cases, she's not even speaking her lines—they are voiced-over, like wan, dreary thoughts. She never smiles, which I rather appreciated, but this is all too much. Anne-Marie Mallik is

the anti-Alice, distant, mumbling, in a stupor, sucking the energy out of every scene.

Then there's the Tea Party and Mock Turtle scenes, wonderfully acted in a very conversational manner that makes Carroll's dialogue (plus some fine ad libbing) sound remarkably natural. But wait—the director has inserted long, awkward silences. They work, but they also make it challenging for us to stay awake. There's extraneous footage in the Croquet Game and barnyard sounds at the Trial that'll have you shaking your head.

Result: a brilliantly conceived but awkwardly executed experiment that comes off looking like an overindulgent, high-concept excuse to cheap out on costumes and effects. The fine cast includes Peter Cook, Peter Sellers, Leo McKern, Michael Redgrave, and John Gielgud—but sullen Alice ruins the show.

Hanna-Barbera (USA, 1966)



Hanna-Barbera's 1966 version of Alice shanghai's our heroine into the vast wasteland of American prime-time TV with genuinely mindless corporate efficiency.

Nope, not going there.

William Sterling (UK, 1972)

This peppy musical film boasts some of the best makeup effects of any Alice film, but everything else about it falls short. Fiona Fullerton (at 15) was far too old and terribly uninteresting as Alice. I have to say it: she looks enormous on the screen—they did little to make her look childlike. The sets look cheap, the effects are dull, the "Tell us a story, Mr. Dodgson" opening is awkward, and worst of all, the score by John Barry contains some of the dreariest music he ever wrote. Fun performances by Michael Crawford (Rabbit), Robert Helpmann (Hatter), Peter Sellers (March Hare), Dudley Moore (Dormouse), Spike Milligan (Gryphon), and Michael Hordern (Mock Turtle) can't save it. The Tweedles were added to the



Fiona Fullerton's Alice looms large in William Sterling's 1972 production, another half-hearted British foray into Wonderland with lukewarm results.

storyline, but exasperatingly, the iconic Cheshire Cat scene was cut! Unthinkable.

Rankin/Bass (USA, 1982)

Fully animated, as cheaply as possible, this was an entry in the "Children's Video Playground" collection that exploited every public-domain kiddie story available during the early home-video period. In 30 minutes, it tells the story of Alice's adventures with admirable simplicity, and while it has nothing to offer adults, it's inoffensive stuff to show 3- to 7-year-olds.

Children's Theater Co. of Minneapolis (USA, 1982)

A stage-bound production with excellent, lavish sets, lively direction, and good continuity that gives the whole a lovely dreamlike quality. This was probably a delight onstage (it's mostly the *Wonderland* tale, with a few *Looking-Glass* scenes inserted to fill out the evening), but the video is unwatchable, as Alice (Annie Enneking) yells her lines as if projecting in a vast auditorium. It's like fingernails on a chalkboard.

Broadway/Kirk Browning (USA, 1982)

I'm glad that Eva LeGallienne's über-faithful stage productions, revived several times since the 1930s and always featuring outstanding actors doing marvelous interpretations of Carroll's dialogue, have been documented (somewhat) by this production—but, alas, it's a big snooze. The video begins with a useless and irritating Prologue in which the cast argues backstage. Then we meet Kate Burton in her dressing room, where we actually witness Alice smoking a cigarette—it's hard to imagine a worse introduction. Then the play begins inside the actress's head, which apparently allows the actors playing the various roles to remove their masks after their initial entrance in order for us to better see the actors beneath. Weird! Alice never falls down a rabbit-hole or passes through

a looking-glass, and the lack of a device to enter dreamland shows us that this production will lack any sort of sensible continuity.

However, this is *the* production for fans of Sir John Tenniel's illustrations. The sets and costumes (mostly paper-white with fussy, crosshatched black lines drawn onto them and a palette of pale colors limited to red, green, and yellow) reproduce Tenniel's drawings with obsessive fidelity. But that's the best thing you can say about this video. Kate Burton looks picture-perfect, especially when sitting in a hugely out-of-proportion armchair, but she enacts the role like a weary adult who has said the lines too many times. Eve Arden, James Coco, Kaye Ballard, Colleen Dewhurst, Maureen Stapleton, Richard Burton, and Andre Gregory are all excellent.

This is the polar opposite of Disney's version. Almost no action of any kind—just a series of conversations, with an occasional Carrollian song—a very dry interpretation with very narrow appeal.

Irwin Allen (USA, 1983)

In the early 1980s I attended a meeting of the LCSNA in Los Angeles, where Irwin Allen, famed producer of campy disaster movies, announced he would produce a new *Alice* TV mini-series that would take advantage of modern special-effects technology. I promptly sketched up a poster that ridiculed the idea, showing Alice nearly falling to her death down a terrifying rabbit-hole, drowning in a sea of her own tears, and trapped in the White Rabbit's house as the animals set it ablaze. I sent the drawing to Sandor Burstein, who to my great surprise published it in *KL 21*, no doubt sinking any chance I had of a career in Hollywood. I even suggested a cast list of B actors and has-beens. My tag line: "A Paradise Destroyed by a Thoughtless Child!" Ironically my poster was far more entertaining than this disastrous production.

Instead of falling down a rabbit-hole filled with furniture and props, Alice enters Wonderland through a dark cave lit with flashes of lightning that come from all directions. (This was someone's idea of taking advantage of modern technology? Sheesh! Cheap, cheap, cheap.) Alice is, at last, a child actress—Mark Burstein had pointed out the importance of this to Irwin Allen—but the cute, cheerful Natalie Gregory giggles and mugs and skips through the role, singing and dancing to dreadfully inappropriate Steve Allen songs with an endless parade of confused-looking celebs in cheesy outfits. Jonathan Winters is an awesome Humpty Dumpty, and Lloyd Bridges is a perfect White Knight, but the presence of Carol Channing, Sammy Davis Jr., Karl Malden, Telly Savalas, Ringo Starr, Ernest Borgnine, Shelley Winters (these last two names appeared on my parody poster!), Pat Morita, Sid Caesar, Imogene Coca, Red Buttons, John Stamos, Scott Baio, Sher-

man Hemsley, Steve Lawrence and Eydie Gormé, Anthony Newley, Arte Johnson, Roddy McDowall, Ann Jillian, Sally Struthers, and Merv Griffin does nothing but make the proceedings embarrassing. Look out, here comes that awful, slithy Jabberwock monster to scare us!

Jan Svankmajer (Czechoslovakia, 1988)



Jan Svankmajer's Alice is let loose in the Central-European surrealist's vision of Wonderland with unsettling results. As always, Svankmajer's chicken obsession is given free rein.

This stop-motion animation, with a wonderful child actress (Kristyna Kohoutova) as a live-action Alice, is light-years away from Carroll's original, but I include it here because it follows the story's structure rather closely. However, each scene has been reinterpreted by animating a grim collection of found objects in a highly symbolic style. This Wonderland is dangerous and profoundly disturbing. Not for kids, purists, or, well, anyone really. A hard-to-watch curiosity.

Hallmark (UK, 1999)

Boasting a large budget, this handsome but misguided made-for-TV production makes the usual mistake of covering up for its weak screenplay with celebrity star turns (Martin Short, Gene Wilder, Ben Kingsley, Whoopi Goldberg, Miranda Richardson, Christopher Lloyd, et al). The framing device—that Alice is shy about being forced to sing for an audience—is what supposedly fuels her dream-world anxieties, but the idea isn't strong enough to keep the pace from tediously plodding along. Fourteen-year-old Tina Majorino gives an intelligent but dour performance, endlessly curling up her eyebrows to express confusion. Surely there must be a director out there who can create a more interesting characterization for Alice!

The production design is innovative: the Rabbit's house emerges from a pop-up book; "The Walrus

and the Carpenter” takes place in a charming toy theater; the Trial set is a massive house of cards that collapses as Alice wakes up. But these embellishments rarely serve the story, and there are frequent perplexing choices that confound the viewer: Why does the Caucus Race take place on a pile of books? Why is the White Rabbit a clockwork toy with a nasty twitch? Why is the Caterpillar in the military? Why does the Duchess zoom around on a motorized stool? Why is the Mock Turtle so tiny? Why are most animals creations of Jim Henson’s Creature Shop, while others (Mouse, Dodo, Duck, Pat, Bill, etc.) are portrayed by people in Victorian clothing? There is an infuriating inconsistency, made worse by the seemingly random jumbling of scenes from both *Alice* books.

To sum up—like many of us, I’ve imagined my ideal *Alice* movie many times over. Alice is played by an actress no more than ten years old, who has to struggle to keep her sanity as her mad adventure progresses. When she finds herself chatting with a group of animals (as if she had known them all her life), the animals look real, and are in correct proportion to each other. Alice would have to experiment quite a bit with that mushroom to return to her normal size, even if it meant that her neck would rise above the trees like a serpent, or that her chin might strike her foot. The plants in Wonderland are also in correct proportion: you won’t see a lovely oak tree behind the Caterpillar’s mushroom in my version—all

you’d see would be a giant tree root and the stalks of tall flowers, because that’s what you see when you’re only three inches high. The Cards would all be flat because, well, they’re made of cardboard, not actors. And I don’t care if the dialogue or sequence of scenes is altered, as long as the screenplay is a clever adaptation with good continuity. There. Is that too much to ask? Tim Burton, are you listening?

Clearly there are as many interpretations of *Alice* on film as there are filmmakers. The source material seems endlessly inspiring. While I appreciate how hard the Disney artists worked to make *Alice* familiar and entertaining to modern audiences, it’s obvious that many prefer their *Alices* darker and/or more authentic. There will never be an “ultimate” version because no one will agree on what that film should be. But Burton, I hope, will come closer to the bull’s-eye. You can get a sneak preview by checking out the trailers available on the Internet.

But wait—what’s this? He’s cast a sexy teenager as Alice? She’s returning to the Wonderland of her childhood dreams to help fix the things that have gone terribly, terribly wrong there? Oh dear, oh dear! Someone will be executed, as sure as ferrets are ferrets!

¹ Transcripts from story meetings held on Dec. 10, 1938, and March 15, 1939, courtesy of the Walt Disney Studio Archives.



Stephan Pastis’s Pearls Before Swine from October 22 through November 1 ran a series called “Larry in Wonderland.” Here are some highlights.

A TALE OF TWO TWEEDLES

JON A. LINDSETH

All Carrollians are familiar with Carroll's use of the Tweedle twins in *Through the Looking-Glass*. Carroll uses a form of the Tweedledum and Tweedledee nursery rhyme that I will call version A:

*Tweedledum and Tweedledee
Agreed to have a battle;
For Tweedledum said Tweedledee
Had spoiled his nice
new rattle.*

*Just then flew down a
monstrous crow,
As black as a tar-barrel;
Which frightened both the
heroes so,
They quite forgot their
quarrel.*

The other, earlier version of the Tweedle couplet, which I will call version B, is usually ascribed to John Byrom and included in his posthumously published book *Miscellaneous Poems* (Manchester: J. Harrop, 1773, Vol. 1, pages 343 and 344):

*Some say, compar'd to
Bononcini,
That Mynheer Handel's
but a Ninny;
Others aver, that he to
Handel
Is scarcely fit to hold a Candle:
Strange all this Difference should be,
'Twixt Tweedle-dum and Tweedle-dee!*

I cite Byrom's book because it is usually referred to as the earliest use in print of Tweedledum and Tweedledee. However, the evidence below will show that it is not.

Iona and Peter Opie in *The Oxford Dictionary of Nursery Rhymes* (Oxford: Oxford University Press,

New Edition, 1997, pages 501 and 502) quote both versions A and B and include the following note:

"Original Ditties for the Nursery (J. Harris), c.1805, 'Agreed to fight a battle ... As black as a tar barrel' [1807] / JOH, 1853 / *Through the Looking-Glass*, Lewis Carroll, 1865 [*sic*], 'Just then flew down a monstrous crow, As black as a tar barrel.'"

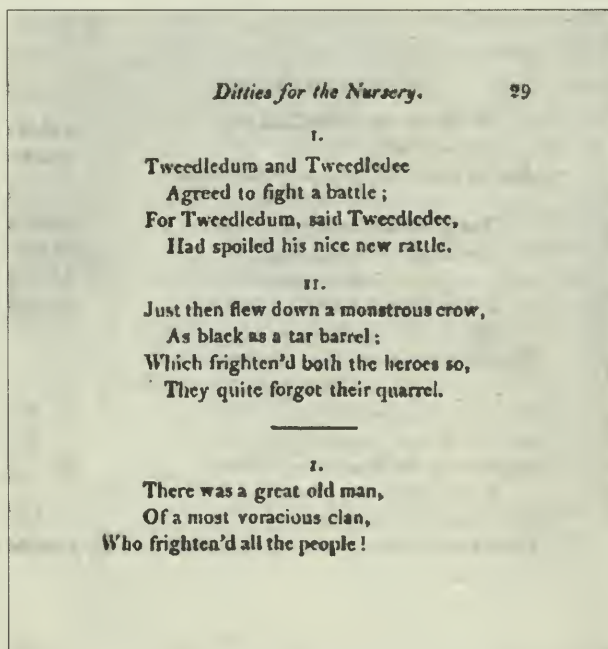


Figure 1. The first use of the Tweedledum and Tweedledee nursery rhyme found in *Original Ditties for the Nursery, so Wonderfully Contrived that They May Be Either Sung Or Said, by Nurse Or Baby, Third Edition, 1807*.

But what are the origins of the two Tweedle variants? We'll turn first to version A. The earliest use of this version known in print is in *Original Ditties for The Nursery; so Wonderfully Contrived that They May Be Either Sung Or Said, by Nurse Or Baby* (London: Printed for J. Harris, 3rd Edition, 1807). My own collection lacks this book, and for good reason: Only three copies are known. In John Harris's *Books for Youth 1801–1843* (Folkestone: Dawson Publishing, 1992), the compiler Marjorie Moon reports that she was unable to locate any copy of the first or second edition and only two copies of the third. In a search of the UK and Ireland

library database Copac Academic and National Library Catalogue (COPAC), no copy of the first or second edition was located, and only the Bodleian copy of the 1807 third edition. Not listed on COPAC but listed by Moon is the second copy at the Hockliffe Collection at De Montfort University in Leicester, UK. The Online Computer Library Center (OCLC World Cat) listed no copies of the first or second edition and only one copy of the third edition at Princeton.

The Bodleian copy was bequeathed to the library upon the death of the antiquary Francis Douce in 1834; hence, the book was there at the time Carroll was writing *Looking-Glass*. (Furthermore, his rooms at Christ Church were only a seven-minute walk from the Bodleian.) In this 1807 third edition, page 29 (see Figure 1), we find:

Tweedledum and Tweedledee
Agreed to fight a battle;
For Tweedledum, said Tweedledee,
Had spoiled his nice new rattle.

Just then flew down a monstrous crow,
As black as a tar barrel;
Which frighten'd both the heroes so,
They quite forgot their quarrel.

This version differs from Carroll's in line 2, where Harris has "fight" and Carroll has "have"; in line 3, where Harris places a comma after Tweedledum and Carroll lacks a comma (thus reversing the accuser and the accused!); in line 6, where Harris has no hyphen yet Carroll hyphenates "tar barrel"; and finally in line 7, where Harris contracts "frightened" and Carroll does not. Both Carroll and Harris have eight lines and 42 words in the rhyme. Of the 42 words, Harris and Carroll share 41 identical ones, although Harris has Dum spoiling the rattle while Carroll says it was Dee.

Another book that Carroll had in his own library in two versions is James Orchard Halliwell's *The Nursery Rhymes of England, Collected principally from Oral Tradition*. The Brooks auction catalogue of Carroll's estate library, dated May 10, 1898, lists lot 842, *Halliwell's Nursery Rhymes of England*, and lot 874, *Halliwell's Nursery Rhymes and Tales*. Jeffrey Stern reproduced the Brooks catalogue in his own two books on Carroll's library. In one of these, *Lewis Carroll Bibliophile* (Luton, Bedfordshire: White Stone Publishing, 1997), Stern alphabetically indexes by author (or compiler in the case of Halliwell), and the two Halliwell books are entries 1126 and 1127.

The Bodleian has the 1843, 1844, 1846, and 1853 editions of Halliwell's *Nursery Rhymes*. According to Stephen Arnold at the Bodleian, any book not a donation, such as these, came on legal deposit the same year as the publication date or soon thereafter, so these books were available to Carroll in the Bodleian. There was also a ca.1870 edition of the book, not at the Bodleian, but no doubt available in Oxford bookstores at the time Carroll was writing *Looking-Glass*.

One edition of this book, Brooks lot 842 and Stern lot 1126, was in Carroll's library. On page 220 of both the 1853 and ca.1870 editions, headlined as "Jingles," is this entry number CCCCXXVIII (see Figure 2):

Tweedle-dum and tweedle-dee
Resolved to have a battle,
For tweedle-dum said tweedle-dee
Had spoiled his nice new rattle.

Just then flew by a monstrous crow,
As big as a tar-barrel,
Which frightened both the heroes so,
They quite forgot their quarrel.

This version differs from Carroll's in lines 1 and 3, where Halliwell hyphenated the Tweedle names and Carroll did not and where Carroll capitalized Tweedle and Halliwell did not (except at the beginning of line 1); in lines 2 and 6, where Halliwell has commas and Carroll has semicolons; in line 2, where Halliwell uses "resolved" and Carroll "agreed"; between the two stanzas, where Halliwell has no space and Carroll leaves a space; in line 5, where Halliwell has "by" and Carroll has "down"; and in line 6, where Halliwell uses "big" while Carroll uses "black." Once again, both Carroll and Halliwell use eight lines and 42 words, and of the 42 words, Halliwell and Carroll have 39 identical.

Also in print, but not at the Bodleian (the Bodleian lists only an 1885 edition in their library), was a ca.1868 edition of a similar Halliwell book, *Nursery Rhymes and Nursery Tales of England* (London: Frederick Warne and Co.; New York: Scribner, Wellford, and Armstrong, 5th Edition), with the Tweedle nursery rhyme on page 86 and still numbered CCCCXXVIII. Carroll also had this title in his library, as Brooks lot 874 and Stern lot 1127. I have viewed images from microfilm at the Cleveland Public Library of the two Halliwell books (ca.1868 and ca.1870 editions), which are identified as made from books in the Opies' collection.

It seems unlikely that Carroll, in writing his own Tweedle rhyme, would have chosen to use most of the same words as Harris and most of the same words as Halliwell strictly by chance. There are too many other choices. The rational conclusion is that

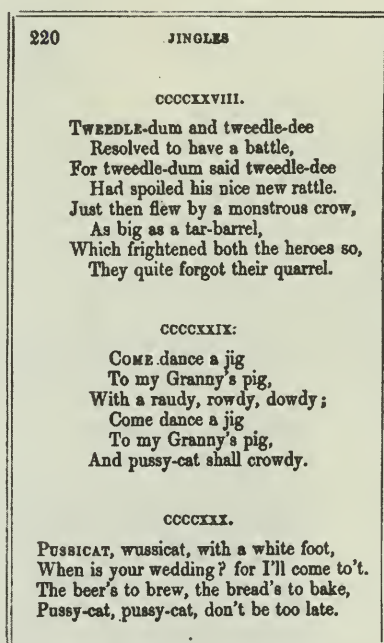


Figure 2. A Tweedle page from Halliwell's *The Nursery Rhymes of England, Collected principally from Oral Tradition*, two editions of which were in Lewis Carroll's personal library.

he must have consulted either Harris or Halliwell, or quite likely both.

Some critics have conjectured that Carroll used neither Harris nor Halliwell, but rather an oral source. However, the Opies, in *Three Centuries of Nursery Rhymes and Poetry for Children* (Oxford: Oxford University Press, 2nd Edition, 1977), write on page 6, entry 41, concerning Halliwell: “Nevertheless scarcely any of the rhymes—if any at all—were orally collected.”

I asked Prof. Francine Abeles to have a look at the statistical evidence that Carroll used either Harris or Halliwell as his source for the Tweedle nursery rhyme. She in turn consulted Prof. Eugene Seneta, Emeritus Professor of Mathematical Statistics at the University of Sydney, Australia. Prof. Seneta performed something called a “Sign Test” to statistically determine, based on a limited number of observations, whether the pluses and minuses were imbalanced enough to eliminate one of the two possible outcomes, and concluded that “Carroll relied heavily on the . . . Harris version.” He added that Carroll may have “glanced” at the Halliwell rhyme.

The Opies, in their preface to *The Oxford Dictionary of Nursery Rhymes*, also write of Halliwell’s work: “For a century its authority as the standard work (of nursery rhymes) has been unchallenged.” Carroll did not cite sources for most of his parodies or adaptations, which were many, and so it is left to researchers to locate them. But the Harris and the Halliwell books were both readily available to Carroll, and in the Halliwell case, in his library. Carroll used the form and layout of the rhyme found in Harris and Halliwell and all of the words common to both versions. Of those words that differ in the two versions, Carroll used words from one or the other but not differing words.

Modern Internet search engines are powerful tools. If researchers think that Carroll used a source other than Harris and Halliwell, let them produce the evidence. Lacking that, a reasonable conclusion is that either one or both of the Harris and Halliwell rhymes were used for Carroll’s Tweedle verses in *Through the Looking-Glass*.

Next, we turn to the Byrom poem (version B). Byrom’s manuscript *Journal*, later published by the Chetham Society, mentions the Handel epigram in an entry of May 9, 1725, but does not include the epigram itself. However, in *The London Journal*

of June 5, 1725, we find on page 2, column 2 (see Figure 3):

THE CONTEST.

By the Author of the celebrated Pastoral,
My Time, O ye Muses, was happily spent.

Some say that Seignior *Bononchini*,
Compar’d to *Handel*’s a meer Ninny;
Others aver, to him, that *Handel*
Is scarcely fit to hold a Candle,
Strange ! that such high Disputes shou’d be
’Twixt *Tweedledum* and *Tweedledee*.

(Byrom was the author of “A Pastoral,” the first line of which is “My Time, O ye Muses, was happily spent,” and it is also the first entry on page 1 of his 1773 book.)

Wikipedia has a number of pages on Byrom and cites *Bartlett’s Familiar Quotations* (10th edition, 1919), wherein he is quoted: “Nourse asked me if I had seen the verses upon Handel and Bononcini, not knowing that they were mine.” *Byrom’s Remains* (Chetham Society, Vol. i., page 173) states: “The last two lines have also been attributed to Swift and Pope (see Scott’s edition of Swift and Dyce’s edition of Pope).”

The earliest book I have found with the Byrom epigram included was compiled (anonymously) by William Oldys, *A Collection of Epigrams* (London: Printed for J. Walthoe, 1727), where it is numbered CCCXXI.

The use of this epigram is also cited as an anonymous “Epigram on the feuds about Handel and Bononcini” in Jonathan Swift, *Miscellanies* (by Swift et al., London: for Benjamin Motte and Lawton Gilliver, 1733, Vol. 3, page 233). Another reference claims that this appeared in a 1732 edition, although I have not seen either edition.

J. A. Picton discussed this epigram in *Notes & Queries* (5th series, Vol. 3, Jan. 9, 1875), pages 30–31. He writes: “The epigram in question, at the time of its publication in June 1725, was popularly attributed to Dr. Jonathan Swift, then in the zenith of his popularity and the mistake has been perpetuated ever since. It was really written by John Byrom. . . .” Picton adds: “The epigram was written in 1725. Byrom’s *Journal* published with his *Remains* by the Chetham Society contains the following entry, under date Saturday

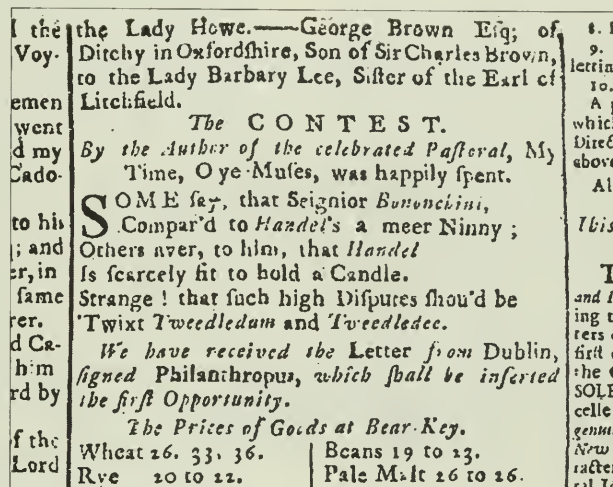


Figure 3. The London Journal of Saturday, June 5, 1725, with the first known use in print of “Tweedle-dum and Tweedle-dee.”

June 5, 1725: 'We went to see Mr. Hooper, who was at dinner at Mr. Whitworth's; he came over to us at Mill's coffee house: told us of my epigram upon Handel and Bononcini being in the papers.'

The *Oxford English Dictionary* (OED) attributes version B to Byrom and dates it to 1725, but they did not find it in print before Byrom's *Miscellaneous Poems* of 1773 quoted above. I sent an early version of this essay to the OED, and Margot Charlton of the OED responded that the dictionary volume including the letter T was published in 1916, "not a good time for scholarly research." She said my note would be added to the OED's revision file, and "we shall reconsider every aspect of the entry when we come to revise the letter T." It is now 93 years after the publication of T, and the time for revision should be soon approaching.

Also found in print are a number of other uses of Tweedledum and Tweedledee, both prior to 1773 and then many after. In *Shenstone's Works* (London, 1769) is his letter of 1739 containing the usage. In 1749 and in a fifth edition of 1758, William Melmoth used the Tweedle couplet in his *Letters on Several Subjects*. On page 325, Melmoth wrote: "Tweedle-dum and Tweedle-dee are most undoubtedly the names of the two musicians."

Earlier citations can be found of the word tweedle alongside the word dub. Alexander Radcliffe in "A call to the guard by a drum" (ca. 1668-1680) includes these lines to contrast tweedle as the sound of the bagpipe with dub-a-dub as the roll of drums:

*Some with Tweedle, wheedle, wheedle; whilst we beat
Dub a Dub;
Keep the base Scottish noise, and as base Scottish scrub:*

And Aphra Behn in *The Luckey Chance* (1687) wrote for the sound of a fiddle going out of tune, "twang, twang, twang, fum, fum, tweedle, tweedle, tweedle."

In the Opies' entry for Tweedledum and Tweedledee in *The Oxford Dictionary of Nursery Rhymes*, page 502, they conclude with this observation: "Byrom is

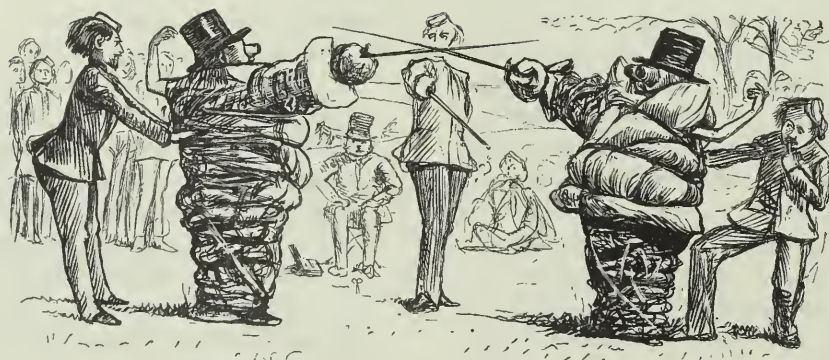


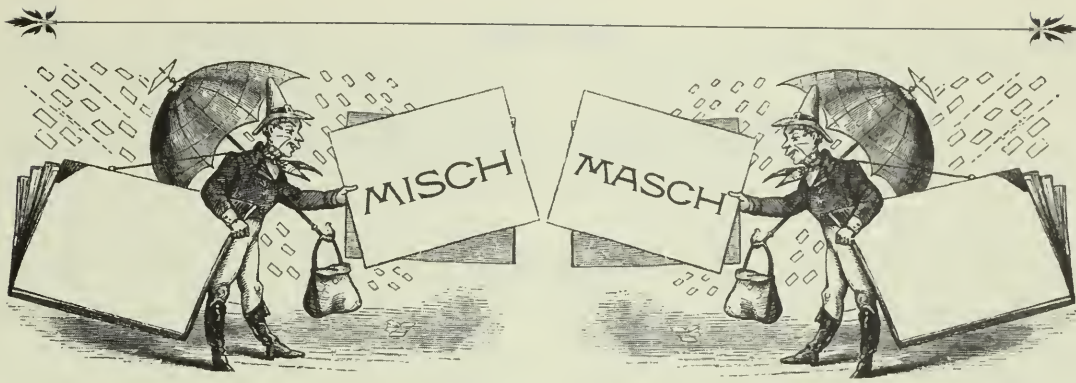
said to have coined the words 'Tweedledum' and 'Tweedledee.' However, the last couplet is also attributed to Swift and Pope. The nursery rhyme is not found in print till eighty years later, but it may originally have described the feud, or, be earlier, and have given Byrom the idea for his verse."

Martin Gardner agrees (citing the Opies) and writes in *The Annotated Alice* (New York: Clarkson N. Potter, Inc., 1960): "No one knows whether the nursery rhyme about the Tweedle brothers had reference to this famous musical battle, or whether it was an older rhyme from which Byrom borrowed in the last line of his doggerel."

Only time will tell if an even earlier citation than those mentioned here will ever be found of either the A or B version of the Tweedledum and Tweedledee rhyme. The interested reader should contact me at jalindseth@aol.com with any comments or corrections.

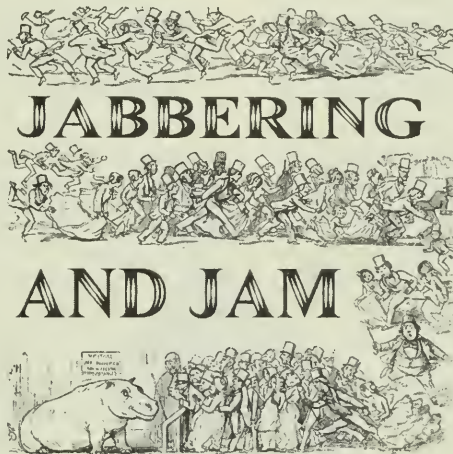
In conclusion, I would like to thank Jay Dillon, a New Jersey bookseller and skilled bibliographical sleuth whose findings I have incorporated in this essay, Peter Hirtle of Cornell, Anne Mouron and Stephen Arnold of the Bodleian Library, Diana Saulsbury of De Montfort University, LCSNA member Matt Demakos, LCSNA member Prof. Francine Abeles of Kean University, and Prof. Eugene Seneta at the University of Sydney, Australia.





First of all, welcome to our new members: Virginia Bernd, Bruce Einhorn, Charles Forester, Lauren Hynd, Yuka Koizumi, Marilyn Macron, Chad Marine, William Newman, Adriana Peliano, and Sandra Strater. Our total membership has dipped a bit of late, but we have 29 sustaining members, an increase over last year. We are very grateful to all our members for their support. (If anyone is uncertain about continuing their membership during these difficult times, please contact me; don't just disappear into the night or slip down a rabbit hole.)

Have you seen our terrific new brochures? There should be one enclosed in this issue. Keep it for your collection if you must, but if you are inclined to help us publicize the LCSNA by posting a brochure in a choice site, we certainly appreciate it. If you would like more brochures to distribute to potential new members, please drop me a note and I'll send you some. My addresses are on the copyright page.



NOTES FROM THE LCSNA SECRETARY

One of the options on our dues form is to provide additional support for general expenses. Recently, one of our members inquired as to what exactly we mean by that. Here's the scoop: As a volunteer organization, we are able to keep our costs quite low, but even so expenses for material and services can and often do exceed the amount covered by dues. This includes expenses for the *Knight Letter*; expenses for meetings, such as honoraria for speakers and sometimes room rental (*gratis*

meeting space is getting harder and harder to come by); and particularly in the last two years, extra costs involved in publishing the books that members have received free of cost (although all the design and editorial work on these books was member-donated). Questions from members about Society finances are always welcome. All members are welcome at Board meetings as well; these are usually held the Friday evenings before the meetings.

Jam Tomorrow
(continued from KL 82)

The Lewis Carroll Society (UK)'s summer meeting at Guildford is tentatively planned for July 15 to 18, 2010, though the dates are not certain yet. Alice's Day in Oxford will be July 10, so it will be possible to take a very Carroll-centric British vacation this year. As soon as I learn about the program for the summer meeting, I'll send out the information via the LCSNA Yahoo group.

Ravings from the Writing Desk

OF ANDREW SELLON

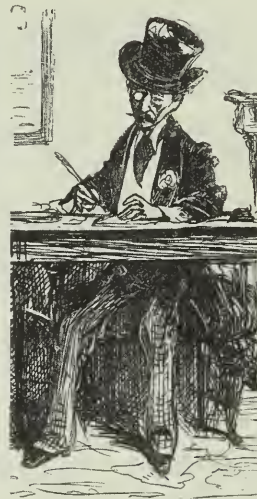
My thanks to all who made the fall film-centric meeting in Fort Lee, New Jersey, such a hit, including our gracious hosts, Tom Meyers and Nelson Page, and our excellent speakers, Richard Koszarski, Greg Bowers, Alan Tannenbaum, and David Schaefer. A special round of applause and thanks to David, who, with the able assistance of his wife, Mary, arranged the entire meeting. Well done, all! While I'm at it, let me rave in advance about our Spring 2010 meeting. It will be on Saturday, April 24, at the Rosenbach Museum and Library in Philadelphia. We're already lining up a fantastic roster of presenters, and there's a special exhibit involved, so start making your plans now!

Speaking of Alice films, I recently received an e-mail from a reporter at *Glance* magazine asking if I, as president of the Lewis Carroll Appreciation Society (ouch), would do a magazine interview about Lewis Carroll and the *Alice* books in light of the upcoming 2010 Tim Burton/Disney film. In accepting, I noted that we are in the midst of a mini Carroll renaissance in film and television, with a number of other high-profile pop-culture *Alice* projects also in the works, including Marilyn Manson's long-threatened film about Carroll's romantic love for Alice, the film version of American McGee's ultraviolent *Alice* (based on the equally ultraviolent hit video game), and a new *Alice*-inspired modern-day miniseries on the SyFy television channel. And there may well be more.

The interviewer asked if she could have two weeks to read the two books and do additional background research before our chat. While I was saddened to hear that she had never read the books, I was delighted that she intended to do so as part of her assignment. Two weeks later, we had what was projected to be a half-hour conversation.

She started by asking when I first read the books, how long I'd been the President of the Lewis Carroll Appreciation Society (I gently corrected her again), and what we do. I responded, and then she asked what our Society thinks of the upcoming Burton film.

I stopped myself from pointing out that it was a very looking-glass thing to ask one's opinion of a film that hasn't yet been released. I contented myself with saying that Mr. Burton has a brilliant visual imagination, well-suited to the stories, but that I wish he and Disney had decided to call their project something other than *Alice in Wonderland*. After all, Mr. Burton is using Carrollian characters from both books (common enough in adaptations), but has apparently come up with a new plot that is entirely his own invention. Or almost entirely—in my opinion, elements of it bear a striking resemblance to Tommy Kovac's *Wonderland* comics.



For anyone who hasn't already seen the basic film information online, Burton's *Alice* is a nineteen-year-old blonde (Alice may be the only Hollywood starlet whose hair color apparently never changes!). She runs away from an unwanted engagement, falls down the rabbit hole again, and finds herself expected to act as the White Queen's champion in a battle against the ostensibly evil Red Queen (something of a mash-up of the Queen of Hearts and the Red Queen).

So yes, the film is about Alice, and she ends up in Wonderland (with Looking-Glass Land thrown in as well). But it seems to me that they could have managed a new title that wouldn't lead the uninformed to think Burton's story was Carroll's. I then assured her that we have a great relationship with the Disney company, that we are eager to see Mr. Burton's project, and have high hopes it will display an appropriately Carrollian spirit.

The interviewer next asked the inevitable question about Mr. Dodgson's attentions to little girls, and how we feel when we see articles proclaiming him a pervert or pedophile. I responded that I think it's a pity some people are too lazy to do their homework. I also good-naturedly noted that the media often bear some responsibility, as they have a tendency to latch onto anything that can be misconstrued for fun and profit, and that it's a common cultural mistake to judge behavior from a past time by the questionable standards of our own. She got the point.

The interviewer was intrigued to hear about the boat rides, *Alice's Adventures Underground*, the social politics and rigid class structure of the time, and how Mr. Dodgson played a key role in giving many, many children a healthy sense of self-respect not always afforded them in shuttling between mothers and governesses. She, of course, had no idea that he often paid for various types of lessons for his child friends, and that he strongly supported their right to work in wholesome theatrical endeavors. She asked what Mr. Dodgson himself would think of Tim Burton's film. After a brief disclaimer, I ventured that he would probably have appreciated the visual creativity immensely. I also observed that Mr. Dodgson was well aware that stories need alteration when moved from one form to another, as he had himself consulted on the first authorized stage adaptation of the first book. I brought the other upcoming projects back into the talk by saying that I thought Mr. Dodgson would have been surprised and pleased by the ongoing worldwide popularity of his works. I added that I thought (speaking for myself) he would have been troubled by any rendering that portrayed him in an overly romantic relationship with the child Alice, and that he would likely have been flat-out horrified by McGee's version of Alice, with her homicidal tendencies and an upside-down cross around her neck.

We discussed the question of when a new artwork respects and even illuminates the original inspiration, and when it does the original a disservice. We agreed that with art, the answer may always lie in the eye of the beholder. Her last question: What would we want people to take away from seeing the Burton film? I said I hoped they would be sufficiently entertained to go straight to the bookstore, or pick up their e-reader of choice, and read the original books, and maybe even *The Hunting of the Snark*. I noted that however delightful (or frightful) a new *Alice*-themed proj-

ect might be, people will be missing out if they don't read the originals, unexpurgated.

Before we said our goodbyes, I asked the young woman if I could wear the interviewer's cap for a moment. She graciously acquiesced. I asked what she thought of the books, having just read them for the first time. She said the books were far more sophisticated than she'd imagined, filled with elements she had never run across in any adaptation, and that she was fascinated. She loved the occasionally mordant humor, and was touched by the hints of melancholy in the second book. What started out as a half-hour chat ended up lasting almost two hours, and the interviewer went off overflowing with connections she was eager to explore. I have no idea how much of what we discussed will make it into print. (For instance, I have since given basically the same interview for an article that appeared in the online version of the *Wall Street Journal* on October 9, 2009, and only my concern about Burton's choice of title made it into the article!) But if and when the article appears, I hope that it will respect the original works and their creator, and that the interviewer's own joy of discovery will shine through. The magazine is called *Glance*, but I hope the article will give readers a more in-depth look at Mr. Dodgson. After all, that's why we're here.



ALL MUST HAVE PRIZES

JOEL BIRENBAUM



GREETINGS FROM WONDERLAND

This issue I am going to write about something that nobody collects. That was to be my opening statement, until I did an Internet search on “greeting card collector” and found, among other things, a collection of 71,000 greeting cards at the Enoch Pratt Library in Baltimore, Maryland. So, I will instead write about something very few people collect, *Alice in Wonderland* greeting cards. While many people collect postcards, and there are postcard clubs, and postcard shows, I have never heard of the same for greeting cards.



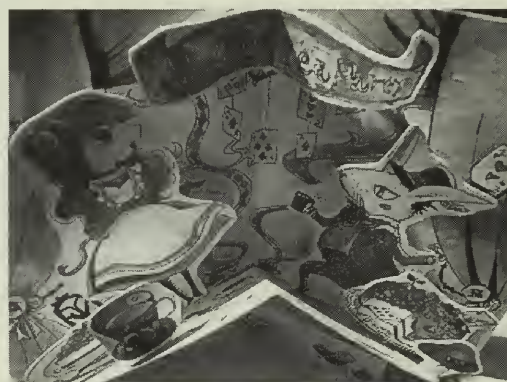
Bi-fold horizontally opening card – “Garden of Birthday Wishes,” *Sunrise*, code SFB 6529

I know of *Alice* postcards from the Victorian era, but I don’t know of any greeting cards of that vintage. As far as I can tell, *Alice* greeting cards may not have existed until as late as 1929. Alfred Reginald Allen had Carrollian Christmas cards printed by the Franklin Printing Company starting in 1929 and continuing through 1934. Of the six cards, four were from the *Alice* books and two were *Snarks*. The *Alice* cards had a Tenniel illustration on the front and an accompanying book passage on the inside.

As *Alice* collectors, I am sure we have all received *Alice*-related greeting cards over the years, and have discarded nary a one of them. This could rightly be considered a collection; a true collection would consist of mint cards in mint envelopes, but let us avoid that discussion. I have seen birthday, Christmas, Easter, Halloween, invitation, announcement, blank,

and no-occasion *Alice* cards. Belated birthday cards with the White Rabbit exclaiming, “I’m Late! I’m Late!” are certainly prevalent. I would confidently venture a guess that there are more greeting cards with Tenniel illustrations or illustrations after Tenniel than any other type. Surprisingly, Disney cards take a distant second place.

In the spirit of full disclosure, I will admit to having 145 *Alice* greeting cards in my collection. The number is so low only because I refrain from buying most Tenniel cards. My preference is to collect cards illustrated by other artists, which is a means to get alternate interpretations without paying the price of a book or piece of art. I even collect a few cards that weren’t really meant to be *Alices*, but should have been. You know what I mean.



Pop-up card – Japanese, Maho Mizuno, 2009

Here is a list of nonstandard cards to give you a taste of what exists:

- Shaped multi-fold-out – Alice and Tweedle valentine, no company, c. 1930s
- Shaped multi-fold-out card – Alice looking in at the Tweedles valentine, no company, c. 1930s
- Octagonal peepshow card – Dodo Designs, England, 1980
- Octagonal peepshow card (a larger version of the preceding item) – United Nations Designs Ltd., London, 1983
- Pop-up card – “Birthday Tea Party,” Popshots, Inc., Westport, Connecticut, c. 1980s, code PS-147

Mask card (can be worn as a mask) –
 Cheshire Cat, Cardtricks, 1988

Shaped multi-fold-out – “Tea Party,”
 Portal, 1989, code SRBT082

Pop-up card – “Open Me,” Plum
 Graphics, 1990, code X02

Pop-up card – “Humpty Dumpty,”
 Cottage Industries/Macmillan,
 c.1994, code ALICE 725

Pop-up card – “Looking Glass,”
 Cottage Industries/Macmillan,
 c.1994, code ALICE 726

Pop-up card – “Off with her Head,”
 Cottage Industries/Macmillan,
 c.1994, code ALICE 727

Pop-up card – “Tweedle Dum and Tweedle
 Dee,” Cottage Industries/Macmillan,
 c.1994, code ALICE 728

Pop-up card – “Down the rabbit hole,”
 Cottage Industries/Macmillan,
 c.1994, Code ALICE 729

Pop-up card – “Queen of Hearts,”
 Cottage Industries/Macmillan,
 c.1994, code ALICE 730

Bookmark card – Mad Tea Party and Tweedles
 (the Tweedles can be removed and used as
 a bookmark), Tango Cards, 1996, code 127

Bi-fold horizontally opening card –
 Alice in the Garden of Live Flowers,
 Hallmark, code HK 694-0

Bi-fold vertically opening card – Alice and
 Cheshire Cat, Hallmark, code JKB 161 K

Bi-fold horizontally opening card – “A Garden of
 Birthday Wishes,” Sunrise, code SFB 6529

Lift-the-flap card – “I’m Late,” Gibson Greetings,
 code E-8

Pop-up card – Elaborate Mad Tea
 Party, Santoro Graphics

Rocker card – Alice and the Red Queen,
 Santoro Graphics, 2001, code RR23

Swing card – Alice, Mad Hatter, White Rab-
 bit, and Dormouse on a movable swing,
 Santoro Graphics, 2003, code SC49

Pop-up card – Alice, Robert Sabuda, 2005

Pop-up card – Cheshire Cat, Robert Sabuda, 2005

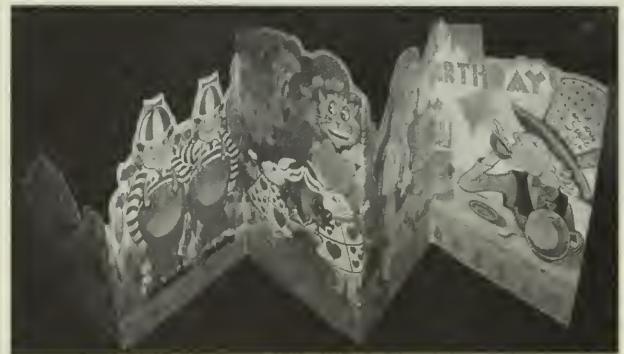
Pop-up card – White Rabbit, Robert Sabuda, 2005

Pop-up card – Painter Card, Robert Sabuda, 2005

Pop-up card – “Wonderland,” Japanese,
 Active Corporation, c. 2005, code GF-09

Pop-up card – Japanese, Maho Mizuno, 2009

Thanks go to Yoshiyuki Momma, Byron Sewell, and
 Edward Wakeling for the helpful information they
 so kindly provided.



Shaped multi-foldout – Tea Party, Portal, 1989, code SRBT082



*Pop-up card – Elaborate Mad Tea Party, Santoro
 Graphics*



*Pop-up card - “Queen of Hearts,” Cottage Industries/
 Macmillan, c.1994, code ALICE 730*

In Memoriam



Katharine "Kitty" Minehart

1912 – May 19, 2009

Remembered by Barbara Felicetti

Kitty Minehart, enthusiastic Carrollian, actress, and artistic director of the Germantown Theater Guild, died in May at a Massachusetts hospice. She was almost 97 years old. Those who attended the Spring 1996 meeting of the LCSNA in Philadelphia will remember the wonderful theater (an eighteenth-century converted stone barn), the delightful grounds, and Kitty's extensive *Alice* collection. Both the Rosenbach and Please Touch Museums have acquired parts of her collection.

Kitty's devotion to all things *Alice* stemmed from her work as a theater director of the Guild. In the 1970s, when Guild productions became more focused on children's theater, she shared the worlds of Dickens, Shakespeare, and Carroll with young people from Philadelphia-area schools and at regional theaters around the country. She staged "The Wasp in a Wig" at the Spring 1996 meeting (KL 52). Passionate about social justice, Kitty was awarded the Barrymore Award in 1996 as "a pioneer in the concept of creating interracial theater." Kitty loved the LCSNA meetings and was an enthusiastic member for many years. She is survived by her daughter, Pam Courtleigh, and stepdaughter, Alexandra Lounsbury. Memorial donations may be made to the Actors Fund of America, 729 Seventh Ave., New York, NY 10019.



Virginia Davis McGhee

1918 – August 15, 2009

Remembered by Dan Singer

Virginia Davis, the curly-haired four-year-old who starred in the young Walt Disney's early prototype film *Alice's Wonderland* (1923), passed away in her home in California at the age of ninety. The silent short was not based on the text of the Lewis Carroll novels but on the idea of a child suddenly finding herself in another world. The Fleischer Brothers' *Out of the Inkwell* series had featured animated characters in the real world; Disney's reversed the notion. Young Miss Davis pantomimed actions and reactions against a white cloth draped over a billboard in a vacant lot in Kansas City, Missouri, without rehearsals or retakes, Walt frantically barking instructions to her from behind the camera. The cartoon characters were drawn in later by animator Ub Iwerks.

When the fledgling Disney Company went bankrupt, the short film was the only asset Walt was allowed to keep. Upon relocation to Hollywood, California, Walt started production on an *Alice in Cartoonland* series based on the pilot film. Miss Davis's family was entreated to move to Los Angeles so that Virginia could star in the series. After the first year of thirteen shorts, Disney proposed a drastic reduction in salary; Miss Davis bowed out, to be replaced by a series of other child stars, until the New York distributor finally dumped the series in favor of Oswald the Lucky Rabbit, the precursor to the mouse character that eventually brought the Disney Company solid success.

Miss Davis had minor careers as an actress and a realtor in Southern California, and in her last decade received much attention from fans as Disney's first star.



In Memoriam



Rosella S. Howe
(1912 – September 10, 2009)

Remembered by August A. Imholtz, Jr.

With great sadness we report the death of longtime LCSNA member Rosella Senders Howe. Rosella attended the Cambridge Latin School and Radcliffe College and then, after a brief period at Macy's Department Store responding to complaint letters, studied dance with modern dance pioneer Charles Weidman in New York. She abandoned modern dance, however, when one day she found herself sharing a dressing room with an elephant in Providence, Rhode Island. (In spite of the elephant experience, or perhaps because of it, all her adult life she was a staunch Democrat who supported and advised Barney Frank and many other politicians.)



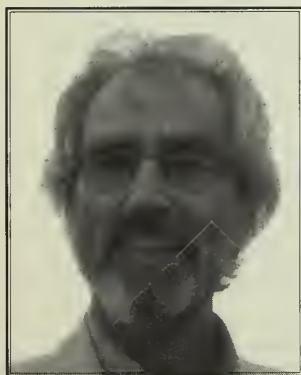
She married Hartley Howe, a friend of President Franklin D. Roosevelt, and they spent their first years together in Washington, D.C., during World War II, and later moved to Madison, Wisconsin. Hartley was a professor of journalism at the University of Wisconsin, where Rosella finished a degree in linguistics and studied Japanese, becoming a poet and teacher.

She was, from the early 1980s, a keen member of the LCSNA who brought great enthusiasm and her delightful wit, always expressed in perfect Cambridge accent, to our meetings. At our fall 1993 meeting at Harvard University's Houghton Library, Rosella delivered an illustrated and most entertaining talk on "The Harcourt Amory Lewis Carroll Collection: Its History and Content." A few years later when Rosella and Hartley were in Washington for a few days, Clare and I took them to the Library of Congress. I had a stack pass at that time, and so we brought them into the stacks of the Jefferson Building, the main building of the library, where Rosella had quite a bit of fun nipping off here and there in the ranges of shelves. She said she wished she could stay there forever. We wish she could have, for all those who knew her now miss her greatly.



Alan White
1943 – October 25, 2009

Remembered by Mark Richards



A beloved and very active participant in the Lewis Carroll Society (UK), Alan served a term as its chairman beginning in 1993 and was its secretary from 2000 until his retirement this year; he was the first editor of the *Lewis Carroll Review* (1996); and from 1998 until recently, the editor of *Bandersnatch* and an editorial board member of *The Carrollian*.

Alan worked hard to raise the standard of everything we did; he made us more open to others' points of view, but, above all, he shared his sense of humor with us. His ready wit kept us entertained over the years and his light-hearted heckling at meetings was something we looked forward to, rather than feared. Our society became friendlier and more enjoyable as a result.

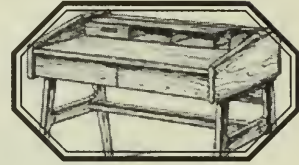
Although he often claimed he was not a "scholar" ("They only invite me along to lower the tone"), he was always studying, had a wide knowledge of the arts, and was one of the most well-read people I know.

Alan was an avid collector, but one who was remarkably generous in helping others develop their collections as well. One day, some years ago, I spotted a book on my shelves which I did not recognize. Eventually I was able to deduce that Alan had left it there for me, without my knowledge, at a committee meeting, while I was out of the room—some *weeks* before I noticed it! Over the years, other things appeared on our shelves as well: that was Alan's generosity and also his sense of humor.

Alan was a librarian by profession, mainly at Hertford Library, and served his community by volunteering at the town museum and local schools, even serving a year as the mayor of Hertford. The last few years were difficult for him, but he was brave and he continued to do his best for everyone, right to the end. Our thoughts go to his wife, Myra and children, Harriet and Will.



Carrollian Notes



Alice's Adventures on the Yellow Woodpecker Ranch

By Adriana Peliano,
translated by Peter Price

Alice reached Brazil thanks to the writer Monteiro Lobato (1882–1948). He translated *Alice's Adventures in Wonderland* into Brazilian Portuguese for the first time in 1931, with illustrations by A. L. Bowley, and *Through the Looking-Glass* in 1933, with illustrations by Tenniel. However, the presence of Alice in Lobato's work goes much further as she visits some of his stories and interacts with his characters in an intertextual game of unusual scope.

It is well known that the original *Alice* books contain cultural characteristics of Victorian England. In his adaptations, Lobato transforms and relocates these characteristics to the Brazilian reality of his day. He often chose to simply not translate the puns and language games of Carroll, and replaced the parodies present in the work with parodies of Brazilian texts recognizable to the Brazilian public. He inserted elements from Brazilian national culture, creating a Brazilian setting with an Alice who recites classic poems from Brazilian literature and has girlfriends called Cléo and Zuleica.

The adaptation of the *Alice* books was part of a broader literary project of Lobato's. A complex personality considered by many the most important Brazilian

children's writer of all time, Lobato criticized the trend of his day to copy the latest Parisian fashions in art, music, and literature. He translated innumerable English, German, and American works such as *Peter Pan*, the Brothers Grimm, *Robinson Crusoe*, *Tom Sawyer*, *Huckleberry Finn*, *Robin Hood*, and *Gulliver's Travels*, among others. What is more, the incomparable adventure made possible by reading Lobato's children's books provided Brazilian children with a certain cultural globalization. His writings work as hypertexts do today, inviting characters from various tales, fables, and mythologies to visit his stories. Lobato's vast works for children were later brought together in a collection of 17 volumes.



Illustration by Belmonte for *Memórias da Emília*, 1936. Alice (very much resembling A. L. Bowley's, who illustrated Lobato's 1931 translation) meets the angel among English children.

With the publication of *Narizinho arrebicado* (*The Girl with the Turned-Up Nose*) in 1920, we may say that children's literature in Brazil and even in South America was born. Previously, we had had books like *Contos da Carochinha* (*Tales of Mrs. Carochinha*, 1896), the first work of children's literature produced in Brazil, which collected tales by Perrault, Grimm, and Andersen, fables, legends, and tales to set an example, with moralistic content predominating. From a critical and metalinguistic angle, the same Dona Carochinha (a little story-telling cockroach) tells us in one of Lobato's books: "I've noticed that many characters in my stories are already bored with living their whole lives trapped inside them. They want something new. They're talking of running away to get involved in new adventures."¹

Narizinho arrebicado would later be expanded, giving rise to the classic *Reinações de Narizinho* (*Adventures of Little Nose*) in 1931, the same year as Lobato's translation of *Wonderland*. This work includes the first stories set on the Ranch of the Yellow Woodpecker, where most of Lobato's children's books take place. On this small imaginary ranch in the Brazilian countryside live the characters of the ranch owner Dona Benta (Mrs. Benta), her grandchildren Narizinho and Pedrinho, and the cook Tia Nastácia (Aunt Anastasia). These char-

acters are complemented by beings created or animated by the imaginations of the children in the story: the irreverent and mocking doll Emília (Emily), the aristocratic and bookish corncob doll Visconde de Sabugosa (Viscount Corncob), the cow Mocha, the donkey Conselheiro (Counselor), the pig Rabicó (Little Tail), and the rhinoceros Quindim (the name of a sweet Brazilian dessert). However, for the most part, the adventures take place in other settings: in a fantasy world invented by the children or in stories told by Dona Benta in the early evening.

In Carroll's work, it is known that the episode of Humpty Dumpty, like those of the Knave of Hearts, the twins Tweedledum and Tweedledee, and the Lion and the Unicorn, develops an incident recounted in a known children's song of his time.² Similarly, Lobato brought together characters of almost all origins and media existent in his day. We have noted the presence of figures related to mythology (Hercules, Medusa, Perseus, the Minotaur), tales (Snow White, Little Red Riding Hood, Sinbad, Blue Beard, The Ugly Duckling), the theatre (*The Blue Bird* and *The Phantom of the Opera*), cinema (Tom Mix and Felix the Cat), the Bible (Saint Peter, Saint John, Judas, Cain, and Jonas), oral tradition (Saci and Pedro Malasarte), history (Plato, the Marquess of Santos, and Hippocrates), Brazilian personalities (Cornélio Pires, the clown Eduardo das Neves, and Lampião), and fables (the ant and the grasshopper, the animals and the plague, the wolf and the lamb, the two doves, and the milkmaid). We have also noted quotations from children's books (*Pinocchio*, *Peter Pan*, and *Wonderland*).³

On the Ranch, all the great narratives are reviewed, modified, and



"The Map of the World of Wonders" by J. U. Campos, from Monteiro Lobato's *A penna de papagaio (The Parrot Feather)*, São Paulo: Companhia Editora Nacional, 1930. The names have been translated into English by Adriana Peliano.

adapted to the feelings and imagination of the characters. In this way, Carochinha is a storyteller criticized for being stale. There is criticism of the lack of variety with which childhood is treated. The characters themselves want "novelty" and "new adventures." As Pedrinho says, "If Tom Thumb ran away it's because the story is stale. If the story is stale, we have to throw it away and buy another one. I've had this idea for a long time: to make all the characters run away from the old stories to come here and make up other adventures with us."⁴

For Narizinho to get to the marvelous Kingdom of Clear Waters in *Reinações de Narizinho*, she first must cross a grotto that she has never seen near the Ranch before and that frightens her, at first. We have here a true portal of passage in the mold of Alice's falling down the rabbit hole or climbing through the mirror. At the same time, in the first edition of *Narizinho arrebitado* (1921), the adventure of Narizinho and Lúcia ends with their waking up before replying to Príncipe Escamado's (the Scaled Prince) proposal of marriage to a fish from the Kingdom of Clear Waters. This revela-

tion that "everything was nothing more than a beautiful dream" places the narrative in a space where "logic disciplines fantasy."⁵ Because the little girl was dreaming, the presence of the marvelous in the everyday world is dissolved.

However, in the definitive version, expanded and renamed *Reinações de Narizinho*, we can confirm the dilution of boundaries between reality, the marvelous, and a total fusion of both. So much so that, in *Reinações*, Narizinho returns from her first trip to the Kingdom of Clear Waters "by a very strong gale, that enveloped the little girl and the doll Emília, dragging them from

the bottom of the ocean to the bank of the orchard stream. They were in Dona Benta's Ranch once again."⁶ It is neither stated that the little girl was dreaming, nor that her return to everyday reality was due to waking up.

In this work, the characters from *Wonderland*, including Alice, visit the Ranch of the Yellow Woodpecker on two principal occasions: the first time they go to participate in a big party and later to watch a circus show prepared by the people of the Ranch. Later, an invisible character, Peninha, whom everybody suspects of being Peter Pan, arrives and shows the children the map of *Wonderland*, clarifying that it is located everywhere.

"Wonderland is very very old.

It came into existence when the first child was born and will continue while there's still one single old man on earth."

"Is it easy to get to?"

"Easy as pie or impossible. It depends. For whoever has imagination, it's really easy."⁷

It's essential to note that on this map, Pedrinho finds the Ranch of the Yellow Woodpecker itself, as

well as the sea of pirates, the land of the thousand and one nights, Robinson Crusoe's island, Lilliput, Neverland, and the castle of Sleeping Beauty. Wonderland and Alice's house are also on the map, in a truly intertextual cartography.

In *Memórias da Emília* (Emily's Memoirs, 1936),⁸ a ship called Wonderland arrives at the ranch bringing Alice and Peter Pan, along with several English children, to see an angel fallen from heaven (a reference to the book *Viagem ao céu* [Trip to Heaven], 1932). Of all the children, it's Alice who asks the angel a series of questions, curious about life in heaven. Later, enchanted by life on the ranch, she eats Aunt Nastácia's "adorable" little cakes and asks for the recipe. Aunt Nastácia asks Emília if the little English girl speaks Portuguese. Emília confirms this by saying, "Alice has already been translated into Portuguese." In the introduction to his adaptation of *Wonderland*, Lobato announces: "Brazilian children are going to read the story of Alice through Narizinho's doing. This little girl insisted so much on seeing her in Portuguese (Narizinho doesn't know English yet), that there was nothing else to be done, in spite of its being, as we say, an untranslatable work."⁹

If the fairy-tale characters in *Reinações de Narizinho* showed dissatisfaction with always living out the same adventures, when they come to the Ranch their stories are modified, subverted. In this work, the characters from Wonderland move to a plot of land neighboring the ranch, but on Dona Benta's condition that they don't trespass on the ranch or jump over the fence. These terms are accepted, and a week later the characters from the World of Fable begin their move to Dona Benta's New Lands. "But they didn't come just for a visit, no; they came armed and with luggage and with their castles and palaces to be able to live there for the rest of their lives."¹⁰ Alice

also comes "with the whole crowd: Tweedledum, the Cheshire Cat, the White Rabbit, the mock turtle..."¹¹

In a more recent adaptation of Lobato's work, the characters from Yellow Woodpecker Ranch go visiting several stories, *Wonderland* among them.¹² Emília, the Viscount, Pedrinho, and Narizinho follow in Alice's footsteps and retell her adventures adapted to the perspective of the Ranch characters, both commenting on and interacting with the story.

In Lobato's book *A chave do tamanho* (The Size Switch, 1942), the ranch characters are confronted by the reality of war. Emília, full of initiative, reaches the House of Switches, where all the switches that "control and gauge everything in the world" are.¹³ However, none of these gives any hint as to what they open, so Emília chooses one at random. It isn't the key of the war. It's the switch key that, instantaneously, reduces all humanity to the size of insects. This alteration in size reminds Emília and us directly of Alice's adventures: "Something happened to me that sometimes happened to Alice in Wonderland. At times, she became so enormous she couldn't fit in houses; at times, she became the size of a mosquito. I became tiny."¹⁴ Unlike *Wonderland*, however, all humanity shrinks like Emília and from that time on must create a society with new rules, a direct criticism of world events.

For love of Brazil and childhood, Lobato created a children's literature where fictional Brazilian children and characters from Brazilian folklore live on equal standing alongside the most celebrated characters of universal culture (as in the case of Alice), which is to say, in relationships of deep affection and complicity, but without the paralyzing reverence that impedes new ways of being, thinking,

and creating. Lobato's intention, we may say, was to make child readers critical of the world. To achieve this, he created a characteristically Brazilian literature for Brazilian children without giving up the treasures of other cultures. On the contrary, he knew how to gulp down whatever was most powerful in foreign cultures and introduce it into his own literature. In this way, he contributed to the building of the country, for, in his own famous phrase, "A country is made with men and books."

¹ Lobato, Monteiro. *Reinações de Narizinho*. São Paulo: editora brasiliense, 1956. 6a. ed., p. 11.

² Carroll, Lewis. Gardner, Martin. *ALICE: Edição Comentada*. Rio de Janeiro: Jorge Zahar Ed., 2002.

³ Ribeiro, Maria Augusta Hermengarda Wurthmann. "Guia de leitura de reinações de Narizinho." UNESP-Reitoria: Núcleo de Ensino do Campus de Rio Claro, 2005. Pesquisa de iniciação científica, p. 259.

⁴ *Reinações de Narizinho*, p. 53.

⁵ Castello Branco, Thathy de Aguiar. "O maravilhoso e o fantástico na literatura infantil de Monteiro Lobato." Rio de Janeiro: Pontifícia Universidade Católica do Rio de Janeiro. Departamento de Letras, 2007. Dissertação (mestrado), p. 29.

⁶ *Reinações de Narizinho*, p. 20.

⁷ *Reinações de Narizinho*, p. 254.

⁸ Lobato, Monteiro. *Memórias da Emília*. São Paulo: Companhia Editora Nacional, 1936.

⁹ Carroll, Lewis. *Alice no País das Maravilhas*. Tradução e adaptação: Monteiro Lobato. Editora brasiliense, 1960. 9a. ed, p. 9.

¹⁰ Lobato, Monteiro. *O Pica-pau Amarelo*. São Paulo: editora brasiliense, 1968. 13a. ed, p. 22.

¹¹ *O Pica-pau Amarelo*, p. 24.

¹² Poppovic, Pedro Paulo. (ed.) "Livro de Histórias: baseado na obra de Monteiro Lobato." Rio de Janeiro: Rio Gráfica Editora, 1979.

¹³ Lobato, Monteiro. *A Chave do Tamanho*. São Paulo: editora brasiliense, 2003, p. 9.

¹⁴ *A Chave do Tamanho*, p. 11.

—*—
OLÁ, BRAZIL!

Artist Adriana Peliano, author of the preceding article, is putting together the Lewis Carroll Society of Brazil/Sociedade Lewis Carroll do Brasil, which “intends to promote the interchange of ideas with or without sense, the realization of absurd events, the maintenance of a virtual art gallery to sell original works, the production of art (illustrations, photographs, fashion design, animations) as well as music and theater performances, the making of an elaborate map documenting past Carrollian productions (publications, translations, illustrations, visual arts, theater) in Brazil, and to produce a magazine, *Alicinações/Alice nations*, which will be in poster format, contain both art and theory, and come out four times a year.” Their blog can be found at <http://alicinations.blogspot.com>, and they can be reached at alicinations@hotmail.com. Most of their output is in Portuguese;

some texts are also in English. Members of the Society will be of two types: regular (at no cost), who may see the blog and buy items individually; and premium, who pay a fee of us \$50 per year that entitles them to automatically receive all the Society’s publications, collectibles, and posters.

—*—
FARNAN STUDIOS

William T. Farnan and his late wife established Farnan Studios in St. Louis in 1969, specializing in hand-lettered and illuminated manuscripts, limited edition books and



prints, and bas-relief sculptures. In 1972, the studio moved to San Francisco and has been serving corporate and private clients since.

Casts of the fine bas-relief of Lewis Carroll he created in 1992 are still available for purchase. Each of the 10½ × 10-inch pieces from the edition of 100 is numbered and signed. The self-hanging bas-relief is cast in resin-based Forton MG and comes with an easel for bookshelf display. The cost is \$150.

He is also offering an artist’s book in an edition of 250 of the poem “The Walrus and the Carpenter,” hand-lettered, illustrated, illuminated in gold, printed, hand-bound, numbered, and signed. The book measures 7 × 8½ inches and costs \$35. He is planning soon to release a companion “Jabberwocky” in a similar edition and format, based on a larger print/hand-bound book he produced in 1980.

Contact: www.farnanstudios.com; williamtfarnan@mac.com; (415) 771-9600; 1276 La Playa, San Francisco, CA 94122.

Our New Brochure

It is vital to the lifeblood of our Society to have a wider membership base. You will find enclosed a copy of our new membership brochure; please pass it on to someone you think might consider joining our Society. And if you happen to be going to a meeting, reading, screening, conference, class, production, book fair, or the like at which you think it would be appropriate to distribute copies or leave them on a table (check with organizers if unsure), please write or email our secretary, Clare Imholtz, well in advance to request a packet. Her contact information is on the inside front cover.

Thank you!

The Hunting of the Quark

WILLIAM HARTSTON

From the (London) *Daily Express* "Beachcomber" column, September 18, 2008:

. . . Carroll's poem, *The Hunting of the Snark*, you will recall, was about a crew of sailors, led by the Bellman, hunting for the mythical snark, but ever fearful it might turn out to be one of the fatal boojum variety. The chaps at the Large Hadron Collider at CERN, the European Organisation for Nuclear Research near Geneva, on the other hand, are looking for elementary particles called quarks, which was a term coined by the physicist Murray Gell-Mann. Their great fear is that the hunt for the possibly mythical Higgs boson may destroy the universe, which would be rotten luck for all concerned . . .

"Just the place for a quark," the Gell-Mann cried,
As he landed his crewmen at CERN,
"An underground tunnel with protons inside,
Let's crash them and see what we learn.

"Just the place for a Quark! I have said it twice:
Come on, there's plenty to do.
Just the place for a quark! I have said it thrice:
Let's see if Higgs boson is true."

The crew was complete: it included a chap
Who'd met a Higgs boson in Spain,
Or he may have just dreamt it while having a nap.
But he'd know if he saw one again.
The Gell-Mann addressed them when all were
aboard:

"I'm going to turn on the switch.
So keep your eyes peeled lads, we need to record,
Events that could make us all rich.
"Remember that what we're hunting is a quark
That's known as the boson of Higgs,
It makes a dull noise like a sea lion's bark,
Its tail is quite bent like a pig's."

But one young crew member looked quite
unconvinced,
And asked, "Are you really quite sure,
That if it goes wrong we won't find ourselves minced,
And spat out in bits on the floor?"



"Is that," said the Gell-Mann, contempt in his voice,
"What lecturers teach you in college?
Forget health and safety, take risks and rejoice,
At pushing the boundaries of knowledge!"
They set off to find the one missing quark,
That might prove their theories correct.
That boson elusive that hid in the dark,
To gain everybody's respect.
They sought it with thimbles, they sought it
with care;
They pursued it by day and by night;
"We'll ne'er catch the blighter," they said
with despair;
It almost moves faster than light."

But just as the project was nearing its goal,
And the mood was pure rapturous glee,
The universe fell down a gaping black hole,
For the quark was a boson, you see.

"This is like Jabberwocky, which was the language spoken in *Alice in Wonderland* . . . *Through the Looking Glass*."

Rep. Anthony Weiner of New York commenting on the health care reform debate during an Energy and Commerce Committee hearing on July 16.



"She met a large number of birds, there was the magpie, canaries, among others. It was pleasant talking to them until Alice mentioned Dinah, her cat, when the Mother Canary called out to her children — 'Come away, my dears, it's high time you were all in bed.' . . . She put her arms through the window. It was seen by Pat the White Rabbit, and Bill, the Big Puppy."

From Alice in Wonderland, a small booklet printed circa 1940, published by Samuel Lowe Company of Kenosha, Wisconsin, which contains a five-page retelling as well as one of "The Pied Piper." The pictures include a group of chicks, but whether chickens or canaries it is impossible to tell.

"I could picture it perfectly. It was a wide grassy slope that you could roll down and then come to a stop at a beautiful stone wall you could walk on, with a little gate you could go through just like Alice in Wonderland."

From Strawberry Hill by Mary Ann Hoberman, Little Brown, 2009.

"Like Alice in her maze, I walked in one direction and Luke in the other, in and out of narrow aisles."

From The Late, Lamented Molly Marx, by Sally Koslow, Ballantine Books, New York, 2009.

"Much of the movie's pleasure comes from the utter ease with which Ms. Wintour plays the Red Queen of fashion and orders off with their heads (and even tummies)."

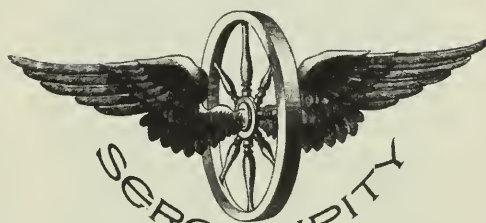
From Manohla Dargis's review of The September Issue, in The New York Times, August 28, 2009.

Mr. Rochester, in *Jane Eyre*, refers to himself as a "spoonie" for "ruining himself in the received style" over Celine Varens.

"'Faster, faster,' cried Anne, becoming the Red Queen, and I was whirled along like Alice in the picture."

From Yesterday Morning, A Very English Childhood by Diana Athil, Granta Publications, London, 2002.

Which kids' books, I had wanted to know, are appreciated more in theory, or by adults, than by actual kids? I never heard a knock against Beverly Cleary and only one against Dr. Seuss. But probably



"The person who gets the most answers [to the Bouncer's Five-Year Anniversary quiz] wins an all expenses-paid night out on the town with the Bouncer. Ties will be broken by the best response to this brain teaser: Why is a raven like a writhing disc?"

Kitty St. Clair, S.F. Weekly, October 14–28, 2009.

half my sample group had shrugged at *Where the Wild Things Are*. "Impenetrable," one educator and critic [*Humpty Dumpty? – Ed.*] said. . . Other revered works flagged by people I spoke to were the *Alice in Wonderland* books (too druggy, too much knotty wordplay; Alice herself is a drip), *Winnie-the-Pooh* (too twee), and *Eloise* . . .

From "Where the Wild Things Weren't" by Bruce Handy in the New York Times Sunday Book Review, October 8, 2009

"What surprised me . . . is how Mark Stern, executive vice president of original programming for Sci Fi, reacted when I actually asked him about this idea last year during my visit to the sets in Vancouver. . . I asked him about the similarities this [*the new Alice four-hour miniseries coming to the SyFy Channel*] had to *American McGee's Alice*, the videogame. He was definitely familiar with the work but felt the *Alice in Wonderland* story wasn't really all that interesting. 'I mean, she's a dumb girl who fell in a hole—what's so great about that?'"

Posted by Keith McDuffee on TVSquad.com on March 19, 2008.

In Walrus, Gimble, Mimsy,
Borogove—
Which Lead to Dum and Dee and
to that Wood
Where fury lurked, and blackness,
and that Crow.

And when I die, my spirit will pass
by. . .
To Nameless Trench and Nameless
Wood, and rest.
A. S. Byatt in the New Yorker,
April 6, 2009

*The Logic of Alice: Clear Thinking
in Wonderland*

Bernard M. Patten

Prometheus Books, 2009

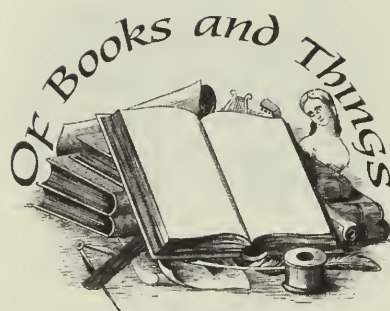
ISBN 978-1591026754

Reviewed by Ray Kiddy

The author of *The Logic of Alice*, a retired neurologist, has quite a bit to say about logic and the brain. And he obviously knows a lot about the *Alice* books. But, while he discusses logic and *Alice* at the same time, it is not clear that he has actually found any relationship between them.

For example, he has a lot to say about the first paragraph of *Wonderland*. One can readily admit that this is a well-written and meaningful paragraph. And one can make the point, as the author does, that Lewis Carroll was a very capable logician and that it was, at various points in his life, important for him to explain his ideas about logic. One can accept that the Reverend Dodgson could have brought Aristotle, Thales of Miletus, and Descartes to a discussion of logic. He might even have seen the relevance to this discussion of the actions of Neo, the lead character from *The Matrix*, if he had been exposed to that movie. But I found it difficult to accept that one could read into that first paragraph so many deep ideas about logic and the nature of fallacy. And the logical fallacies of Tom DeLay (below) would not have been part of the discussion.

It seems as though the author has taken all of the many things he wants to say about logic and hung them on points in *Wonderland* and *Looking-Glass*, where one may or may not see any real connection, or has used images from the books to color his prose in an entertaining manner. But even though I found that I accepted the author's arguments about the importance of logic to Lewis Carroll, I could not really accept the author's use of throwaway similes and weak



metaphor to connect parts of the *Alice* stories to arguments of logic.

One can see that as Lewis Carroll compiled *Sylvie and Bruno*, his purposes were clearly pedagogical. But this is usually seen as the root of the flaws in that book, not the source of its strengths. Indeed, the point is often made that *Wonderland* is a much better book because, unlike most of Victorian children's literature, its purpose was not to teach. It is wonderful that a mathematician and logician was able to be as flexible and creative as he needed to be in order to write it. Which of his ideas about logic did he consciously invert, or subconsciously subvert, in order to come up with a book that is not illogical, nor even a-logical, but almost delightfully anti-logical? It is clear that Dodgson playfully turned logic on its head. In this same way, a mathematician can prove that 0 equals 1 in a most amusing way, and we may even be brought to wishing it were so. But the exercise does not prove anything about 0 or about 1. It is rather about how we miss important details or trick ourselves when we desire to. It would be wonderful to have a book about how Lewis Carroll used and misused the logic he knew to come up with his wonderful stories, but this is not that book.

Dr. Patten makes arguments with no connection to the *Alice* milieu. An example of this occurs when the author describes the logical fallacies in statements by Tom DeLay, the American politician who is no longer a member of the U.S. House of Representatives. His

inclusion is unlikely to stand the test of time. If a politician is barely relevant now, how will the author's argument work when even the educated reader has no reason to remember him? Lewis Carroll knew how to refer to current events and people in such a way that, even if one was completely unaware of the events, the story still worked. Patten's points about this gentleman are, on the other hand, already somewhat dated.

The transformations of logic that exist in *AAiW* are not obvious, but subtle. Alice's fall down the hole is not an act that makes a logical point, but rather is a standard narrative tool to transform the characters in the story and a way to generate dramatic tension. Dr. Patten makes points of logic that are interesting. He makes some points about the *Alice* story that are interesting. But, alas, they are interesting for very different reasons.



End of the Century
Chris Roberson

Pyr, Prometheus Books, 2009

ISBN: 978-1591026976

Reviewed by Ray Kiddy

While this novel has only a few direct references to Lewis Carroll, it has many underlying references that a Carrollian will recognize immediately and a person not familiar with the *Alice* books will miss entirely.

Three main stories are told in parallel, switching back and forth every few chapters. The stories link up at the end of the book, when the characters must, literally, save the entire universe. (This is, after all, a fantasy novel.) The main characters start out in different time periods. In one thread, a teenager named Alice Fell (yes, really) travels from Texas to England in the year 2000, chasing epileptic visions. In her first episode, as a child, she sees herself floating slowly down a flight of stairs. In another thread, investigating detec-

tive Sandford Blake and his assistant, Miss Bonaventure, are trying to solve a series of murders that threaten to disturb the populace at the time of Queen Victoria's Diamond Jubilee in 1897. The last thread takes place in "498 Anno Domini" and has "Galaad," which we usually spell with another "h," leading King "Artor" on a quest for what seems to end up being the Holy Grail, inspired by what seems to be another epilepsy-induced vision.

The author makes connections to Lewis Carroll, but is not strident about them. At one point, Alice remembers hearing "about Lewis Carroll and van Gogh and Tenyson all having TLE [*Temporal Lobe Epilepsy*] and all of them taking their seizure experiences and turning them into art." Alice also writes in her journal with purple ink, inspired to do so after hearing that Lewis Carroll did so.

Another use of Carroll is found in the "save the universe" part of the story. Basically, the story hinges on the inhabitants of another universe who are seeking a universe to colonize. They are not aggressive and are looking for a compatible universe without current residents. They mean us no harm. As they bump into our universe, though, they pick up a person who lies to them. It turns out that the people of this other universe cannot recognize lies, or stories, or any information that represents something that does not exist. (The author makes the point that this universe certainly had no Lewis Carroll in it!) As this "ark" starts colonizing a part of England, it creates a Red King to defend it, as well as strange creatures that—based on Roberson's and Humpty Dumpty's descriptions—are clearly toves, borogoves, and a Jabberwock. The liar describes these animals to the residents of this other universe, so they must obviously exist, as far as the colonists are concerned. (One is reminded of people who think that, just because something

is in the *New York Times*, it must be true.) All sorts of troublesome incongruities result in all three timelines.

Yet, despite the book's three overlapping plot lines and two, or perhaps three, mythologies, it is not confusing. The book is playful and does not take itself too seriously. Better written than most *Wonderland* pastiches and fictional accounts of what really happened between Alice Liddell and Charles Dodgson, this *Alice*-tinged sci-fi fantasy is definitely worth reading. Dodgson might find himself somewhat bemused—and at least a little amused.



*A Strange Eventful History:
The Dramatic Lives of Ellen Terry,
Henry Irving, and
Their Remarkable Families*
Michael Holroyd

Chatto and Windus, London, 2008

Farrar, Straus and Giroux,
New York, 2009

ISBN-13: 978-0-374-27080-3

Reviewed by Cindy Claymore Watter

The title of this biography—*A Strange Eventful History*—sounds as if it belongs to a Victorian thriller, and its opening chapter sustains the impression. The young actress Ellen Terry disappeared one dark London night. The only clue was in her bedroom: A note that read "Found Drowned" was attached to a photograph of her estranged husband, artist G. F. Watts, who had painted a picture with that title. The family put on their mourning clothes and were quite surprised a few days later when their daughter returned to tell them that she was alive, although sharing that life with a man not her husband.

So begins the fascinating tale of Ellen Terry and Henry Irving and their families. The main thrust of the story, however, is how they transformed the bohemian culture of the theater into one of respectability. Henry Irving became the

first actor to be knighted, and Ellen Terry became one of the first actresses to be appointed a Dame of the British Empire.

Terry and Irving were very much of their time. Their lives embody the conventions of a novel by Dickens or Hardy. Ellen Terry came from a traveling theatrical family and was expected to be an actress, but it was assumed that her older sister Kate would be "the Terry of the age." Henry Irving's transformation from clerk with a speech impediment to great tragedian included a name change.

The story of Ellen Terry's unhappy marriage to G. F. Watts and return to her family is well known. When the Rev. Charles Dodgson/Lewis Carroll visited, he sensed something was amiss. In later years, he wrote about Ellen Terry's failed marriage with compassion, stating, "I don't think she had a fair chance of learning her new duties. Instead of giving her a home of her own he went on living as a guest with an elderly couple. . . ." Nevertheless, Carroll suspended his friendship with Terry as long as she was living with Godwin, the architect she had met while married to Watts.

Fortunately, Ellen Terry's return to the stage was handily managed after she ran into an impresario friend while he was hunting. The comeback netted her £40 a week—a lot of money then. She needed it, as Godwin was nearly bankrupt, and she now had two children. She was a sensation. Her appeal is evident in the book's reproductions of the Watts portraits and the extraordinary *Lady Macbeth* painting, all blood-red lips and blazing eyes, by John Singer Sargent.

Henry Irving's struggle for success took longer and involved more of a makeover, including separation from the wife who thought his profession was ridiculous. He and Ellen Terry had once performed together, badly, in a Shakespeare adapta-

tion. Nevertheless, when he was given the lease of the Lyceum, he chose her to play Ophelia to his Hamlet. Although Terry did not think she had played well, both performances were hailed as masterpieces. Holroyd relates that Irving told Bram Stoker, his assistant, that Shakespeare himself would have been delighted by her performance.

Even Henry James noted, grudgingly, that it was London's greatest theater. Irving and Terry traveled to the United States several times to perform (which practice she repeated for cash), and they became the theatrical team of the age. Strangely, Irving did not like modern plays. He disliked Shaw, who returned the compliment (probably because he was in love with Ellen Terry), and he did not perform Ibsen. Shakespeare and sentimental Victoriana were the Lyceum's stocks in trade, and that was enough for a long time. He even, unwisely, refused to present a play based on Stoker's *Dracula*.

Of course these irresistibly charismatic people had children who labored in their shadows. Both of the Irving sons became actors, to their mother's fury, and Henry Junior married the actress Dolly Baird, one of Lewis Carroll's favorites. The Terry children—who adopted the last name Craig—were much more explosive. Terry's daughter, Edy Craig, was a costumer, set designer, producer, suffragette, and companion of a woman who was an infatuated amanuensis to Ellen. Son Gordon Craig, however, had a personal life that made Lord Byron's look like that of a Trappist monk. He had approximately thirteen children by an assortment of women who ranged from his long-suffering mistress, his longer-suffering wife, and his muse Isadora Duncan, to a battery of luckless servitors. Gordon Craig inherited his father's talent for design, and his ideas on set lighting were avant-garde—and are still much used today.

This wonderful book plunges the willing reader into a world that lurches from the antique to the modern but is still crazy after all these years. In addition to being delightfully written with a droll wit (Godwin's wife's "respectability was to be enhanced by chronic invalidism"), the volume is beautifully produced, with well-chosen photographs by Dodgson, Cameron, et al., full-color Pre-Raphaelite paintings, and colored illustrations and decorations by Gordon Craig. It has a formidable index and should prove valuable to academics and enthusiasts for years to come.



*Картинки и разговоры: Беседы
о Льюисе Кэрролле*

[Pictures and Conversations:
Discussions about Lewis Carroll]

Nina M. Demurova
Saint Petersburg: Vita Nova, 2008.
575 p. ISBN 978-5-93898-173-7

Reviewed by August A. Imholtz, Jr.

At the beginning of her Wonderland adventure, Alice mused to herself about the use of a book without pictures or conversations, so she surely would have loved Nina M. Demurova's beautifully written, sumptuously illustrated, and elegantly produced book. Writing in Russian about conversations she conducted over a period of several years, Nina presents a series of reflective interviews with the most famous translators and illustrators of *Alice* together with discussions with a Carroll collector, critics, a composer, a theater director, and a performance artist couple, all hailing from Russia or some of the former Soviet Republics. Some of their names and works will be well known to at least a few collectors worldwide, while others almost certainly will be quite new to all of them, which surely is one of the clear purposes and positive outcomes of a work like this.

What kind of pictures and conversations make up this book? Early on in her introductory remarks, Prof. Demurova—for Nina Mikhailovna Demurova is not only a famous translator but also a distinguished professor—explains her methodology: "The reader will notice that our conversations flow in different ways. Certain topics particularly interested me and I did not hesitate to raise them for discussion." One of those topics, at least for the translators, was how to cope with the very "Englishness" of Carroll's works and nonsense words. This means overcoming particular textual ambiguities as well as placing Wonderland itself into an understandable Russian fairytale context. Few of the interviewees kept within the strict framework of the questions. Demurova reserved the right, depending on the nature of the conversation, to include or exclude her own questions from the final edited and published transcript. And yet the tone maintained throughout the interviews and correspondence is one in the best tradition of oral history, rather than the almost inquisitorial academic quibbling one sometimes encounters.

At times the interviewer becomes interviewee, especially with people who know Nina Demurova personally. For one of them she recounts the story, already well known to her friends, about the circuitous route by which she first came to translate the *Alice* books into Russian, in an edition illustrated by P. Chuklev and published in 1967 in Sofia, Bulgaria. In 1978, a new edition of her translation was issued in the Literary Landmarks series by Nauka, the publishing house of the Soviet Academy of Sciences. This edition has Tenniel illustrations and Martin Gardner's annotations (translated and edited for her Russian readership), as well as an appendix of critical essays. This was followed by an expanded version under the



Yuri A. Vashchenko

Nauka imprint in 1990.

And now for the pictures, which sadly cannot all be reproduced here and which include work by many highly

skilled and largely very successful artists. Yuri A. Vashchenko has done absolutely brilliant and almost surreal illustrations, which were created only after intensely thoughtful textual discussions with Nina Demurova and published for the first time in 1982 in the splendid little 13 × 10½ cm Kniga editions in 1990. These are still available only in the foreign hard currency stores (*beryozkas*) in Moscow. Tatiana Ianovskaia has playfully rendered an exceedingly charming Alice and other newly conceived, clearly non-Tenniel, Wonderland creatures. Oleg Lipchenko speaks of his intricately conceived architectonic re-envisioning of the whole Carrollian universe with humor and seriousness. Anastasiya Zacharova depicts the Lion and Unicorn (*Lev i Yedino-rog*) so that they resemble nothing so much as late twentieth-century punk rockers. One also finds illustrator Leonid Tishkov with his starkly minimalist depictions of the Snark crew; Vladimir Tseplyaev, a sculptor in wood of characters of great feeling; and sculptor Aleksandr Lazarevich. Additional chapters are devoted to artists such as Gennadii Kalinovskii, who is perhaps better known here in the West than some of the others, but



Oleg Lipchenko

that in no way implies that the others are not very intriguing indeed.

The translators and literary critics are represented by, among others, Galina Zahoder, widow of Boris Zahoder, whose *Alice* translation was important and popular in the 1960s; Leonid Yachnin, translator of *The Hunting of the Snark*; Aleksandra Borisenko, an academic; Dmitrii Urnov, a critic and explicator of Carroll's puzzles and



Gennadii Kalinovskii

linguistic fun; Victor Fet, an early translator of *The Hunting of the Snark* and a poet in his own right; and Grigorii Kruzhkov, a physicist turned nonsense poet and translator of Carroll's verses, including yet another Russian version of *The Hunting of the Snark*.

For Vladimir Rubin, who is the sole composer covered in the book, Demurova prints a page from the score of "Album Alisii" and an exposition of how he transposes Carroll's inner jokes (*zakritii shutki*) from language to music and much more.

Boris Bim-Bad, president of the Open University in Moscow, affords the perspective of both an anthropologist and a psychologist as he explains why Carroll and his works hold so much attraction for him. Because of their logical nonsense and amusing wordplay, often also rooted in logic, he ranks Lewis Carroll with Aleksandr Pushkin and Hans Christian Andersen as authors to be read by Russian students.

Delightfully antic and talented Tania Ianovskaia, to select one participant in the conversations for closer examination, recounts

how she first became acquainted with *Alice's Adventures in Wonderland* when a little girl. Her mother, Iliya Yakovlevna Davtyan, was an editor at the publishing house Kniga, the same firm that issued the Vashchenko illustrations to accompany Demurova's *Alice* translation. Tania, however, had read the *Alice* books many times and on January 28, 1978, on the eightieth anniversary of Lewis Carroll's death, began to create some 36 illustrations of her own. In 2005, she published her *Wonderland* illustrations, at first only in black and white—an edition that was supplanted in 2008 by a fine edition with color illustrations. Her *Through the Looking-Glass* volume appeared, with black and white illustrations, in Ryazan in central Russia in 2003, and a colored edition is forthcoming. Both of her books also have editions in English. In her *Alice*, for the verses beginning "Twinkle, twinkle little bat!" the Russian poet Dina Orlovskaya, who translated that verse parody in Nina Demurova's Nauka editions, changed "bat" to "elephant" and begins the poem "Evening elephant" ("*Vechernii slon, vechernii slon,*" which is a parody of the famous Russian song "*Vechernii Zvon,*" i.e., "Evening Bells"); Tania explains how she at first envisioned an elephant standing on another elephant to represent the transferred Carroll's image from a bat to an elephant, admittedly staying within the mammalian family and remaining comical.

The conversation with Margarita F. Roushailo, mathematician and widow of Aleksandr Roushailo, the greatest of the Russian collectors of Lewis Carroll's works, forms a fitting conclusion to this long but engrossing book. Many of the illustrations in the book, all produced with great verisimilitude, came from the originals in Aleksandr Roushailo's collection.

It would indeed be splendid for other scholars to do for British, American, Japanese, or other

countries' *Alice* translators and illustrators what Nina Demurova has so ably and entertainingly done for contemporary Russian ones.

A few minor quibbles may be mentioned. There are no footnotes, but then really, one might ask, where outside of senior common room conversations of Oxford and Cambridge colleges do conversations come alive with phalanxes of supporting footnotes? A dust jacket, perhaps a transparent wrapper like the old Transmatic ones, would have been a good idea so that the nicely decorated cover and gold-tooled leather spine could be appreciated without risk of damage by one's peanut butter-and-jelly-fingered curious or Russian-reading grandchildren.

The only person who I think has been omitted from Nina's otherwise almost all-inclusive gallery of contemporary and near contemporary Russian Carrollian enthusiasts is the late, outstanding bibliographer Vladimir V. Lobanov, who did all of his Carroll research while working as rare book librarian at the Library of Tomsk State University in Siberia. His *Lewis Carroll in Russia*, which appeared in 2000 in a 400-page issue of *Folia Anglistica*, the journal of Moscow State University's Department of English Linguistics, is the finest and most complete bibliography of Russian *Alices* through 1999 ever published. Perhaps his omission was unavoidable since he died before Demurova undertook this work.

Ordering a copy of this excellent work (\$95, delivered) is straightforward, although it takes a bit of ingenuity. Petropol, a Russian bookstore in Brookline, Mass., lists it on their site (see URL note p. 42). The site is in Russian, and clicking "Translate this page into English" at the top does not work. What you have to do is to open a second window or tab with Google Language Tools, and go through

the standard ordering procedure, cutting and pasting the Russian phrases over into the Google "Translate Text" box to understand them. Also, holding your cursor over a button with Russian text will show you its function (in English) in the toolbar at the bottom left corner of your screen, although they are pretty intuitive. [*I speak not a word of Russian, and successfully ordered this book! – Ed.*] Alternatively, you can try emailing Petropol (service@petropol.com); writing (1428 Beacon St., Brookline, MA, 02446); faxing (617-713-0418); or calling (617-232-8820 or 800-404-5396); their internal code for the book is KH141007.



Wonderland: The Zen of Alice
Daniel Doen Silberberg
Parallax Press, 2009

Reviewed by Mark Burstein

As the variously attributed saying goes, "Writing about music is like dancing about architecture," a paradox even more profound when applied to attempting to explicate the ineffable institution of Zen Buddhism. But using words to transcend words is historically a part of that tradition, whose *koans* ("riddles with no answers") are designed to awaken the student. Longer expositions, unfortunately, may have the opposite effect.

Silberberg's thin book, like its many competitors—the most recent of which include *Buddhism for Dummies* (For Dummies, 2002) and *The Complete Idiot's Guide to Zen Living* (Alpha, 2000)—attempts a simplified, occasionally simplistic, exposition of Zen and its practices. What makes this of moderate interest to Carrollians is that quotes from *Wonderland* and *Looking-Glass* are sprinkled throughout. Although they provide confirmation of and parallels to the wisdom and sayings of Zen, the author does not present any insights into the *Alice* books or their author; for him the books

are way stations supplementing his argument.

That the *Alice* books represent derelict canons of Zen Buddhism is a fine conceit, in fact it was the subject of my college paper "All Is in One-derland" in 1970, much of which appears as Part VII ("No Matter! Never Mind! No Mind! Never Matter!") of my 1972 thesis, "To Catch a Bandersnatch," which has been posted on the Society's home page since 1996.¹ Zen Masters such as Soyen Shaku (1859–1919) or D. T. Suzuki (1870–1966), who popularized these teachings in the West, could conceivably have used *Alice* in their groundbreaking work, as the parallels are so striking.

Unfortunately, the book under discussion adds little to our knowledge of either Zen or Wonderland. It contains an overabundance of personal anecdotes, somewhat odd in a tradition that is supposed to transcend the ego, and Silberberg's pop-culture references (e.g., *Serpico*, the Everly Brothers, *Kill Bill 2*, beer pong, his hanging out with Led Zeppelin) seem forced, with the author trying too hard to be hip. He also makes things up, for instance spending several pages on "Lenny Bruce's talk [ing] about people having 'Nez,' . . . the opposite of Zen." An interesting coinage to be sure, but just as surely not from the mouth of Mr. Bruce. He also quotes Carlos Castaneda as if the *Don Juan* books were nonfiction.

Well-intentioned, sometimes humorous, the book serves as well as any other as an introduction to this curious nonreligious religion. But to those readers more interested in Zen's ties to Carroll, I must humbly recommend my essay.

¹ www.lewiscarroll.org/bander.pdf

*
**TWO NEW ILLUSTRATED
 WONDERLANDS**

Lewis Carroll's Alice in Wonderland
 Illustrated by Rodney Matthews
 Templar Publishing, 2008, £19.99
Alice's Adventures in Wonderland
 With Illustrations by John Vernon
 Lord and an Introduction and
 Bibliography by the Artist,
 Textual corrections by
 Selwyn Goodacre
 Artists' Choice Editions, 2009, £68

Reviewed by Andrew Ogus

Nothing has been illustrated as often as the *Alice* books. Here are two more additions to the *Alice* library, demonstrating twice again the variety of approach these stories afford.

Rodney Matthews lists Disney and Arthur Rackham as major influences; one may also find traces of Dr. Seuss, Ronald Searle, and art nouveau in the lavish full-page or full-spread paintings that move, as he says, “between macro and telephoto” and the expert, single-color spot drawings oddly dispersed through the text. A careful examination rewards the viewer with a myriad of whimsical detail, from the heart-shaped fingernails of the Queen to the headgear of the Hatter’s extensive clientele; virtually every character wears a hat. Sadly this blonde Alice looks too old and is too stiffly rendered, unlike the fluid but hideous “human” denizens of her sci-fi wonderland. The text is subordinated to luxurious production values including an elaborate box which even contains inset marbles; the miniscule type falls in an uncomfortably wide reading line.

John Vernon Lord’s thoughtful introduction outlines his unusual and sensible approach. He has chosen to leave the dreaming Alice out of the illustrations altogether—but unfortunately undermines this interesting concept by printing her thoughts and speeches in a

bold blue font throughout to “give her a kind of presence.” Lord’s linear style lends itself beautifully to his emblematic drawings of objects such as a bat-like brown tea tray, lovely initial caps, and a tempting bottle, but not to the characters. The naked March Hare and Dormouse are a shock; there are jarring variations such as unexpected collages (one of which apparently contains an unwelcome photo element—best butter or not), and a chaotic drawing of the Queen of Hearts that seems to have slipped in from another book, or perhaps his sketchpad. A candle going out cleverly references Holiday’s snatching of the Baker; an exquisite picture of an eel, canvases, and tubes of oil paint (just in case we didn’t get the joke) closely follows a clumsy bright green gryphon and black and white Mock Turtle who share a single page. This inconsistent use of color and black and white (once within a single drawing) is confusing, as is the occasional placement of an emblematic spot drawing in the margin as opposed to the breakthroughs and runarounds within the text. The printed endpapers comprise tantalizing but illegible instructions for playing croquet from an 1864 publication, with flamingos and hedgehogs substituted for mallets



Rodney Matthews



John Vernon Lord

and balls. Lord’s head was clearly filled with ideas, but too many of them appear in this interesting but uneven *Wonderland*.

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EXPLORATIONS:

THREE ACADEMIC STUDIES

*The Hidden Adult: Defining
 Children's Literature*
 Perry Nodelman

Baltimore: Johns Hopkins
 University Press, 2008. 390
 pp. Cloth: ISBN 978-0-8018-
 8979-0, \$70.00; Paper: ISBN
 978-0-8018-8980-6, \$35.00

*Children's Literature: A Reader's
 History from Aesop to Harry Potter*
 Seth Lerer

Chicago: University of Chicago
 Press, 2008. 396 pp. Cloth: ISBN
 9780226473000, \$30; e-book: ISBN
 9780226473024, \$5.00–\$19.00;
 Paper: ISBN 9780226473017, \$19

*Enchanted Hunters: The Power of
 Stories in Childhood*
 Maria Tatar

Norton, 2009. 296 pp.
 ISBN 978-0-393-06601-2, \$27.

Reviewed by Clare Imholtz

Alice does not play a huge part in any of these three academic studies of children’s literature, but each author looks with a clear and discerning eye at Carroll’s classic. Perry Nodelman’s book is the meatiest of the three. Trying “to read and think as intensively as I could,” Nodelman, long a leading scholar in the children’s literature field, examines *AAiW* and five other nineteenth- and twentieth-

century books that are or historically have been read by children, in order to identify what it is that defines “that highly unusual category: children’s literature.” Nodelman believes that *AAiW*, while sharing characteristics with the others, such as the importance of “pictures and conversations,” is a special case, a meta-example, which both exemplifies and transcends the genre.

Children’s books show us what it is like to be a child, someone who knows less about the world than an adult does. In *Alice*, it is the narrator’s comments that point up the differences between Alice’s perceptions and reactions and those of the more knowing adult author and readers. All of the six books Nodelman examines have what he terms a “shadow text,” that is, a hidden text of which adults rather than children would be more aware, but *Alice*, despite its surface simplicity, has a huge shadow text. *Alice* is also special in that it allows many complex interpretations. The fact that Alice herself is always questioning reality and demanding explanations makes it seem only reasonable that readers do so as well. “She assumes that there is more than meets the eye, that what is being taken for granted as simple and obvious by the characters she encounters is not simple at all. She assumes in a sense that she is in a story.”

The shifting uncertainties in Wonderland undermine what Alice thinks she knows. “Almost every sequence in the book involves Alice confronting a situation that transcends the expectation she has built on her previous knowledge.” Many confrontations with the creatures (Duchess, Hatter, etc.) involve discussion of what Alice does and does not know. Yet “the odd thing about all this is how little Alice is disturbed by it”: Wonderland is not a nightmare. Alice again and again is delighted by the strange new things that happen to her, precisely because she

enjoys learning about them. Alice’s sense of uncertainty in Wonderland represents the essence of what it means to be a child—and also, given the limited certainties of adult knowledge, what it means to be an adult. Wonderland is existential reality. And it is perhaps, Nodelman suggests, for this very reason that many adults find *Alice* unsuitable for children.

As many have noted, *AAiW* is a response to and a parody of the didactic children’s literature common to the time. Yet Alice herself suffers, just like children in didactic stories, for her adventuresome nature. “‘It was much pleasanter at home,’ thought poor Alice... ‘I almost wish I hadn’t gone down that rabbit-hole.’” Nodelman comments that that is a very important “almost,” as it shows that Alice still believes, on balance, that being adventuresome is a *good* thing. The end of *AAiW*, however, seems to refute this message as Alice’s sister reasserts a conventional view of childhood.

Nodelman’s discussion of *Alice* and the other books is limited to the first eighty pages; the remainder of the book is a long critical review of academic commentary on children’s literature generically, of great interest to children’s librarians and scholars; but less to the ordinary Lewis Carroll fan. However, if you depend on the index to find scattered references to *Alice* in this latter part of the book, you will miss an amusing one on page 174 about how Alice’s sister counters “the wild anarchy opened up to Alice by a traveling male rabbit.” Interestingly, Nodelman notes that only a few critical studies discuss *Alice* as children’s literature; most dismiss that designation as a cover for Carroll’s conscious or unconscious true intentions.

If Nodelman’s is the meatiest of the three books under consideration here, the most entertaining is that by Seth Lerer, a Stanford University literature professor

with a specialty in philology. Most of Lerer’s general comments about *Alice* are based on secondary sources. Yet he too is a close reader, focusing on nonsense and language, discussing Carroll in conjunction with that other nineteenth-century master of beguiling nonsense, Edward Lear.

Lerer looks at length at Carroll’s use of the word “queer,” which appears more than twenty times in the two *Alice* books, noting that “words are queer, songs are queer, dreams are queer,” and then after talking about the word’s history (“...by the nineteenth century it had become one of the most frequently deployed terms to define experience outside the strictures of Victorian propriety”), he cleverly notes in an aside that Diagon Alley in the world of Harry Potter literally means Queer Street. The book is full of similar fascinating and unexpected connections; for example, after noting how “strange things” such as playing cards come alive in Wonderland, and “come alive to rule,” he jumps to Woody Allen’s hilarious story “The Kugelmass Episode” in which an irregular verb races after Kugelmass on its spindly legs. Later, he finds similarities between “Father William” and Darwin’s *The Voyage of the Beagle*.

Lerer connects Lear and Carroll by linking the Hatter’s tea party to a Lear limerick, yet carefully delineates the differences between the two’s nonsense. He concludes the section on the two nonsense writers by saying that the Dadaists and Shel Silverstein are their direct heirs. It is very sad that this rich and evocative book from a major university press offers only what is basically a name and title index.

The overall purpose of Lerer’s book is to examine what children’s literature tells us about children through the ages. Maria Tatar’s book, on the other hand, examines what children tell us about children’s literature. Tatar is a Harvard literature professor who

has written brilliantly about fairy tales. Her book, like Lerer's, focuses more on reader response than the text itself, but unlike him, she looks at child readers only. Her primary interest in this book is in the psychology of reading.

Tatar's book, while academic and impeccably sourced, is also an unabashed paean to childhood reading. In several ways, Tatar's comments parallel Nodelman's. What he calls a search for knowledge, she calls curiosity, saying that Carroll "creates a character so brimful of curiosity that she becomes a curiosity," and stating that after *Alice*, curiosity becomes a common feature of children's books. Like Nodelman, she believes that *Alice* is a meta-example of children's literature. *Alice* begins with boredom, just as it is boredom that brings children to reading. Tatar describes at length the intellectual stimulation that Wonderland nonsense provides to Alice.

In her quest to explore the power of children's books, which she says both absorb and transform their child readers, Tatar interviewed her young adult students to see what had stuck from their childhood reading. She also includes an appendix of published recollections by writers of how books they read as children changed their lives, from Emerson to Ozick to Oates (the latter on *Alice*).

How do these books treat Carroll/Dodgson the man? Nodelman, interested only in the text, says nothing about him. Lerer makes one small, almost pro forma, biographical statement. But he gets it wrong. Noting that biography seems to be the major way

of accessing the writings of Lear and Carroll, he describes them as "eccentric, maladroit, and sexually challenging (or challenged) men." Tatar also gets it wrong. Her book is the most biographically oriented of the three, yet, like Lerer, she is not up to date with the scholarship—she calls Carroll "pathologically shy."

In focusing on their treatment of Lewis Carroll, I have truly only scratched the surface of these three rewarding, insightful books, each of which has renewed my love of Alice and appreciation of her creator.



EAT ME

An exciting new publication will appeal to Carroll collectors everywhere, and to everyone else who likes to cook, eat, or read. It's the unique and fascinating *Alice Eats Wonderland*, an annotated, illustrated cookbook adventure!

Written by members August A. Imholtz, Jr. and Alison Tannenbaum, and illustrated by A. E. K. Carr, *Alice Eats Wonderland* is based on *Alice's Adventures in Wonderland*, and is filled with entertaining excerpts modified from the original text; delicious and unusual recipes, both historic and modern; informative and creative illustrations; and extensive scholarly annotations on the social and natural history of many of the recipes and ingredients.



Alice Eats Wonderland may be ordered at \$14.95 per copy (plus postage) from Applewood Books (www.awb.com), 1 River Road, Carlisle, MA, 01741. Phone: 781-271-0055; e-mail: applewood@awb.com.



SPECIAL OFFER

Black Dog Publishing's *Illustrated Children's Books* "a visual journey through the history of the picture-book, examining design formats, printing processes, and character illustrations of classic titles from over the past 250 years" will be reviewed in full in the next *KL* issue, but LCSNA members have been offered a 40% discount on all orders for this title until the end of January 2010. Email Jessica Atkins (jess@blackdogonline.com) or write to her at 10a Acton Street, London WC1X 9NG; +44 (0)207 713 5097 tel; +44 (0)207 713 8682 fax. Their website is www.blackdogonline.com, but you cannot get the discount there. Orders will be fulfilled through their U.S. distributor.



ART & ILLUSTRATION

Living on a small island in the Bahamas with her family, Elena Kalis took advantage of the available water and children and her interest in underwater photography to create *Alice in Waterland*. Her series of photos of floating and swimming children in Wonderland and Looking-Glass costumes captures the spirit of Carrollian playfulness.

Last summer (July 4 to September 7, 2009), the Portland [Maine] Museum of Art presented images from “*For My Best Beloved Sister Mia*”: *An Album of Photographs by Julia Margaret Cameron*, a rarely seen and privately owned album. In addition to her own work, the album includes pieces by her contemporaries, including Lewis Carroll, that Cameron collected.

The opening show at Kunsthal KAdE, a brand-new exhibition space in Amersfoort, Netherlands, was *Wonderland, Through the Looking Glass*, from May 2 to August 30, which brought “together a group of international artists who use a rich and baroque visual language to create parallel worlds drawing on tableaux vivants, extreme narratives, anecdotal story telling, and fairy tales, and peppered with melancholic and gothic references.”

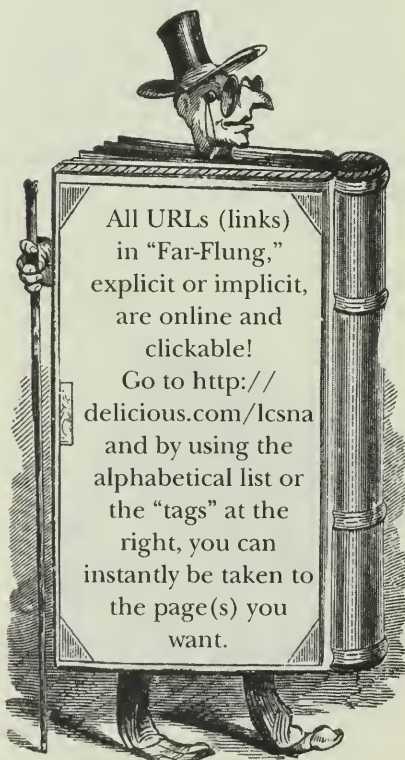
The Fresno Metropolitan Museum of Art, History, and Science held the exhibition *Anna Richards Brewster: American Impressionist* from March 21 to June 5. It included six illustrations from her *A New Alice in the Old Wonderland* with illustrations “after John Tenniel.” Full-page reproductions of these pictures are included in the book *Anna Richards Brewster: American Impressionist* (University of California Press, 2008, ISBN 978-0-520-25749-8).

Cuban Artists’ Books & Prints/Libros y Grabados de Artistas Cubanos 1985–2008, exhibited at the Gro-



lier Club in New York City from May 20 to August 1, included Sandra Ramos’s book *Jabberwocky*, which mixes excerpts from Lewis Carroll’s text and John Tenniel’s images with her own on pages facing foldout mirrors.

“Always in search of curious objects, broken toys, bits of things and traces of stories, Adriana Peliano stitches together monsters, bodies, desires, and fairy tales. Her collages and assemblages are magical and multiple inventories, where logic is reinvented with new meanings and narratives, creating language games and dream laby-



rinths. Everything is transformed to tell new stories that dislocate our way of seeing, inviting the marvelous to visit our world.” View artist Adriana Peliano’s *Alice*-inspired found-object compositions on her blog, along with her explanations and descriptions in Portuguese and English. See also “Olá, Brazil!” p. 31.

Further *Alice*-related artwork and images by David Delamare (*KL 82:51*) are featured on his website. David is planning to produce an illustrated edition of *Alice in Wonderland* so he’ll be producing images throughout the year.

New York, New York: The 20th Century, an exhibit at The Norton Museum of Art in West Palm Beach, Florida, from October 3 to December 27, features over 50 works of art—including a bronze head of Alice by José de Creeft from the famous Central Park sculpture—that capture New York’s unique metropolitan sphere and the human interaction with it.

“Moore Adventures in Wonderland,” an installation inspired by Marianne Moore and *AAiW* and created by Rosenbach Artist-in-Residence Sue Johnson, investigates the Rosenbach’s extensive Lewis Carroll and Marianne Moore collections and uncovers unexpected connections between the two. The installation will be at the Rosenbach Museum and Library in Philadelphia from September 23, 2009, through June 6, 2010.

Hats off to the people who worked on the International Board on Books for Youth (IBBY) Regional Conference in Illinois, October 2 to 4. The displays were amazing, particularly “The Imaginary Book”: Artists from all over the world were asked to imagine the

books Alice saw as she fell down the rabbit hole and to create covers for them. The display included 72 incredible and original works from 30 countries.

Minneapolis artist Cris t. Halverson (the small t is his choice) has for some years been working on paintings, sculptures, etc., as his ongoing "Alice Project." He displayed some of his "Alice" work at the Minneapolis Stevens Square Center for the Arts in 2008, and has another display of mostly new work running from October 24 through November 29 at the Hopkins Center for the Arts in Hopkins, Minn.

"Hide & Seek: Picturing Childhood," an exhibit at the Nelson-Atkins Museum of Art in Kansas City, Missouri, running from September 16, 2009, to February 21, 2010, includes Lewis Carroll's photograph "Alexandra Kitchin" (1868) as an early example of photographs depicting children.

Frank Brunner, fantasy and comic book illustrator, provides adult illustrations of Alice's encounters in Wonderland in the "Nudes" section of his website.

"Picturing Childhood: Portraits from the Masters of Early Photography," an exhibition of children's portraits, features selected photographs by Lewis Carroll, Eadweard Muybridge, Edward S. Curtis, and others and runs from October 10 to November 18 at Castle in the Air, a gallery in Berkeley, Calif.



ARTICLES & ACADEMIA

Richard Alleyne's article "Invisible doorways or portals a step closer to reality, claim scientists" in *The Telegraph* (U.K.) of August 9, 2009, describes how, "[u]sing a technique known as transformation optics, the researchers have revealed a way to alter the pathway of light waves that could eventually allow them to create portals that

are invisible to the human eye... Dr Huanyang Chen, from the Physics Department at Hong Kong University of Science and Technology, said that 'people standing outside the gateway would see something like a mirror.'" Sound familiar?

A previously undiscovered seventeenth-century picture of a dodo was sold at auction by Christie's on July 9. The picture is particularly important as it was drawn before the bird became extinct, although it is uncertain whether it was drawn from life. The estimated price was £5,000–£7,000; the realized price was £44,450!

In the *Wall Street Journal*, there were significant Carroll references on both Monday, September 28, and Wednesday, September 30. On Monday's Opinion page, a letter to the editor came complete with a Tenniel illustration of Alice and Humpty Dumpty. Wednesday's article "Major Miniaturist Makes Art That Comes With Its Own Microscope" was about a "nanotechnologist" who sculpted a tableau of Alice at the tea party with the figure of Alice one-third the size of a period (*KL* 79:46).

"Through the Looking Glass: The Tale of Allison Wonderland," an article in *The Wrestling Daily* from September 30, covers the 22-year-old wrestling "starlet."

Jim Beckerman's article "Down the rabbit hole, onto the silver screen, Society looks at 'Alice' at the movies, including version filmed in New Jersey Overline" (*The Star-Ledger*, Newark, New Jersey, October 14, 2009) and John Brennan's "Fort Lee as 'Wonderland'" (*The Record*, New Jersey, October 18, 2009) both covered the LCSNA's fall meeting in Fort Lee, N.J., on October 17.

C. L. Dodgson and the LCSNA were well represented at the MacColl Centenary Conference, held in Boulogne-sur-Mer, France, this

October. Society treasurer and professor of mathematics Dr. Francine F. Abeles, together with Dr. Amirouche Moktefi, delivered a joint paper titled "Hugh MacColl, On Reading Lewis Carroll," which revealed the influence of C. L. Dodgson on the nineteenth-century Scottish mathematician and logician Hugh MacColl. "MacColl's acquaintance with Dodgson's logical and mathematical works (particularly *Symbolic Logic, Part I*, and *Curiosa Mathematica, Part I: A New Theory of Parallels*) convinced him to return to mathematics after he had abandoned it for about thirteen years. Dodgson replied to MacColl's comments and criticisms in his reviews of Dodgson's books that appeared in the important journal, *The Athenaeum*, in subsequent editions of those books. Moktefi discovered these reviews, previously thought to have been by an anonymous reviewer. We argue that their exchange of views influenced their subsequent written work on mathematical and logical topics."

LCSNA President Andrew Sellon was quoted in Lauren Schuker's article "Kids' Movies Grow Up" in *The Wall Street Journal*, October 16, 2009. Andrew was once again clarifying the relationship between Tim Burton's forthcoming movie *Alice in Wonderland* and the *Alice* books. *La lutte continue!*

Despite all our wishes to the contrary, the cover article of the Travel section of October 5's *New York Times*, "Adventures in Wonderland," refers to the Wonderland Trail in Mount Rainier National Park.

"Through the Looking Glass: The History, Philosophy & Literature of Childhood" is an online study course for members of the Harvard Alumni Association, running from October 20 to December 10, 2009. Professor Maria Tatar leads a series of online lectures and dis-

cussions exploring “the revelatory power of childhood reading and classic children’s tales.” See review on page 39.

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BOOKS

Originally published in black and white in 1988, Glenn Diddit’s *Alice’s Adventures In Wonderland: A Literature Through Art Novel* (graphic novel) has been re-released in color.

It seems that *Lord Kir of Oz* of the “Return to Wonderland” series (*KL 77:32*) is only the tip of the iceberg. The original kinky “Romantica” series by Cheyenne McCray consists of four books, *Wonderland: King of Hearts* (Ellora’s Cave, 2003), *King of Spades*, etc. The series title, a character named Alice, a brief cameo by the rabbit in the first book, and the journey into another land are about the only ties to the *Alice* books.

As a companion to the AA:W500-piece jigsaw puzzle designed to look like a book (*KL 82:51*), Potter Style has just put out a similar-looking “book” consisting of 24 note cards and envelopes (\$17).

Martin Gardner’s *Sphere Packing, Lewis Carroll, & Reversi* (Number 3 of “The New Martin Gardner Mathematical Library,” Cambridge University Press, 2009, ISBN 9780521756075) is a reprint of *New Mathematical Diversions from Scientific American* (New York, Simon & Schuster, 1966). It does include an updated bibliography for the chapter on Carroll.

The new picture book *ABC UK* features the March Hare, Dormouse, and Hatter in quite a nice full-page picture on the “T is for Tea” page. The author is James Dunn, the illustrator Helen Bate, published by Frances Lincoln Children’s books, U.K. 2008, U.S. 2009, ISBN 978-1845076962.

“*Wonderland?* is the story of a young girl Alice whose life is

turned upside down by a powerful cocaine addiction. We follow her journey through pain and loneliness, where she discovers that her chosen lifestyle is not as glamorous as it may seem.” A self-published photo book by “tigz” available at Etsy.com. Prints and cards of photos from the book are also available.

Lulu, Lolita und Alice: Das Leben berühmter Kindsmusen [*The Lives of Famous Child-Muses*] by Alexandra Lavizzari (Ebersbach, 2005, ISBN 978-3934703933) includes a chapter on Ms. Liddell.

In his graphic memoir, *Stitches* (W. W. Norton, 2009, ISBN 978-0393068573), the distinguished illustrator David Small includes Tenniel’s Alice and pig baby in a passage showing how, at age six, he played “Alice,” with whom he’d fallen in love. Feeling that her long blonde hair gave her entrée in Wonderland, he would wear a yellow towel on his head. He goes on to show himself passing through pieces of drawing paper as if through the mirror.

The Toon Treasury of Classic Children’s Comics, selected and edited by Art Spiegelman and Françoise Mouly, introduced by John Scieszka (Abrams Comicarts, 2009, ISBN 0810957302, \$40) is a delightful volume in and of itself. Carrollian treasures include Tom McNamara’s “Alix in Folly-Land” (just the title, really); Dave Berg’s “The Tweedle Twins vs. The Horrible Groark” and “Alice in Topsy-Turvey,” plus a small version of the cover, from *Alice: New Adventures in Wonderland*, Vol. 1, No. 10 (actually No. 1), Jul-Aug 1951 (P&C FB0800); and a small repro of the cover of *The Adventures of Alice in Wonderland*, No. 1, 1945 (P&C FB0300), wherein Alice is a bobby-soxer. (P&C numbers refer to *Pictures and Conversations: Lewis Carroll in the Comics, An Annotated*

International Bibliography, 2nd Edition, Ivory Door, 2005.)

The Year’s Best Science Fiction, Twenty-Sixth Annual Collection (edited by Gardner Dozois, St. Martin’s Press, 2009, ISBN 978-0312551056) includes “Boojum,” a story by Elizabeth Bear and Sarah Monette.

Geneva-based publisher éditions Notari has just released a bilingual version of *The Hunting of the Snark* (2009, ISBN 978-2940408023). The original English text is accompanied by a new French translation by M. Vertut and illustrations by the Franco-Swiss artist Jean-Marie Reynier made up of collages of eighteenth-century prints colored with watercolor.

DC Comics’ *Detective Comics* #854 (June 24), 855 (July 29), 856 (August 26), and 857 (September 2) cover the storyline “Elegy,” in which Batwoman runs up against Alice, “a madwoman who sees her life as a fairy tale and everyone around her as expendable extras” and who speaks only in lines from Lewis Carroll.

Fans of comics from the 1950s might appreciate the *Betty and Veronica Digest*, No. 195 (June 2009), which leads with “Betty in Wonderland” (pp. 1–21). Betty is babysitting for the Anderson kids, who beg her to read *Alice in Wonderland* every night. This time she changes the story a little. Betty (Alice) chases Archie down a big hole to Wonderland, where she meets the Cheshire Dog and other characters. Milkshakes and burgers make her shrink and grow, respectively. Veronica appears as the Red Queen who wants to take Archie from Betty, sticking her with Dee and Dum. Instead of croquet, Alice/Betty and Veronica/Red Queen have a bowling contest with Archie as prize. Betty loses, but fortunately Veronica’s parents appear and help Betty escape from Wonderland.

Compiled by Muriel McCarthy, Ann Simmons, and Sue Hemmens, *"Beware the Jabberwock!": Books on the Animal Kingdom in Marsh's Library* (2009) is a handsome, liberally illustrated, 143-page catalogue (printed in an edition of 500 copies) of an exhibit of the same name at Archbishop Marsh's Library in Dublin, Ireland. The book uses quotations from Lewis Carroll copiously, both in the titles of exhibit cases and in captions.

Slovenly Betsy (Altemus, 1911), an Americanized pastiche (in the imitative sense) of *Der Struwwelpeter* (1845), has been printed in facsimile by Applewood Books. Images of Humpty, the Hatter, the March Hare, and (possibly) Alice appear on the endpapers holding hands with other nursery rhyme and fairy-tale characters.

Jam Tomorrow: Memories of Life in Post-War Britain by Tom Quinn (Reader's Digest, 2009, ISBN 978-0276445040) offers a social history of Britain from 1945–1951 through interviews and photography.

Originally serialized as *Heart no Kuni no Alice* in *Comic Blade Magazine*, *Alice in the Country of Hearts* is a manga-style graphic novel by QuinRose with art by Hoshino Soumei, and will be released on February 2, 2010. "In this inventive retelling of the classic tale, Alice is dragged down the rabbit hole into a frightful world, where the fairytale-like citizens wield dangerous weapons for an insidious cause. Unable to return home, will she be able to find happiness in a world full of danger and beautiful young men?" (Also see Cyberspace for the game version.)

Classic Starts: *Alice in Wonderland & Through the Looking-Glass* is "re-told from the Lewis Carroll originals." Member Clare Imholtz says: "The drawings are charming, but I'm not so sure about the retelling. For example, the mouse's tail is

missing. Just the kind of visual humor little kids love, too."

For the first time ever [*sic*], *AAiW* and *TTLG* including "The Wasp in a Wig" are adapted into one complete tale in Dynamite Entertainment's comic *The Complete Alice In Wonderland*. In this all-ages adaptation, writers John Reppion and Leah Moore are joined by artists Erica Awano (interior) and John Cassaday (covers) for a four-issue adventure down the rabbit hole! It also includes bonus material such as script pages, annotations, and samplings of Carroll's original text.

If you want to listen to *AAiW*, but don't have a tape player, CD player, iPod, or any of the other audio accessories available these days, you can buy it on a pre-loaded digital audio player by Playaway Adult Fiction (2009, ISBN 978-1441803764) for \$54.99.

Lewis Carroll by Colin Ford (2009, ISBN 978-0500410981) is one of Thames & Hudson's acclaimed "Photofile" series, and contains some sixty full-page reproductions, together with a critical introduction and a full bibliography.

From the Just Local Project: "The infamous [*sic!*] story of *Alice's Adventures in Wonderland* by Lewis Carroll has been converted to Australian English for the enjoyment of Australian readers. By reading a book in Australian English, young readers need not be confused with dialects of English from overseas and can simply enjoy the story."

Disney Dossiers: Files of Character from the Walt Disney Studios by Jeff Kurtti (Disney Editions, 2006, ISBN 978-1423100553) includes Alice and the White Rabbit, possibly others.

The Big Book of Little: A Classic Illustrated Edition (compiled by Cooper Edens, Chronicle Books, 2006, ISBN 978-0811850858) includes a short illustrated extract from *AAiW*.

Illustrated on the front cover and described as item #48 in James Cummins's catalogue 102: a presentation copy of *TTLG* to Margaret Fausset, December 1871, with a laid-in note from the recipient explaining the circumstances; "rebacked preserving original spine," in a case by Riviere, is for sale for \$15,000.

Alice in Wonderland, illustrated by Daniel Perez (Stone Arch Books, 2009, ISBN 9781434215857), is a new graphic novel for elementary-school-level readers.

Artist Nancy Wiley's new edition of *AAiW* is photo-illustrated with three-dimensional "stage sets" and 18 different Alice dolls created for the project. The lavishly decorated book has a vintage feel, using Lewis Carroll's handwriting for the typeface and with page borders that have the aged look of an antique book. The book itself is \$35; hand-painted dolls are \$175 (Cheshire Cat) to \$350 (Alice). A video of her process is also on the site. Purchase the book or dolls via LCSNA member Joel Birenbaum (joelbirenbaum@comcast.net) and a portion of the proceeds will go to the 150th anniversary event in 2015.

The final book in Frank Beddor's "Looking Glass Wars" trilogy, *Arch Enemy* (ISBN 978-0803731561) is now available, as is the second volume of his graphic novel, *Hatter M* (ISBN 978-0981873718), illustrated by Sami Makkonen.

Please visit TheLiteracySite.com and help to fund free books for children without donating any money. Site sponsors provide funds based on the number of visitors per day who click on a link on the web page. The site receives 80,000 visitors a day and has helped to fund the purchase of more than 1.6 million books.

For those who missed out on the collector's edition, a regular edition of the *Alice's*

Adventures in Wonderland (ISBN 978-0887769320) illustrated by Society-member Oleg Lipchenko, mentioned in *KL* 79 and featured on the cover of *KL* 80, was released on November 10.

The Neverending Shelf, a literary review blog, posted a timely review and reminder of Lynn Truss's novel *Tennyson's Gift* (2004, ISBN 978-1861977137; *KL* 69:21, 67:23). Set on the Isle of Wight in 1864, the Victorian comedy of manners heavily features one Charles Lutwidge Dodgson. According to Truss, best known for her manual of grammar *Eats, Shoots and Leaves*, the story is about "love, poetry, the beauty of girls with long hair, the questionable sagacity of men with beards, the language of flowers, and the acquisition of famous heads; but it is mainly about the insane Carrollian egotism that accompanies energetic genius."

Drawing Down the Moon (ISBN 978-1593078133), a beautiful collection of illustrations from the thirty-year career of fantasy and comic book artist Charles Hess, includes a picture of Alice in the Garden of Live Flowers. The entire book can be previewed online.

Fantagraphics Books is advertising the comics compilation *From Wonderland with Love: Danish Comics in the Third Millennium* (ISBN 9781-160699-325-5), which includes Julie Nord's "elegantly drawn 'From Wonderland With Love' (which gives the collection its title), a modernistic riff on *Alice in Wonderland*."



CYBERSPACE

Unfortunately, the new household-item shopping service website Alice.com, with its slogan "Everyone needs an Alice," seems to be referencing the Brady Bunch's, not Carroll's.

To complete her total domination of cyberspace, Alice is now on Twitter, twice! Follow her adventures

(in increments of 140 characters or less) in the usual order or in random, grammatically complete chunks of the text from *Alice's Adventures in Wonderland* once a day.

Russian digital artist Vlad Gerasimov has added a "Cheshire Kitten" (both solid and half disappeared, of course!) to his collection of free *Alice*-inspired graphics (*KL* 78:41) for computer (and now cellphone/iPhone) desktops.

"Ever wondered what it is like to be Alice in Wonderland? Jump down the depths of the Rabbit Hole and find out! 'Alice Free Fall' [game for the iPhone] lets you re-experience the dreamlike and strangely awesome decent [*sic*], which Alice made in pursuit of the White Rabbit. Just as in Lewis Carroll's novel, your journey through the Hole will be accompanied by mysterious Cheshire and lots of other strange things—both helpful and peculiar. Sure enough, the game will unfold your own memories and fantasies of the times when you were reading or watching *Alice's Adventures in Wonderland*. Moreover, it was our intention to make it this way—a dreamy and entertaining tribute to the great work of the great author. For now, the path to the Wonderland is open, adventure awaits."

"Play the Alice in Wonderland Costume game and dress Alice in strange costumes worn by the characters of Wonderland, then click on the ace of spades to give Alice an item from the Mad Hatter!" This mildly amusing dress-up game from FlashArcadeGamesite.com appears to be designed for tween and younger girls. Wonder if they got permission from Disney to use the movie version of the Cheshire Cat in the game.

Yet another Alice video slot-machine game, "Alice's Wonderland," is available online for demo play. This one has attractive graphics, three entertaining bonus games,

and many amusing effects (the Tweedles do a dance when you line up three of them, the Caterpillar puffs on his hookah, etc.). However, while you can play the demo for free as much as you like, the website encourages users to register to play online for actual cash. Be warned: Although the demo version often lets the user come out ahead, it is unlikely that the real version is as obliging. That said, check it out—it's fun!

Virtual Fairground announced on August 3 that it is developing *Wonderland MMO* (massively multiplayer online), a virtual world and MMO game based on *AAiW*. The aim is to create an online hangout for teenage girls that has a darkly romantic and mysterious style.

Previously available for the PS2 and PC, "Heart no Kuni no Alice," a visual novel game loosely based on *AAiW*, is now available for the PSP. "(A) young man with white rabbit ears named White Peter drags Alice down a rabbit hole to Wonderland. Once Alice wakes up she's trapped. The Keeper of the Clock makes her leave the tower she's in and she has to find someplace to stay in Wonderland."

In "Alice in Bomberland," an iPhone/iPod Touch game, the traditional Wonderland characters, here designed by children's book illustrator Mark Meyers, juggle bombs and blow out burning fuses while Alice attempts to collect as many pages as possible. The game features quotes and poems from the book, along with an 11-song soundtrack.

Courtesy of *Esquire* magazine, actress Mary-Louise Parker reads from *Alice* dressed (or undressed) in what appears to be lingerie.

From the curiouser and curiouser world of iPhone applications comes "Alice's Adventures – Rabbit Hole of Death," an arcade-style game starring a buxom anime Alice. As described by the creators,

"Alice is on a dangerous mission to retrieve treasure from the bottom of the Rabbit Hole. Guide her by manipulating Alice's limbs through this highly addictive shape-matching, limb-bending puzzle game!"



EVENTS, EXHIBITS, & PLACES

Lyndhurst in Tarrytown, New York, one of America's finest Gothic Revival mansions and a remarkable example of the Hudson River's grand and historic estates, has an Alice-themed room as part of its holiday decor each year.

The exhibition of Maurice Sendak's work, *There's a Mystery There: Sendak on Sendak*, created by the Rosenbach Museum and Library and currently at the Jewish Contemporary Museum in San Francisco from September 8 to January 19, 2010, includes a copy of *AAiW* as an example of an important influence on his work. There is also a short video in which Sendak discusses Dodgson's photo portrait of Alice Liddell as a young woman (he appears to own an original print).

Goblins, Grimm & Alice: The Genius of Arthur Rackham, an exhibit at the Lilly Library (Lincoln Room) at Indiana University from September 6 to October 6, marks the 70th anniversary of the illustrator's death by highlighting some of his most notable works, including those for *AAiW* in 1907.

It is to be expected that *Points of View: Capturing the 19th century in photographs*, showing in the PAC-CAR Gallery of the British Library from October 30, 2009, to March 7, 2010, will include photographs by Lewis Carroll.

Mr. Lewis Carroll was unable to attend this year's National Book Festival, which took place on the National Mall in Washington, D.C., on Saturday, September 26. However, the delightful poster for the event, illustrated by artist

Charles Santore, most cleverly features Alice, the Hatter, the March Hare, the Dormouse, the Caterpillar, and the White Rabbit, front and center as they should be.

The sixth annual *Dark Alice in Wonderland Ball* was held at the Bossanova Ballroom in Portland, Oregon, on September 18. This costumed event celebrates the dark side of *Alice in Wonderland* with proceeds benefiting local animal shelters.

"Travel down the rabbit hole to Museum Village [*a living history museum in Monroe, New York*] on the 8th of August and join the Queen to play croquet...Have tea with the Mad Hatter and Alice... Watch as costumed performers fill the stage for a Live Chess Match... Come in best attire for all to admire at the costume contest...And beware the Jabberwocky."

Following the success of last year's event, Oxford's virtual Story Museum celebrated *AAiW* and *TTLG* with Alice's Day on July 4. Events included tea parties, croquet games, exhibits, performances, lectures (including some by the LCS (UK)'s Edward Wakeling and Mark Richards), walks, games, and more, taking place at such interesting and renowned places as the Museum of Natural History, the Bodleian Library, the Museum of the History of Science, the Museum of Oxford, Christ Church, and the University of Oxford Botanic Garden. If you weren't able to attend, download the souvenir guide!

The *In Focus: Making a Scene* exhibit presented more than thirty tableaux, or staged photographs, from the J. Paul Getty Museum's world-renowned photography collection, on view at the Getty Center (Los Angeles) from June 30 through October 18, 2009. Among the nineteenth- and early-twentieth-century selections were tableaux vivants, or living pictures, including Lewis Carroll's *Saint*

George and the Dragon, inspired by the popular Victorian pastime of dressing up and posing to resemble famous works of art or literary scenes.

Spanish illustrator Angel Dominguez has illustrated many children's books and books about wildlife. *The Wonder of Illustration*, an exhibition of originals from Dominguez's 1996 illustrated edition of *AAiW* (*KL* 53:11), was at the Salisbury Museum in England from April 4 to July 4, 2009.

Children's author and Oxford resident Philip Pullman unveiled the Bodleian Library's nine new gargoyles on September 12. Designed by local schoolchildren in 2007 (*KL* 79:54), the gargoyles, including the Dodo and the Tweedle brothers, are now in place on the northwest side of the building.

The *Alice in Wonderland* exhibit at the Museum van de Twintigste Eeuw [Museum of the Twentieth Century] of Hoorn, Netherlands (from May 21 to November 1) provided play areas, distorting mirrors, life-size scenes from the books, a library of *AAiW* and *TTLG* in almost every language, and showings of films, including the first from 1903.

To announce the first of purportedly many designers creating Alice-related couture as a tie-in to the upcoming Disney movie, an acrobatic Mad Tea Party event featuring jewelry by Tom Binns took place at the Magic Marketplace fashion trade show in Las Vegas on September 2.

Vancouver, British Columbia's Community Arts Workshop Society celebrated its fifteenth annual Alice in Wonderland Festival and Mad Hatter's Tea Party on July 12 with an attempt at the record for the world's largest gathering of people dressed as Alice!

Hundreds of tissue and wicker playing cards, Cheshire cats and storybook characters lit up the

streets of Ulverston, Cumbria, U.K. on September 19. The theme of this year's annual Lantern Festival was "Wonderland: Through the Looking Glass." In addition to the lantern processions, musicians, dancers, and actors, "The Walrus and the Carpenter" was read by torchlight.

The ultra-fashionable Cahuenga Corridor area of Los Angeles has a new theme bar. "Wonderland" patrons with concerns about the contents (and the effects) of the drinks on offer may be reassured by co-owner Mike Malin, interviewed in the *Los Angeles Times*: "It's a very loose 'Alice in Wonderland' theme," Malin said. "We wanted it to be playful and whimsical but not beat people over the head with it."

Another Carroll-inspired watering hole has recently opened in London. Callooh Callay is an eclectic and infinitely hip gathering place where the signature drink, the Mad Hatter's Tiki Punchbowl, is served in "an exclusive gramophone punchbowl." Mismatched floral chairs, antique gramophones, black ceilings, and wrapping paper on the walls provide the offbeat background for conviviality into the wee hours.



MOVIES & TELEVISION

Russia! magazine's "Made in Russia" blog has posted the Soviet-made *AAiW* and *TTLG* cartoons online: "Thirty years after Alice's colorful, light-hearted Disneyfication, a Soviet animation studio in Kiev birthed *Alice in Wonderland* (1981) and *Alice Through the Looking Glass* (1982)—shape-shifting and color-swirling, comparably creepy thirty minute cartoons. Alice's most psychedelic and schizoid incarnation—a witty, pouty lash-batter with fringed dark locks that float and change hue—bounces her way over bleeding

watercolor landscapes, minimalist backgrounds, and stretching and sinking sets. Unlike most other Alices, all lovely and sugar-sweet and just a little spoiled, the Soviet Alice is acidic, stubborn, bitchy, and very welcoming to any and all hallucinations Wonderland has to offer, conjured up in a surrealist frolic by the Soviet animators. So what that the Mad Hatter is more of a depressed drunkard?"

We should have mentioned in the item on the Oxford Colloquium (*KL* 82:46-7) that Sanrio's 1993 *Hello Kitty* version, in which Kitty, a Japanese symbol of cuteness, plays the part of Alice, is available on DVD as a separate episode in the U.K., and as part of the *Hello Kitty and Friends, Volume 3: Timeless Tales* package in the U.S. from ADV Films.

The new television show *Warehouse 13* on Syfy (formerly known as the Sci Fi Channel) likes Alice. "Resonance" (episode 1.2, original air date July 14, 2009) opens with Pete playing ping-pong with himself via a mirror. A close-up of the mirror's label notes that the original owner was "Lewis Carroll a.k.a. Charles Dodgson." In "Duped" (episode 1.8, original air date August 25, 2009), "Pete is fooling around with Lewis Carroll's mirror, and when the disco ball from Studio 54 falls, Myka gets trapped (in the mirror), switching places with Alice. He returns to the files on Lewis Carroll and notes that the author was chronicling the insanity of the real Alice. Leena finds a report indicating that somehow Alice became trapped in the mirror right after committing a series of murders, which she now attempts to continue in the real world."

Colored Tenniel figures were part of the decor of an Easter egg hunt in scenes from the *Ugly Betty* episode "The Rabbit Test," which aired on ABC on April 30.

AAiW was the answer to one of the puzzles on *Wheel of Fortune* on May 29. And earlier in the month, the final answer on *Jeopardy* was "In 1865, this author wrote 'Why, you're nothing but a pack of cards!'" Sadly, only one contestant got it right.

Mickey Mouse Clubhouse: Mickey's Adventures in Wonderland, a DVD for children, was released on September 8. "Meet Tweedle Chip, Tweedle Dale, and Goofy Hatter, play croquet with Queen Clarabelle, and more!"

Syfy has finally started releasing pictures and press information for its four-hour miniseries *Alice*, announced over a year ago (*KL* 80:48) and slated for December 6 and 7. "... Writer/director Nick Willing has created the modern-day story of Alice Hamilton (Caterina Scorsone), a fiercely independent twenty-something who suddenly finds herself on the other side of a looking glass. She is a stranger in an outlandish city of twisted towers and casinos built out of playing cards, all under the rule of a deliciously devilish Queen (Kathy Bates) who's not very happy about Alice's arrival. ... Rounding out the stellar cast are Tim Curry as Dodo, Colm Meaney as the King of Hearts, Philip Winchester as Jack of Hearts, Matt Frewer as the White Knight, Andrew Lee Potts as Hatter, Alessandro Juliani as 9 of Clubs, Timothy Webber as Carpenter, Alex Diakun as Ratcatcher, Zak Santiago as 10 of Clubs, and Eugene Lipinski as Doctors Dee and Dum."

Bollywood director Shashanka Ghosh has announced that he will be directing "a completely Indianised version of *Alice in Wonderland*, named *Alisha*."

In Ken Burns's PBS series *The National Parks: America's Best Idea*, it is mentioned that the Northern Pacific Railway took advantage of

the recent publication of *AAiW* to promote the Yellowstone area as a Wonderland.

To celebrate his sixth year of collaboration with Louis Vuitton, Takashi Murakami has created a new animated movie, "Super Flat First Love," as a sequel to the "Superflat Monogram" video created in 2003. A young girl once again falls down a "rabbit" hole outside a Vuitton Luggage store.

October 4 was the American premier of the episode "The Allegory of Love" in the *Inspector Lewis* series on PBS's *Masterpiece Mystery*. It features an Oxford fantasy writer in the tradition of Tolkien and C. S. Lewis, and much is made of the fantasy tradition at Oxford that begins with Carroll. A mirror (which features in the writer's novel as a magic mirror) is used in an attempt to murder a young woman named Alice, and an unsavory Oxford don who is a Carroll expert is a major character. He can be seen polishing framed copies of Carroll's photographs, lecturing on the Mad Tea Party to a seminar, and defending Carroll's reputation to a fellow don.

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MUSIC

"Made in Bombay, born and raised in the UK, and currently based in San Francisco, Micropixie is a self-proclaimed Alien with extraORDINARY Abilities. She is also the extraterrestrial alter ego of writer, filmmaker, and full-time human being, Single Beige Female. Her debut release, *Alice in Stevie Wonderland*, is a concept album telling the true story of One Little Alien's mission on planet Earth to experience life as a human being."

Dutch composer Michael Corner has published three books of Alice music: *Songs of Alice/From Looking-*

glass & Wonder Lands/Quasi-medieval exercises for two voices a cappella ("Walrus and the Carpenter," "Jabberwocky," and "The Mock Turtle's Lament"); *Pieces of Alice/The Walrus and the Carpenter/Chromatic Variations for Piano Solo I*; and *More Pieces of Alice/Loaf of Bread & Soup of the Evening/Chromatic Variations for Piano Solo II*. The instructions in *Songs of Alice* are particularly captivating. For example, Section 16 of "The Walrus and the Carpenter" ("It seems a shame to play them such a trick...") is to be sung "cheerfully unimpeded by feelings of sympathy, in which three oyster variations constitute the theme in both voices, while a slow walrus variation forms part of an intermittent tenor in either voice." The books, which are available from the music publisher MIEV, cost €10 each or €25 for all three. They can be ordered by writing j.vreuls@chello.nl, and will be individually printed on demand, with a series number should the customer so desire.

Francisco López, one of the major figures of the *musique concrete*, sound art, and experimental music scenes, released *Through the Looking-Glass* in July, a box set of five CDs. Created over the last 30 years, this collection includes environmental recordings from the forests of Brazil, Argentina, and Venezuela to New York City buildings. However, aside from the title and



perhaps "inspiration," there is no particular connection to Carroll.

Many musical works have been inspired by Lewis Carroll's *Alice* books, and even by *The Hunting of the Snark*, but nothing but academic books have been inspired by his letters. Fortunately, Free Music Archive fills this void by making available Igor Ballereau's *Lettres à des amies-enfants*, five songs for voice, flute, clarinet, violin, viola, and cello performed by Jody Pou and Ensemble SIC. Based on Lewis Carroll's letters to his child-friends Marion Richards, Dolly Argles, Ethel Arnold, and Jessie Sinclair, and on his poem "The Mad Gardner's Song," the five pieces are in an experimental classical style, and may or may not be your cup of tea. But for the whopping price of \$0.00, they are definitely worth a listen.

On May 3 at the Alex Theatre in Glendale, the Los Angeles Chamber Orchestra presented *Through the Looking Glass*, as part of its 2009 family series. With assistance from the Los Angeles Children's Chorus, the program included *Suite: Alice Through a Looking Glass*, "a fun-filled work by Los Angeles-based composer Paul Gibson for the young and young-at-heart, based on Lewis Carroll's 'The Walrus and the Carpenter,' 'Beneath a Sunny Sky,' and 'Jabberwocky.'" Unfortunately, member Blossom Norman did not care for the piece: "This was a big disappointment to me. The choir was lovely, but you could not hear the lyrics. Also, I thought the music was too 'pleasant' and was not clever or brilliant in any way. In other words, nothing Lewis Carroll about it."

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PERFORMING ARTS

Ron Nicol's *Beware The Jabberwock* (ISBN 978-0-87440-215-5) has recently been published by Baker's Plays, a subsidiary of Samuel French, Inc. The play was sug-

gested by the poem “Jabberwocky” and is suitable for young people to perform or for adults to perform to a young audience.

Alice in Wonderland, performed by the Move-About Theatre Company in the Shakespeare Garden in San Francisco’s Golden Gate Park from May 22 to 31, had the audience moving from place to place as different scenes were enacted.

Another performance where the audience follows the performers as the story progresses is the Nicole Caruso Dance Company’s *Wandering Alice*. This roaming performance journey, inspired by the writings of Lewis Carroll and Haruki Murakami, premiered at the Philadelphia Live Arts Festival 2008. Plans to tour the work include a performance at First Night Festival in Binghamton, New York on December 31, 2009, and a run at Indiana University of Pennsylvania in April, 2010.

In *Craft* magazine #10 (the issue with Amy Sedaris on the cover, so you get the idea), an article entitled “Mad Tea Party” noted “The whimsical Barney’s World of Wonderment turned up the color with handmade props and costumes at San Francisco’s annual Castro Street Fair in October. A trip through Wonderland with these playful circus and street performers left us as giddy as the Mad Hatter.”

“If Peter Pan and Alice left their normal boring lives in London and found each other in the same fantastical world, would they ever want to come back to reality?” Boom Kat Dance Company’s *Never-wonderland*, performed from May 29 through June 14 at the Miles Memorial Playhouse in Santa Monica, California, “depicts the search for a place in lives ‘real’ and imagined: set at the height of Industrial Revolution—era England, it deconstructs and rebuilds the borderland at which Never-

land and Wonderland confront the world we know.”

The Anonymous Ensemble’s *A Wonderland* played July 8 through July 11 as part of the Ice Factory Festival at NYC’s Ohio Theatre. “Alice, a talented, urban dreamer approaching middle age, is caught in a quagmire of diminishing potential, corporate insignificance and the mirage of celebrity. This is Lewis Carroll deconstructed by the mind of a modern, mature songstress on a journey of self-identity. A befeathered spectacle; a psychedelic, multimedia/music-fueled trip down the rabbit hole.”

project: ALICE, presented by KD-MINDUSTRIES from May 7 to 16 at the Carriageworks Arts Centre in Sydney, Australia, explores a Gen Y Wonderland: “On their travels Alice and her Hatter take in the sights: technology, relationships, and social connections—the spaces where Gen Y live; exploring important themes of love, friendship, energy, boredom, honesty, and inventiveness. From manic London nightclubs, neon frenzied Tokyo subways, and cyberspace, Alice follows her white rabbit on a fantastical journey across the globe and beyond. Firing through the online fibres which connect and define Alice’s tech generation, she delights, questions, and discovers in a reverberating mash of sonic power and high energy music on the streets of Sydney.”

Check out the online video for *Alice di Carta*, an Italian musical inspired by the work of Lewis Carroll by TodoModo and Artinbanco.

A July 22 *New York Times* article, “Maximum Security and a Starring Role” by Elisabetta Povoledo, featured Compagnia della Fortezza, a theater group in the maximum security prison in Volterra, Italy, and the play that the group was performing, *Alice in Wonderland*, a *Theatrical Essay on the End of a Civilization*. The director calls the play

“a ‘tragedy of power’ in which the characters try to break free of the roles imposed on them by their playwrights.”

The comedy team behind the BBC Radio 2 show *I’m Sorry I Haven’t a Clue* present their own unique take on Lewis Carroll’s most famous work: *Humph in Wonderland*. Originally broadcast in 2007, an audiobook is now available from Amazon.co.uk or BBC Audio.

A casting call has gone out for *Exposure Time*, a new play to be performed at the New Jersey Repertory Company, in Long Branch, New Jersey. “In the nascent days of photography, sitting for a portrait was no mean feat and the art of capturing a photo was physical labor and highly competitive. It was during this time that an ambitious woman, Julia Cameron, went head-to-head with the neurotic Charles Dodgson, better known as Lewis Carroll, in an attempt to become Britain’s premier photographer. The pawn in their battle was Alice. Sometimes the real story is as mad as the made up one!”



THINGS

The Tahki Stacy Charles yarn website features a pattern book titled *Book Smart*. It has several literature-inspired garments, including a blue (of course) *Alice in Wonderland* duster (more like a lace-patterned pinafore). And as long as you’ve got your knitting needles out, there are patterns for cute hedgehog toys on the Lion Brand Yarn website (free) and the Fiber Trends website (\$5.95).

One can always find hundreds of wonderful, and usually handmade, *AAiW* items just by putting “Alice” in the search box on Etsy.com. You can find a particularly fun Cheshire Cat bag, which also comes as a hoodie and a t-shirt, by searching on “When a cat smiles.” “When you see a cat that smiles, you know you’re in trouble.”

Find *kawaii* (cute) stationery and other fun Japanese items inspired by *AAiW* at FromJapanWithLove's Etsy store and ShopKawaii.com.

Laser-cut from self-adhesive Plexiglas, the "Alice in Wonderland" mirror designed by Matali Crasset cleverly looks like a girl's head with long hair, but wouldn't it have been even more clever to title it "Alice Through the Looking-Glass"?

Almost out of date, but now on sale, and it's the pictures that matter, anyway: a 2009 calendar is available for 2008's *Broadway Bares* (KL 80:49) musical extravaganza and fundraiser, with scenes from both onstage and off.

StampFrancisco.com has a huge selection of *Alice* rubber stamps, including one that displays a page from *AAuG* (#28-119). Look for theme 28: "Alice in Wonderland & Brownies," although what Palmer Cox's sprites have in common with Alice, outside of their coetaneousness, is a mystery.

You can have a key made with a delightful purple Disney Cheshire Cat on it for only \$5! Other Disney characters are available, but no others from *Alice*. Key blanks may be found online by Googling "Cheshire Cat key."

I know that it is asking an awful lot of all you Carrollians out there, but next time you are in Michigan, stop in at the New Holland Brewing Company and try their Mad Hatter India Pale Ale. Come on, take one (or three) for the team!

Online gift store The Afternoon carries the intriguing "Haunted Tea Party" tableware line: an appetizer/dessert plate that features the Hatter, March Hare, and Alice in a witch's hat at a midnight tea table set with pumpkin teapots; plates that say "Eat Me" and mugs that say "Drink Me" (of course); a punch bowl shaped like a giant tea cup (note the ladle); matching napkins; and a rather bizarre caterpillar bowl holder. Also, another online retailer, FlagandBanner.com, has a matching banner, so your guests will know where the Halloween party is.

If you've somehow missed the very cool Gorey Details online shop, this is an excellent time to check it out, for in addition to their large selection of *Alice*-related jewelry, rubber stamps, books, cards, artwork, etc., they've just added a great alarm clock with playing cards spinning around Alice's head to count off the seconds, as well as t-shirts, buttons, and stationery with new Dark Wonderland designs by Crab Scrambly.

Northern California artist Susan Sanford has created a 2010 calendar with some very clever images: "Alice's adventures in Wonderland reimagined as if Tenniel's illustrations had leaped out of the book and were adventuring in the rose gardens and antique stores in the real world." Also, don't miss her

homage to Alice and Edward Gorey!

Pipos Doll Shop has released an *AAiW* series of Japanese-style ball-joint dolls that includes Alice, "Queen(Heart)," "Queen(White)," the Hatter, and a very interesting Cheshire Cat.

Connox, a German online housewares store, is selling "coffee lights," porcelain Limoges cups and saucers fitted with transformers and brackets in order to be hung upside down as light fixtures. Only €156 each, they would fit nicely in a Mad Tea Party-themed décor.

A weekly auction of very fun items donated by the family of the great Carrollian collector Carolyn Buck is now live on the Society website. Check it out, and keep checking back, as new items will be added from time to time.

"Psychedelic Wonderland: The 2010 Calendar" by artist and designer John Coulthard was inspired by his recent exploration of late-'60s psychedelic rock and the convenient 12-chapter format of *Wonderland*. Coulthard provides a month-by-month explanation of the calendar's vibrant illustrations at his website.

The Unemployed Philosophers Guild new retail catalog for 2010 lists many *Alice* items, including a new Wonderland "passport" pocket notebook (\$5). 718-254-9345.

