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KNIGHT LETTER

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The Lewis Carroll Society of North America



Spring 2010

Volume II Issue 14

Number 84

Knight Letter is the official magazine of the Lewis Carroll Society of North America.

It is published twice a year and is distributed free to all members.

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ISSN 0193-886X

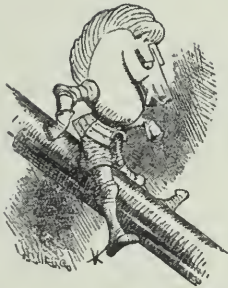
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Cover illustration: Andrew Ogus, with thanks to Sir John Tenniel and Tim Burton

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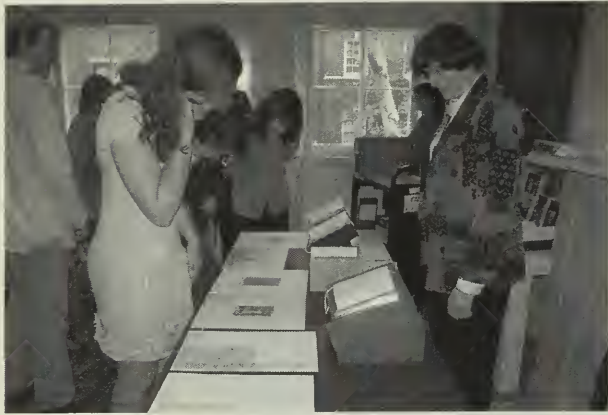
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Elizabeth Fuller and some of the Rosenbach's Carrollian collection

leave before all the books were distributed, so he did not hear one child say: "Thank you so much. Where is the man who read so nicely?" The principal thanked us again and expressed the hope that we would return when we next meet in Philadelphia.

The public meeting proper began the next day, April 24, when members and guests gathered at the Rosenbach Museum & Library, located within two nineteenth-century townhouses on Delancey Place, near Rittenhouse Square. The museum is a world-famous repository of literary and artistic materials, ranging from a first edition of *Don Quixote* to the manuscript of Joyce's *Ulysses*, with a very good amount of Carrolliana comfortably situated somewhere in between. After greeting us with some opening remarks, Andrew introduced us to Elizabeth E. Fuller, the Rosenbach's Collections Librarian, and Michelle Beth Goodman, the Development Associate, who both welcomed us with a brief history of the Rosenbach, explaining that it had grown out of the personal collections of the brothers Philip and Dr. A. S. W. Rosenbach. The latter is best known to lovers of Lewis Carroll for his purchase at auction of the manuscript of *Alice's Adventures under Ground* in 1928, which he eventually assisted in repatriating to Great Britain after World War II. Needless to say, Dr. Rosenbach had held onto other Carrollian goodies, and Elizabeth promised to let us have a good view of them at the end of the meeting.

Members were also greeted by Stacey Swigart, Curator of Collections at the Please Touch Museum, a children's museum in Memorial Hall in Fairmount Park consisting of six interactive exhibit zones totaling 38,000 square feet, all six designed to encourage learning through play. Stacey invited members and guests with (and without!) children to visit and sample the pleasures of their "Wonderland" exhibit, where they could plunge down the Rabbit Hole and discover the Tea Party, the Hall of Doors and Mirrors, the Pool of Tears and Caucus Race, and the Duchess's Kitchen.

After these preliminaries, Andrew introduced us to our first speaker, Andy Malcolm, a Foley artist and



Andy Malcom, Jenna Dalla Riva, and Jack Heeren

a founding member of the LCS Canada. Andy and his company, footsteps post-production sound inc., created the sound effects for Tim Burton's recent movie version of *Alice in Wonderland*, and armed with both personal memories and some very enlightening production film clips, he and teammates Jack Heeren and Jenna Dalla Riva came prepared to give us a fascinating peek at the less-than-glamorous realities of creating such a complex film.

Andy very sensibly began with an explanation of what it is that Foley artists actually do. It turns out that they do quite a lot, so much that they must work in teams to provide the many additional sound effects that are added to the soundtrack of a film in post-production. Andy showed us a hilarious and very cleverly done short film he had made in 1979, *Track Stars: The Unseen Heroes of Moving Pictures*. It was a split-screen parody of an action film in which we saw the usual frenetic physical drama of the genre on one side of the screen, while on the other we saw the Foley artists creating the sound effects needed to make the action sound just right. They did this by crushing, banging, smashing, punching, and otherwise mistreating various objects and materials, while they themselves watched a raw cut of the film in real time. Fistfights were replicated by punching large chunks of raw meat; dry rigatoni inside wet chamois was crushed to provide the thrill of pulverized human vertebrae; file cabinets were hurled about and trash cans thrashed with considerable brio on the artists' parts. It was a veritable collage of sound to be recorded and then layered into the final soundtrack along with the actors' spoken dialogue.

The story of the Foley effects for Burton's *Wonderland* was a long, though not sad tale, for upon taking up the film's soundtrack, Andy and his associates quickly discovered that it was going to be one of their more complex jobs. The constantly revised nature of the project, which included a great deal of green-screen and computer animation, finally weighed in at 76 versions, requiring 55 days of work and up to 170 soundtracks.

Andy's intern collected various documents relating to the film's genesis and production, and bound them together into a book cheekily entitled *Andy Does Alice*, to which Andy often referred as he explained the convoluted process by which Disney assigned him the work. Corporate secrecy required that the film needed an alias during production, and the moniker of *Gurgle* was chosen for *Wonderland*. Andy discussed doing *Gurgle* for several months with Disney; there seemed to be a lot of initial vacillation, and no one was sure how die-hard Carrollians would take it. The project was near death several times, and only after several months of discussion did Andy, along with a partner, take on the job.

He first looked at the script the day he started work, explaining that this startling habit keeps his imagination fresh and lively. A large inventory of material (much of which appeared as rubbish to the untrained eye) was selected to provide the perfect sound for each scene and character. We were shown several working clips, most of them so raw that the animation was often half-finished, and they were presented to us in their production format with a staggering array of individual sound tracks visible on screen. The sound of Johnny Depp's assault upon the tea service in the Mad Tea Party was created by smashing up real bone china (better sounding than cheaper grades), while the final battle sequence was furnished with a grand total of 120 tracks, all of which had to be redone after the original background animation with its accompanying sonic ambience was rejected and recreated.

There was quite a method to Andy's sonic madness! The White Rabbit's paw-steps were created with enormous, fuzzy oven gloves, and the dogs' paw-steps were smartened up with paper clips attached to oven gloves. The Bandersnatch was suitably Canadianized with mismatched hockey gloves armed with what looked like tenpenny carpenter's nails. Alice's dress was unusually troublesome, as both she and her dress often changed sizes; thus, the complex sounds of moving fabrics had to be redone entirely for each size. Usually two individual tracks were needed to handle her dress, and even worse, whilst recording Alice's footsteps, Andy was compelled to strip down to his underwear lest the rustling of his pants overwhelm the delicate sounds of the petite heroine's shoes and dress.

After this fascinating exposé, Byron Sewell gave us a short explanation of the 2010 free premium for LCS-NA members in good standing, a CD entitled *Carrolling with John*. It's an illustrated and annotated account of the correspondence between Byron, Dr. Sandor Burstein, and the late John N. S. Davis, one of the founding members of the LCS (U.K.). All three gentlemen had shared their passion for the works of Lewis Carroll in a voluminous correspondence that lasted for many years. After John's death and the dispersal of much of Byron's archives, the entire correspondence seemed forever lost, or so Byron thought until Edward Wakel-

ing graciously provided him with copies of the letters, enough to work up into a very fine and unique document that sheds considerable light on the earlier years of the LCSNA, the 1970s and early 1980s.

Joel Birenbaum then regaled us with a brief précis of the looming sesquicentennial celebration of the publication of *Alice's Adventures in Wonderland*, better known as "Alice150: Celebrating Wonderland," which will occur in 2015. The general theme will be Alice in popular culture, and for now there are five major institutions planning events centered around that theme. For further details, refer to Joel's announcement and to Jon Lindseth's call for volunteers on page 36.

Byron and Joel were followed by Nancy Wiley, an artist who has just published a hardcover version of *Wonderland* lavishly photo-illustrated with her striking and evocative sculptural doll tableaux. Nancy is a graduate of the Rhode Island School of Design and a nationally renowned doll maker with over 20 years of experience; her work has appeared in national magazines and in art galleries and exhibitions around the world.

Nancy had been making ever more elaborate and complex dolls for several years, extending her range and techniques to the point where she was tackling portraits of people such as Mark Twain and Albert Einstein. This addition of physical and psychological verisimilitude and the steady accumulation of humorous details in the increasingly complex backgrounds which Nancy favored were the result of her stylistic innovations in doll making; Nancy was strongly grounded in painting techniques and used those techniques to paint the entire dolls, the faces, costumes, accessories, and the backgrounds, thus creating entire scenes instead of single dolls.

In time, Lewis Carroll beckoned, as he does to so many artists. For Nancy, creating *Wonderland* evoked strong memories of her childhood and family life; she identified with Alice, as so many young, intelligent women do, and equally important, the project evoked happy family memories. When she was eight years old, her elder brother, William, surprised her with a large-



Photo by Andrew Selton

Nancy Wiley

scale diorama that included the Mad Tea Party that he had constructed in the family's basement. Naturally, the young Nancy was thrilled and also deeply impressed by William's craftsmanship. William was a naturally gifted artist who became a world-famous doll maker in his own right; he eventually encouraged and assisted Nancy in learning the difficult skills of modeling, mold making, and handling resins, and his untimely death sharpened Nancy's determination to push herself further as an artist, as her brother had.

When Nancy was a child, her mother had given her a facsimile edition of *Underground*; the naive style and charming atmosphere of Lewis Carroll's original illustrations had always fascinated her, and she seized upon them as a starting point for her own version. For her own renditions of the individual characters for the many tableaux she planned for the various episodes of the story, she also referred to other visual sources such as Tenniel's illustrations and even Quentin Matsys's painting *A Grotesque Old Woman*. Faces were the tricky bit; she always began with them to firmly establish character; only then did she model the remaining body upon an armature, afterwards painting and dressing the figure and then painting the dresses.

These various doll characters from *Wonderland*—she made 18 Alices in all!—then assumed the role of actors, with Nancy playing the role of director and set designer. She built and painted backdrops to arrange the figures within and then carefully photographed the entire scene. Some of the backdrops were simple painted flat surfaces; others were far more elaborate combinations of flat surfaces and three-dimensional assemblages, one even incorporating an entire china cabinet to great effect. Nancy showed us various slides of the finished illustrations, sometimes in variant versions. The charmingly theatrical flavor of the entire work was pronounced and proved to be very appropriate visually and conceptually; it not only reminded us of Carroll's own love of the stage, but it also accentuated the set-piece nature of *Wonderland* as a whole, with its roots in the universal, imaginative pleasure that children take in play-acting with dolls and props.

The entire book was designed by the graphic designer Chris Jarmich, who worked closely with Nancy to give the finished book a Victorian feel. The page size is generous and the quality of the four-color reproductions excellent; the tableaux look superb on the printed page. Copies were available at the meeting, and it is clear that Nancy's *Wonderland* is a unique (and extremely labor-intensive) version to add to the ever-growing roster of *Wonderlands* in print. Nancy is busy now making a series of limited edition *Wonderland*-related dolls, and they are available online, along with her book. She works in a storefront gallery and studio in Canandaigua, in the Finger Lakes region of New York, and she encouraged interested members to visit and see her at work.

Dr. Maria Tatar, the John L. Loeb Professor of Germanic Languages and Literatures at Harvard University, spoke next. She also heads Harvard's Folklore and Mythology program, where she studies and teaches children's literature, ranging from traditional fairy tales to modern works, with Lewis Carroll's works taking pride of place, of course. As a child, Maria had been told that *Wonderland* was only for adults, and being, as she admitted, the sort of child who likes to talk back, she took that restriction as a challenge of sorts. Since then she's done a lot more thinking about the subject. Having lectured on Carrollian nonsense, she had some ideas to share with us concerning Carroll and the effect of his unique stories upon children.

In essence, she asked us to make sense of nonsense, a bit of an oxymoron perhaps, but necessary if one wants to get at the heart of the *Alice* books and *The Hunting of the Snark*. Regarding Alice, Maria made the shrewd observation that Carroll's most famous heroine seems to be trending towards evil—perhaps even the Dark Side!—in popular culture. The reason for this may be partially related to the nature of Carrollian nonsense, which can be boiled down to making words mean more than we intend them to mean. This process often lays bare what Maria dubbed the metasense of words, their fundamental multiplicity of meanings, the exploration of which is much of the fun of reading Carroll to children.

The linguist Noam Chomsky's example of linguistic nonsense—"colorless green ideas sleep furiously"—furnishes an excellent opportunity for analyzing the metasense of words. Taken literally, it's a statement of impossible facts, yet its grammatical correctness allows one, if the hot day is making one feel sleepy and stupid, for example, to idly put together a dreamy, poetic mind-picture of something logical enough for at least a moment of idle reflection.

Nonsensical statements like Chomsky's about narcoleptic clouds create a sort of phonetic white noise that can trigger a pattern-making response in the reader, an instinctive action that tries to make the nonsense words (or signifier, as Maria noted) correspond somehow to a valid fact or situation (roughly speaking, the signified). It is this triggering of our human instinct to find sense where none appears that Maria identified as one of the chief appeals and benefits that reading Carroll holds for children.

Maria used the final poem in *Wonderland*, "They told me you had been to her," as a concluding example of the way that the confusion of nonsense mimics the confusion that children experience at sorting out the world around them. The poem lacks enough reference to make it logical, yet the words hang together somehow, always on the verge of telling you something factual yet never quite making it. For children, this poem hints at an adult world where the beauty of language can trump its usefulness, where it's okay to

be confused (at least at appropriate moments), and where words, no matter their temper or pride, can be mastered, the whole lot!

This impenetrability of language can run the gamut of emotions, from the relative sobriety of the Mouse's drying-up speech before the Caucus Race, to the pure mayhem of "Pig and Pepper." Maria pointed out that, in essence, there are bad sentences—deceptive, dangerous, and pointing towards a completely meaningless anarchy—and then there are good sentences, the happy nonsense of playful escapism, which allow children to safely play with language. It seems that the Alice in the popular culture of today is flirting dangerously with the former, perhaps as a reaction to earlier historical and cultural tendencies towards the latter?

In any case, this playing with language that is at the heart of Lewis Carroll's entire oeuvre allows children to safely and productively navigate the looming dangers of adult reality in the linguistic safety of nonsense. Creating child philosophers is how Maria summed up this psychological and linguistic process, and one can't help but think that Carroll himself would have been deeply gratified to hear his work characterized thus and to have it summed up so succinctly and clearly. Her avoidance of excessive critical jargon and her clarity of thought were clearly appreciated by her audience, and the question-and-answer session afterwards was lively, with much bandying about of conlangs and glossolalia, and even some pointed references to the linguistic nonsense practiced by some politicians. Maria also has a blog that focuses on all sorts of children's literature issues and is worth a visit by members interested in children's reading habits and education.

The meeting proper closed with the Rosenbach's rousing version of show and tell, conducted by Elizabeth Fuller and Farrar Fitzgerald, Education and Group Tours Coordinator. Dr. Rosenbach in particular loved all things Carrollian, and the collection he bequeathed to the eponymous museum formed the nucleus of a larger collection of books, documents, objets, and ephemera mainly focused on English and American literature and history.

The Carrollian items are the crown jewels, and Elizabeth and Farrar very patiently (and cautiously) allowed all of us to examine their treasures closely, giving us a very thorough explanation of the provenance and meaning of each item. First among equals was an 1865 *Wonderland* dedicated by the author to Marion Terry, one of only 23 known copies to exist from the entire first run. The Rosenbach also holds a large collection of Carroll's letters, including his entire correspondence with his publishers, Macmillan, and of course, many of his letters to his child friends, several of which were exhibited.



Photo by Andrew Sellon

Dr. Maria Tatar

A particularly amusing letter of May 29, 1869, to Miss Isabel Seymour was a perfect example of Dodgson's dry sense of British humor; he explains that he had sent her on her first railway journey, alone and without her ticket, so that he could give her a really exciting adventure. He felt that was better than his alternate plan of livening things up with a random pistol shot through the carriage windows. He sent Isabel a railway ticket anyway, pasted inside a very fine consolation prize indeed, a first edition of *Wonderland* in German.

Of course, what's the use of a show and tell without any pictures? In this matter also, the Rosenbach was happy to oblige. They possess two dozen Dodgson photographs, four of them nudes, and we were very privileged to examine two of the latter, including the tinted Beatrice Hatch image. This was followed with some first-rate examples of Victorian book illustration, including several fine examples of A. B. Frost's work for *Phantasmagoria*, but the undisputed highlight were two of Tenniel's preliminary pencil drawings for *Wonderland*, especially the iconic Jabberwocky illustration. Elizabeth and Farrar also gave us a good sampling of their considerable collection of Carrollian ephemera, including playscripts, publicity, and advertising materials, some of them semi-clever bits of fakery that had no chance of deceiving the eagle-eyed members of the LCSNA. Our gracious hosts were quick to point out that much of the collection is searchable online at the Rosenbach's website, and if need be, one can make arrangements to view certain items in person by simply calling them to arrange the details.

And so, after some brief closing remarks from Andrew, we discovered that we had begun at the beginning and gone on till we'd come to the end: then stopped. The meeting having successfully closed, speakers, guests, and members all made their way to the Black Sheep Pub and Restaurant, where an evening of good food, good drink, and good conversation rounded off a perfect day.

The Modern Alice Wears Black Armor: Tim Burton's *Alice in Wonderland* and Its Influences

HAYLEY RUSHING

Though the two would never be mistaken for one another, American McGee's blood-stained, glowering teenager has more in common with Tim Burton's Australian ingénue Mia Wasikowska than meets the eye. Specifically, the latter might not have come to exist without the former. The video game *Alice*, released in 2000 by game designer American McGee, is bloody, disturbing, and massively popular, even now. Within a year of its release, film rights had been purchased and Wes Craven signed on to direct. However, shortly after, the rights were sold to a different production company, and have since then been sold from company to company without much hope of moving forward due to script-adaptation difficulties. Along those lines, Marilyn Manson, the rock'n'roll industrial metal performer, worked on the music for the *Alice* video game and has a 2007 album entitled *Eat me, Drink me* and an endlessly in-progress pet film project, *Phantasmagoria: The Visions of Lewis Carroll*.

The concept of Alice is a much darker entity than it used to be. The original *Alice* books, being such faceted material, have always had a certain inherent darkness, but in the past decade or so, the girl in the blue dress has been embraced by the subculture in heavy black eyeliner. Alice has become an object for the Gothic teenage girls who worship heavy metal and nose piercings as well as seek to reclaim their Disney-defined childhood with passionate nostalgia. Alice now lives in stores like Hot Topic, so it's no surprise that Burton's film is being merchandised there. After all, they share a primary audience. The modern Alice belongs to them now, just as Burton belongs to them.

But how does a production company go from animated fairy tales such as *The Princess and the Frog* to an *Alice* imagined by the dark-by-definition Tim Burton? For the only reason Disney backs anything these days: profit. Tim Burton hasn't worked with Disney since he produced *The Nightmare Before Christmas* in 1993, and why would he? *Nightmare* was perceived by Disney as a failure, having not appealed to their usual audience, but at the time Disney didn't pay attention to the audience with whom it was popular: the Goth crowd. Now, nearly twenty years later, *Nightmare* has been embraced (and properly merchandised, finally) be-

cause Disney has at long last realized the existence of this niche market of black-clad, pasty-skinned young people. Even Bats Day—the day in August when all the Goths come to Disneyland—has been (unofficially) recognized by the management. The market has been identified, and Disney knows how to milk a market, though merchandising to a niche market is new for them.

Because Burton's previous work with Disney has now proven successful (17 years after the fact), and his 2005 *Charlie and the Chocolate Factory* (with Warner Brothers) proved he could do successful, child-friendly films while still working in his unique style, Disney identified Burton as a sound investment. Similarly, the *Pirates of the Caribbean* films proved to Disney (as well as other film production companies) that Johnny Depp wasn't the box office poison he'd once been pegged to be. Given these recent successes of a director and an actor once only loved for cult films, it became a simple matter of business for Disney to back Burton's *Alice in Wonderland*. Because of this, the merchandising has been extreme. Hot Topic has become its own Wonderland with Mad Hatters and Red Queens on every imaginable (and some unimaginable) piece of clothing and accessory. Disney Couture has an *Alice* jewelry line, and OPI has an *Alice* nail polish collection.

If the merchandising push is any indication of hopes for success, this *Alice in Wonderland* film could be the first significantly successful *Alice* film . . . ever. The financial failure of most (if not all) *Alice* films is due to the fact that *Alice's Adventures in Wonderland* and *Through the Looking-Glass* are nearly unproducible. Cinema, as an artistic medium, requires cohesive plot. However, the *Alice* books have entirely episodic plots, and so staying true to the books in a film results in an inherent loss of narrative. To create a cohesive plot means deviating from the books, to the chagrin of devoted fans. It's a no-win scenario, but Burton decided that infidelity to the original texts was the lesser of the two evils.

This results in a storyline that takes place 12 years after Alice's adventures (making her the very eligible age of 19), but even taking these deviations from Carroll's texts into account, it is by no means an original

script. It is composed of the modern ideas of *Alice* that have arisen in the public consciousness. The idea of “returning” to Wonderland to find it not as it was draws elements from the American McGee *Alice* as well as *Return to Wonderland*, the 2007 spin-off comic book series of Zenescope Entertainment’s *Grimm Fairy Tales*. Wonderland being a land at war again has touches of American McGee, as well as Frank Beddor’s 2004 *The Looking Glass Wars*. (The chess versus cards storyline is particularly very McGee and Beddor.)

Alice is no longer the curious little girl in blue. Modern subcultures have embraced her as a savior heroine of darkness, strangeness, and violence. The Disney branding is the final cementing of this new image into popular culture. We have returned to Wonderland to find it dark and twisted—full of Burton’s gnarled trees, swirling patterns, and pale faces—but it’s the Wonderland of the 21st century. It’s the Wonderland that the modern world wants.

BURTON'S ALICE IN UNDERWEAR

DAN SINGER

I was one of the first people in the world to see Tim Burton’s new *Alice in Wonderland* film, at a press screening on February 18, 2010. I’m sure the print was still moist. As the 3D spectacle unfolded before me that night, after so many months of anticipation, I squirmed in my plush chair at the El Capitan theater in Hollywood, in a deep quandary because there was so much to like about the film and yet so much to dislike.

Profoundly disappointed afterwards, I ran my frustrations past my partner, Cal, who had accompanied me to the screening. Cal represents a more typical moviegoer, free of expectations of what an “Alice” film could or should be. He was highly entertained by it. So I held my personal misgivings about the film close to the chest—at first.

A few days later I attended a press junket in Hollywood, where I was ostensibly a reporter representing the publications of the Lewis Carroll Societies. In a natty waistcoat and Caterpillar necktie, I looked very Victorian shabby-chic, with a Lewis Carroll Society of North America badge proudly gleaming on my lapel. Though I tend to be the kind of guy who says hello to strangers at events, Hollywood journalists seem to be obsessed with celebrities and their own careers and are not very chatty with strangers, so I wasn’t able to strike up any interesting conversations about the film. Inside I was dying to know if other people were as bothered about it as I was.

After devouring a mountain of bagels and fruit salads, we assembled in a small hotel banquet room as

the panel took their seats: Tim Burton, Johnny Depp, Danny Elfman, Mia Wasikowska, Helena Bonham Carter, Anne Hathaway, Michael Sheen, Matt Lucas, Crispin Glover, and producers Joe Roth and Richard Zanuck. An impressive crew to be facing! Everyone seemed relaxed and candid as they discussed the process of making the film and very complimentary (of course) of what it was like to work with everyone else.

They took turns chatting about how much Lewis Carroll inspired them. Johnny Depp, whose low-key charisma is strangely mesmerizing, said that if *Alice* were published today, it would be a best-seller and cultural phenomenon, adding that you could turn to any page and be “stupefied by cryptic nuggets.” Helena Bonham-Carter, her hair a huge mad tangle with one braid hanging off one side, had that “I’m exhausted from dealing with my kids” attitude that made her comments sound as if we were on her couch drinking Bloody Marys. Very earthy, off the cuff, and hilarious, she was definitely enjoying her “now I just play evil people” career. Michael Sheen (voice of the White Rabbit) was disappointed that they didn’t need him to shoot any live action: “I would have given anything to have hopped around in a bunny suit.” Composer Danny Elfman said, “When I was young, there was a copy of *Alice in Wonderland* in my family’s library with the picture of ten-foot-tall Alice on the spine. I was both fascinated and terrified of it. I’m still obsessed with long necks and weird bodies.” Johnny Depp added, “So am I!” Okay, this was getting kind of bizarre.

I was disappointed that writer and co-producer Linda Woolverton was noticeably absent, as I had some pertinent questions about the script. Why, if Alice has been obsessing about her recurring nightmare for 12 years, does she have no memory of her adventure in Wonderland when she finds herself there again? Why is the Dormouse feisty instead of sleepy? Why make the Caterpillar wise instead of stoned? Why confuse the Queen of Hearts with the Red Queen? Why change the poetry of “Jabberwocky,” when it’s one of the most well-known poems in the world? And why turn a delightfully comic tale into a dreary video-game-battle extravaganza?

During the Q&A that followed the discussion, I shot my hand up at every opportunity, but was never called upon. I suppose Joe Roth (the producer serving as moderator) avoided me because he could see pointed, critical questions written all over my face. So I had to suffer through lame questions like “Johnny, what’s it like working with Angelina Jolie?”

I staggered out of the Hollywood Renaissance Hotel and into the Hot Topic retail store, which had been completely remodeled to promote the movie: fully carpeted with green turf and decked out with a rabbit hole, props, trees, giant mushrooms, the Red Queen’s throne room, and a tiny door leading to a Mad Tea Party photo location. The merchandise wasn’t terribly inspired, but the store was a knock-out. I took lots of photos.

Meanwhile the folks at the Disney Studio arranged for a telephone interview with Linda Woolverton (see page 9). As a reporter, I did my best to be unbiased, especially because a member of Disney’s marketing team was on the phone with us and probably would have terminated the connection if I’d started being critical. Linda told me she’d done her best to imitate the tone of Carroll’s books while reinventing them for a modern audience. She defended the changes she’d made in Alician mythology as necessary to maintain a narrative structure and make an appealing movie that she hoped, might also inspire people to read the books. And as for Alice’s mental block, Linda’s explanation was that people really don’t remember details from dreams—that Alice’s memories are more a series of vague glimpses. To me, the resulting interview speaks volumes about what happens when a director doesn’t work closely with a screenwriter to carefully craft the material to be filmed in the strongest possible manner.

Meanwhile, the film opened to gigantic box-office returns and mostly negative reviews. Critics all had the same thing to say: that the film was dazzling to look at, but the story was overwhelmingly disappointing. The public, however, has seemed truly excited about the pairing of Tim Burton and *Alice*, and for the most part, they are enjoying the movie in droves. I saw the film a second time, hoping I’d be

less critical (I wasn’t). The audience of rowdy young people at the sold-out midnight show was thrown into an uncomfortable silence during the entirety of the film, broken only by the awkward guffaws prompted by the Red Queen’s petulant tantrums.

When my friends ask for my opinion, I’m quick to point out that I think the concept of a troubled, 19-year-old Alice returning to Wonderland is a great idea for a movie, but that the script made many, many poor decisions that not only subverted the source material but actually made for a derivative, joyless, unnecessarily violent film. As my friends look upon me with pity, I swiftly add that I think the movie is really fun to look at. I don’t mind that it’s a sequel; it’s just not as good as it could have been.

All the more frustrating to have so much talent and an enormous budget that could have been used to bring Alice’s original adventures to life! What a missed opportunity! After a century of mostly low-budget, unimaginative, live-action film adaptations, we are finally treated to animals that look like animals (rather than D-list celebrities in tacky costumes) and a display of scenery and special effects that bring a dense, decaying Wonderland to life in a breathtaking series of 3D visuals. Alice’s flashbacks to her childhood dream are so tantalizing that one might wish that Burton had jettisoned the whole sequel thing and instead found a satisfactory way to adapt the original tale.

In an effort to be positive, here are Six Impossibly Nice Things to Say About Tim Burton’s *Alice in Wonderland*:

1. “Underland” is a perfectly reasonable name for Alice’s dream-realm. It makes sense for many reasons and even refers to Carroll’s original “Under Ground” title.
2. Despite the murky photography, it does present Wonderland’s visual lunacy in a manner long overdue. It’s densely overdesigned and dark, but brimming with fun details. The Cheshire Cat is particularly awesome, and the Dodo, Tweedles, White Rabbit, March Hare, and Fish and Frog Footmen are all superbly realized.
3. The acting talent is tremendous, if misguided. It’s a dream cast, pun intended.
4. Danny Elfman’s fine musical score is appropriately thrilling and majestic: a Wagnerian gothic fantasy (think kettledrums and roaring boy sopranos) that could easily accompany Harry Potter, Frodo Baggins, and the Pevensie kids up to Mount Doom.
5. It’s great to see so much care given, and anticipation over, a new film version of *Alice’s Adventures in Wonderland*. After a hundred years of mediocre adaptations, it’s about time Alice got some real, well-deserved attention, and people are flocking to see it.

6. That high-speed tumble down the rabbit-hole is truly exciting.

Now, just as Alice likes to list her Kitty's faults, here's my list of the film's most egregious errors:

1. If Alice had remembered her previous adventures in "Underland" but pretended not to (nor to recognize its denizens) because she was uninterested in acknowledging their stupid prophecy about her killing a Jabberwocky (sic!), it would have made her self-realization character arc far more interesting. The novelization hints that the White Rabbit actually pushes Alice down the rabbit-hole—a sensible idea that somehow got abandoned during photography.
2. The prophecy that Alice (who apparently looks like that long-haired kid who kills the Jabberwock in the Tenniel illustration) will put an end to the Red Queen's reign of terror and that Underland will become happy again under the rule of the White Queen is unbelievably lame. And the Queens being sisters was done so much better in the musical *Wicked*.
3. If you're going to have a plot, you might as well give the White Rabbit, Dodo, Tweedles, etc., some reason to be there, rather than have them be entirely extraneous. I can't help thinking the story could have been resolved by having Alice's

friends outwit the Red Queen, her henchman, and her beasties in clever ways, rather than requiring Alice to don battle gear and chop off a creature's head. This is the sort of behavior that makes the Red Queen despicable, yet we approve when Alice does it? The Jabberwock might just be misunderstood, or under a spell, right?

4. Alice shrinks out of her clothes? Her underwear is adaptable as a wearable garment regardless of her size?
5. Title the film something else (e.g., *Battle for Underland*) that reflects more honestly the massive digression it represents from its source material. (But then it surely wouldn't have had the same marketing appeal.)
6. Don't make this movie's mythology conflict with the story's canon. It's confusing and wrong. It's not as if Carroll's books are obscure.

I could go on, but it's only fair to stop at six.

The unfilmable charm of Lewis Carroll's books has eluded Hollywood yet again, but if you can divorce yourself from Carroll's wry brilliance, this movie is entertaining as a visually bold, unnecessarily violent, surprisingly dull, and mildly aggravating piece of fantasy filmmaking. Since Burton botched the opportunity to create a definitive screen adaptation of Alice's real adventures, that challenge awaits a different champion.

Hacking Through Wonderland

DAN SINGER

No man but a fool ever wrote but for money.

—Dr. Johnson

LCSNA member Daniel Singer spoke with screenwriter Linda Woolverton on the phone on March 25, 2010.

DS: *How did the germ of the new story begin?*

LW: I had been pondering the idea of "what if":

What if Alice were older and went back? I mentioned the idea to my agent. Producers Jennifer and Suzanne Todd had asked him if I had any ideas about a big family fantasy film. He said, "Yes, I think she does, about 'Alice in Wonderland'." I'd actually forgotten about it. He called me and asked if I remembered the idea and I said, "Yeah, I think I do." From there, I

created the tale in my head. I pitched it to the Todds, and they took it to Disney. Then Disney hired me to write the screenplay.

DS: *Was there a lot of input from studio executives to emphasize certain ideas in your script?*

LW: They completely let me go; I didn't get a note from anybody. The only thing I was told was "Don't leash your imagination." I said, "That could be really expensive." They said, "Don't worry about that." So I wrote it on my own completely.

DS: *An important plot point references Sir John Tenniel's illustration of the Jabberwock being attacked by a youth*

who looks like they might be a teenage Alice. Was this an inspiration for the story?

LW: Yes. That illustration was everything for me. I wanted it to be a coming-of-age story, about a person discovering their strengths and slaying their demons. I thought, "How do I get a Victorian girl to the point of being a warrior facing a dragon?" And that journey was going to be my particular task.

DS: Were you a fan of Lewis Carroll's original stories?

LW: Of course I'd read them as a child. I love the books and read them occasionally because they're so inspired. The humor is unbelievable, I just laugh out loud. I was actually thinking about "fainting in coils" yesterday and I was laughing in my car. He's brilliant.

DS: Did "Alice" in other media, like other film or TV adaptations, influence your ideas?

LW: In no way. I went directly to the source material.

DS: How much did the script evolve during production?

LW: They shot the script verbatim. No one ever asked me for a rewrite.

DS: How rare! Were you concerned that Lewis Carroll fans might have issues with the screenplay deviating from the well-known "Alice" mythology?

LW: I wasn't really. Here's the thing: "Alice" is a brilliant novel, but a novel isn't a screenplay. When I adapt material, it changes in the process. I change themes and relationships. I believe that in order to make stories accessible to a contemporary audience, some things have to be altered or it will feel stodgy and old-school. However, the reason I was brazen enough to do this is so that people who haven't read the original will be so intrigued that they'll go and read it. I feel like I'm not besmirching these works; I'm reinventing them to inspire people to go back and look at them again. I always wanted to honor the original material, or I wouldn't have done this.

DS: Was it strange telling such a grown-up and violent "Alice" story rather than the gentler, wittier presentation of the original books?

LW: I wanted to match the original tonally. I tried to make my invented language in the tone of Lewis Carroll. Of course I'm not him, but I was trying to do my best to make the language similar to the ear. But if I had written a movie with people sitting around being witty, it wouldn't have gotten made. I'm a pragmatist. I wanted to be true to the source material, but I had to make it a real movie with a real narrative structure.

DS: In your screenplay, Alice seems to have forgotten her previous experience, even though she complains that her nightmare recurs frequently. Why was the decision made to give Alice a mental block?

LW: She doesn't remember that she was there. You know how things are in dreams. You can't remember the specifics; you get things in glimpses. She's not going to remember the details, like how to drink the liquid to get small and to eat the cake to get large. You know? It was a dream.

DS: Did you ever consider titling the movie something besides Alice in Wonderland?

LW: That was a Disney marketing choice, not mine.

DS: Did the finished film successfully capture what you had imagined?

LW: There were some things I had envisioned differently, but Tim [Burton] made them better. I don't have that kind of imagination. I'm a storyteller. I was astounded by the incredible things he did. That's the joy of collaborating with other artists: They take what you have and compound it, and you get something better, something magical. Tim so completely understood the themes I was going for. Tim got it.

CUL DE SAC

RICHARD THOMPSON



“Alice’s Theme”: Music & Lyrics by Danny Elfman

JAMES WELSCH

The ominous opening riff of the soundtrack to Tim Burton’s *Alice in Wonderland* is a close cousin to one of Philip Glass’s infinitely repeated motifs: an open and oscillating minor third, ambiguity in motion. It is also the identical way that Danny Elfman opened his soundtrack to Tim Burton’s *Charlie and the Chocolate Factory* (2005). Ripping oneself off, you could argue, is also very Glassian. Or, again like Philip Glass’s works, perhaps it’s not exactly self-plagiarism, but something closer to branding. On the original motion picture soundtrack album (Walt Disney Records, \$18.98), this dark minimalist orchestration is accompanied by children’s voices singing a song with a simple but catchy melody:

Oh, Alice, dear, where have you been?
So near, so far or in between?
What have you heard what have you seen?
Alice, Alice, please, Alice!

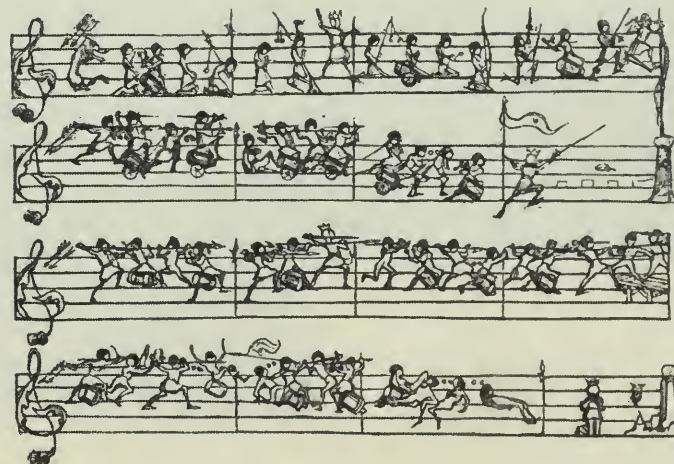
Oh, tell us are you big or small,
To try this one or try them all,

It’s such a long, long way to fall,
Alice, Alice, oh, Alice!

Even though the lyrics are cringe-worthy, I was somehow disappointed when I saw the movie and heard only oo-ing and ah-ing. It was a pretty good song for something that didn’t make it into the final production (better than the Avril Lavigne noise escorting viewers quickly out of the theater at the end). Had it been eliminated in some post-production board meeting? Or was there a difference of vision

between Burton and Elfman, longtime collaborators? Burton has had no qualms about putting some of Elfman’s worst lyrics on the screen before. This song would have functioned as a haunting recurring chorus, commenting on Alice’s adventures: the ghosts of children, who are otherwise almost completely absent from a movie that’s sort of based on a children’s book. Why do children always get expurgated from the film versions of *Alice’s Adventures in Wonderland*?

If you are not familiar with Mr. Elfman, he is the film composer and longtime collaborator with Mr. Burton, the man who wrote the iconic music for *Batman*, *The Simpsons* theme, and those wonderful songs for *The Nightmare Before Christmas*. He has done less-than-stellar work for some of Mr. Burton’s more recent mediocrities. Elfman is often mocked in the classical world for basically having a team of composers do his work for him, although I sometimes feel this criticism is harsh. After all, Renaissance painters employed whole crews of apprentices, Dale Chihuly has a studio to manifest his glass-art masterpieces, and George Gershwin didn’t do the orchestrations for *Rhapsody in Blue*. (Remember Ferde Grofé, composer of the *Grand Canyon Suite*? He did it!) Art is not always the creation of an agonized solo genius, sometimes it is more the product of an architectural designer, especially in the film music world. “Alice’s Theme” isn’t worth buying the soundtrack for, but it also isn’t the worst song ever written about Alice—you have to buy the complementary *Almost Alice* album (Walt Disney Records, \$18.98) to hear those.



BEWARE THE VISUAL GUIDE, MY SON!

Disney's Alice in Wonderland: The Visual Guide

Jo Casey and Laura Gilbert

DK Publishing/Disney Enterprises, Inc., 2010, ISBN: 978-0-7566-5982-0, \$16.99

Reviewed by Clare Imholtz

I decided I had to review this book before I saw the movie. After all, is it not a crib for the movie? One needs a crib, given all that's changed in Burton's Wonderland, I mean Underland. But there is a slight logical problem: the movie is decidedly *not for kids*, but this book obviously is. In fact, it is listed at dk.com as a children's book. Poor unsuspecting kids, who will have *Alice* ruined for them forever.

The illustrations, mostly stills from the film, but also some uncredited original art, are eye-catching and often provocative. They are, like the layout and typography, slick, professional, and generally attractive, despite the freak-show ambiance. But the prose and vocabulary echo that of the Disney Princess books:

"Join Alice on the biggest adventure of her life as she learns that anything is possible . . . and that dreams do come true." Or, another example: "The noble Lord and Lady Ascot are even holding a summer party in Alice's honor." (What's that about?) Readers' attention spans are not expected to be longer than a young child's: The book is divided into about thirty-five sections, each two pages long. The number of words per page ranges from about sixty to a couple of hundred; the fonts are large, need I say; the story is ridiculous, and the writing is putrid.

Do not buy this book. If you must buy it for your collection, keep it away from the children.



Mise en Abîme

MARK BURSTEIN

“Well, I’ll eat it,” said Alice, ‘and if it makes me grow larger, I can reach the key.’”

The Burton film has left at least one stunning artifact in its wake, one so witty it’s surprising no one has thought of the conceit before: a series of trompe-l’oeil nested books in the manner of Russian stacking dolls (*matryoshka*) which iteratively open to reveal a surprise deep inside—but let us begin at the beginning.

Disney’s presskit for the movie, a handsome, rather large (15½" L × 12" W × 3½" D) albeit lightweight tome bearing a stylized *Alice in Wonderland* on the ancient-looking cover and spine, sits in your hands, making you feel as if you are a small child with a big book in your lap. You open the cover and pore through a few “parchment” pages about “The Creators of Wonderland: Disney – Carroll – Burton” to find a smaller book (12" × 8¼" × 2¾"), identically titled, in a pocket

within. Is it really smaller, or are you growing larger? This iteration contains several fold-out pages portraying the virtual locations in the film, and within it . . . yes, another *Alice in Wonderland* book, this one (8½" × 6" × 1¾") about the characters. Delving a few pages further in reveals another pocket, this one at an angle, containing a small (5" × 3½" × 1¼") blue book bearing only a silver key on its spine. (“Now I’m opening out like the largest telescope that ever was!”) Inside that inmost book is, indeed, a pewter key, bearing a tag with the legend “Read Me.” The back of the tag reveals the secret: Pull off the top of the key and it’s a flash drive to plug into your computer’s USB port! On the drive are digital images of the concept art, film stills, posters, studio shots of the characters, the trailer, a PR document, and so forth.

This extraordinary item was sent by the Disney PR team to a select group of critics, promo folks, and the like, in stead of the usual press kit. Although it clearly says, “This book . . . may not be placed in any form whatsoever on the Internet,” you can see it on YouTube, and despite the warning “It may not be sold to a third party,” I suspect these may eventually show up on eBay or the like.

As to the whole kerfuffle over the film itself, I am reminded of the famous author (variously identified as William Faulkner, Raymond Chandler, and James M. Cain), who was once asked, “How do you feel about what Hollywood has done to your books?” “Hollywood has not done a thing to my books,” he replied. “They’re right over there on the shelf, exactly as I wrote them.”

Amen.



THE PLUM PUDDING PROBLEM

MITCHELL O. LOCKS, PH.D.



Like the many other logic examples in Lewis Carroll's *Symbolic Logic*, the plum pudding puzzle¹ consists of several syllogistic premises and a conclusion which is also a premise. The example is modeled herein as a Boolean logic system where the parts of speech (subjects, predicates and adjectives) of the premises are represented by six (6) binary-valued components, respectively representing Carroll's six variables. We obtain a solution, a minimized disjoint form for the part of the 1-set, the set of admissibilities, that are not contradicted by any premise, that consists only of those 6-tuples in which a "1" value for "plum pudding" is one of the variables. We also identify the 1-valued 6-tuple that is tautologous for all premises and represents Carroll's presumptive favorite recipe for plum pudding.

This approach to solving a logic example, by morphing it into a Boolean logic system that displays the disjoint sets that contain all of the admissible n-tuples, is superior to the technique deployed by Carroll in *Symbolic Logic* because it retains the information provided by all of the variables. For this logic example, Carroll's proposed solution explains only three of his variables; our solution explains all six variables.



THE PUZZLE

1. A plum pudding that is not really solid, is mere porridge;
2. Every plum pudding, served at my table, has been boiled in a cloth;
3. A plum pudding that is mere porridge is indistinguishable from soup;
4. No plum puddings are really solid, except what are served at my table.
Univ. "plum puddings";
a = boiled in a cloth;
b = distinguishable from soup;
c = mere porridge;
d = really solid;
e = served at my table.

The four premises are represented by bilateral clauses of a Boolean system where each clause has a binary-valued subject, a binary-valued predicate, and the subject is modified by a binary-valued adjectival phrase. The first three premises have both a single modified subject and a single predicate. The fourth premise, however, is two clauses in one because it says that the plum pudding "not served at my table" is "not really solid" but that "the plum pudding served at my table is really solid." We substitute premises 5 and 6 below for Carroll's premise 4.

5. a plum pudding not served at my table is not really solid
6. a plum pudding served at my table is really solid.

THE SOLUTION

The system consists of the five premises 1, 2, 3, 5 and 6, and six components (the total number of subjects and predicates contained within those five premises). Carroll gave five of the components alphabetical letters and called plum pudding "Univ" for "universal." We use the the same alphabetical letters to identify the components that Carroll did, except to substitute "p" for plum pudding.

A Boolean system to solve a logic example comprises three classes of 2-valued objects: "n" components, n-tuples of components, and sets of n-tuples. Each component is a binary-valued variable that can have one of only two values: "0" or else "1"; where "0"

means negation or absence of that component and “1” means agreement or presence. Since the components are binary-valued, a tilde ($\bar{}$) overhead distinguishes a 0-valued component from a component that is 1-valued. A tilde means “0” or negation; no tilde means “1.” For example, “ \bar{e} ” is “not served at my table” and “ e ” is “served at my table”; likewise, “ d ” is “really solid” and “ \bar{d} ” is “not really solid”; and so forth.

An n -tuple is an ordered state of the system with a binary value for every one of the “ n ” components. A value of “1” for an n -tuple means that it is not contradicted by any premises, so that it is admissible; a value of “0” means that it contradicts one or more premises and is not admissible. For this system: $n=6$; “ p ” is “plum pudding”; “ a ” is “boiled in a cloth”; and so forth. Because every n -tuple consists of six components and every component has two possible values, “1” or else “0,” there are $2^6=64$ six-tuples, the elements of this Boolean system, collectively known as the universal set U .

A set for this system consists of a collection of six-tuple elements that is a subset of U and is represented either by a Boolean function or by a term of a Boolean function. A set is 1-valued if all of its elements are 1-valued or else 0-valued if all of its elements are 0-valued. A 1-valued set is represented by a 1-valued term or by a 1-valued Boolean function that consists only of 1-valued terms. A 0-valued set is represented by a 0-valued term or by a 0-valued Boolean function that consists only of 0-valued terms.

Each term of a Boolean function represents a set which is a subset of U and is identified by one or more of the 6 components, the variables for that term. These variables are those components for which every 6-tuple element in the set has the same binary value as every other element in the set. This does not mean that every component has the same value; it means that for every variable, every component in the set represented by the term has the same binary value as the variable.

The six components in this logic example are the variables for the functions that represent the five premises. For each premise there are both a 0-function that defines an inadmissible subset of 6-tuples and a 1-function for the remainder of U , the admissible subset for that same premise. The system 0-function represents the union (i.e., Boolean sum) of the five 0-functions; the system 1-function represents the intersection (i.e., Boolean product) of the five 1-functions.

The 0-functions and 1-functions for the premises are given by the following expressions, where “ ab ” means “ a and b ” and “ $a + b$ ” means “ a or b ”

1. $(p\bar{d})\bar{c} = 0$; $\bar{p} + c + d = 1$;
2. $(pe)\bar{a} = 0$; $\bar{p} + a + \bar{e} = 1$;
3. $(pc)b = 0$; $\bar{p} + \bar{b} + \bar{c} = 1$;
5. $(p\bar{e})d = 0$; $\bar{p} + \bar{d} + e = 1$;
6. $(pe)\bar{d} = 0$; $\bar{p} + d + \bar{e} = 1$.

We illustrate these functions using the first premise as an exemplar. The premise is “A plum pudding that is not really solid, is mere porridge.” The premise is a clause with the subject “plum pudding,” an adjectival modifier “that is not really solid,” and predicate “is mere porridge.” The 0-function “ $(p\bar{d})\bar{c} = 0$ ” is a symbolic way of restating this premise; it can be restated in natural language as “A plum pudding (p) that is not really solid (\bar{d}) and is not mere porridge (\bar{c}) does not exist in my system.” These three variables “ $p\bar{d}\bar{c}$ ” conjoined together become a term of the system 0-function that defines an inadmissible subset of 6-tuples with $p = 1$, $c = 0$, and $d = 0$.

The 1-function “ $\bar{p} + c + d = 1$ ” for this first premise defines the subset that does not have any 6-tuples in the subset defined by the 0-function for the first premise; it means that in a solution an n -tuple could have either “mere porridge (c)” (1-valued) or “really solid (d)” (1-valued) or “not be plum pudding (\bar{p})” (0-valued) and that n -tuple would be admissible. However, the other four premises all have similar 1-functions that must also be satisfied. All five 1-functions must be satisfied in order for any 6-tuple or subset of U to be admissible.

The solution to the logic example is the system 1-set (the “**1**” in bold type), the intersection of the 1-sets for the five premises; it is described by the 1-function, the Boolean product of the five 1-functions and includes all of the admissible 6-tuple elements in U . The 1-function is derived iteratively, one iteration for each premise, by a minimizing process whereby the 1-function for the incumbent premise is multiplied by the accumulated Boolean product of the 1-functions for all prior premises.

We illustrate a step of the iterative process of building the 1-function by forming the minimized Boolean product of the 1-functions for premises 5 and 6.

$$(\bar{p} + \bar{d} + e)(\bar{p} + d + \bar{e}) = \bar{p} + de + \bar{d}\bar{e} = 1. \quad (1)$$

The minimizing operations that resulted in Eq. (1) are called idempotency “ $\bar{p}\bar{p} = \bar{p}$ ” and contradiction “ $d\bar{d} = e\bar{e} = 0$.” The 1-function can be obtained by serially multiplying Eq. (1) by the 1-functions for premises 1, 2 and 3 in any order, at each step augmenting the 1-valued product function, as illustrated above.

The minimized 1-function that results from this series of multiplications that defines all of the admissible n -tuples has four terms

$$1 = \bar{p} + \bar{b}c\bar{d}\bar{e} + a\bar{b}de + a\bar{c}de. \quad (2)$$

The first term of Eq. (2), “(\bar{p}) not plum pudding” is irrelevant to Carroll’s logic example because the example is about plum pudding; only the last three terms are relevant. Note, however, that none of these terms have “plum pudding (p)” as a variable. These

three terms are relevant only if they also explicitly contain the variable “p,” which would mean that they are only about plum pudding. If these terms are all augmented by the variable “p” and then also made disjoint with one another so that there are no overlapping 6-tuples, we have the portion of the 1-function that is only about plum pudding and the relevant part of the admissible solution to Carroll’s example:

$$p\bar{b}\bar{c}\bar{d}\bar{e} + pa\bar{b}de + pab\bar{c}de. \quad (3)$$

After a syntactical reorganization of the terms of Eq. (3), the 1st term “p $\bar{b}\bar{c}\bar{d}\bar{e}$ ” means that “the ‘plum pudding (p)’ ‘not served at my table (\bar{e})’ is ‘indistinguishable from soup (\bar{b}),’ ‘mere porridge (c)’ and ‘not really solid (\bar{d})’.” The 2nd term, “pa $\bar{b}de$,” means that “‘the plum pudding (p)’ ‘served at my table (e)’ is ‘boiled in a cloth (a),’ ‘not distinguishable from soup (\bar{b})’ and ‘really solid (d)’.” The 3rd term, “pab $\bar{c}de$,” means that “the ‘plum pudding (p)’ ‘served at my table (e)’ is ‘boiled in a cloth (a),’ ‘distinguishable from soup (\bar{b}),’ ‘not mere porridge (\bar{c}),’ and ‘really solid (d)’.”

The 3rd term of Eq. (3) “pab $\bar{c}de$ ” seems to be Carroll’s favorite recipe; it is about plum pudding served at his table, specifies values for all six variables, and is tautologous for all five premises. For the 2nd term “pa $\bar{b}de$,” however, which does not specify a value for “mere porridge (c),” the variable “c” is free to be either “1” or “0”; this means that “the “‘plum pudding (p)’ ‘served at my table (e)’ that is ‘boiled in a cloth (a)’ is ‘indistinguishable from soup (\bar{b})’ and ‘really solid (d)’ and could be either ‘mere porridge (c)’ or ‘not mere porridge (\bar{c})’.” Because this term is about plum pudding served at Carroll’s table and represents a subset of the 1-set, so that it is not contradicted by any premises, it is also admissible.

COMMENTS ON THIS SOLUTION

Carroll was a meticulous person with exacting tastes. It is not hard to agree that “pab $\bar{c}de$,” was his recipe for plum pudding: boiled in a cloth, really solid, not mere porridge, and distinguishable from soup. I do not believe that he would also have agreed that “pa $\bar{b}de$,” for “plum pudding boiled in a cloth and really solid, but indistinguishable from soup, that can be either ‘mere porridge’ or ‘not mere porridge’” is admissible. With “mere porridge (c)” as a free variable that can be either 0-valued or 1-valued, that term assigns admissibility to a plum pudding that is both “indistinguishable from soup (\bar{b})” and “mere porridge (c),” but and also “really solid (d).”

The reason for the admissibility of this seemingly unreasonable result is that pa $\bar{b}de$, which is not contradicted by the 3rd premise, $\bar{p} + \bar{b} + \bar{c} = 1$, is not tautologous for the premise. Since “c” is a free variable, “1,” “mere porridge,” is admissible just like “0,” “not mere porridge.” The problem could have been avoid-

ed by adding another premise such as “a plum pudding that is really solid is distinguishable from soup” that would change the system so as to place “pa $\bar{b}de$ ” in the 0-set rather than the 1-set.

CARROLL’S SOLUTION

Carroll’s solution to the logic example is a new premise: No plum-pudding, that has not been boiled in a cloth, can be distinguished from soup. The 0-function corresponding to this premise is “p $\bar{a}\bar{b}=0$ ” and the 1-function would accordingly be “ $\bar{p} + a + \bar{b} = 1$.” In order to be an admissible solution the premise must be compatible with the original premises.

The test for compatibility is the result of multiplying the 1-function for the new premise by Eq. (2), the 1-function for the system; if the result of this multiplication is the 1-function for the premise, it is not contradicted by any of the premises and satisfies all of them. Carroll’s solution passes this test and is admissible, since the minimized Boolean product of the 1-function for the new premise and Eq. (2) is

$$(\bar{p} + \bar{b}\bar{c}\bar{d}\bar{e} + a\bar{b}de + a\bar{c}de)(\bar{p} + a + \bar{b}) = (\bar{p} + \bar{b}\bar{c}\bar{d}\bar{e} + a\bar{b}de + a\bar{c}de)$$

Carroll used a soritic technique to solve logic examples. This can be described as a chain of syllogisms where the conclusion of one syllogism is a new premise which is an input for the next syllogism in the chain. He solved this example by sequencing the four original premises in the order “1, 3, 4, 2,” as noted on p. 222 of Ref. [1]. However, the text only gives the order of the premises, but no explanation of the steps. His solution can be emulated by processing a chain of syllogisms in three steps with Carroll’s four premises in that order:

- Step 1: The conclusion of the syllogism consisting of Premises 1 and 3 is “A plum pudding that is not really solid is indistinguishable from soup”;
- Step 2: The conclusion of the syllogism consisting of the conclusion for Step 1 with Premise 4 is “A plum pudding that is not served at my table is indistinguishable from soup”;
- Step 3: The conclusion of the syllogism consisting of the conclusion for Step 2 with Premise 2 is Carroll’s solution to the logic example: “No plum pudding, that has not been boiled in a cloth, can be distinguished from soup.”

At each of these three steps, one variable, which Carroll called an eliminand, is deleted from the chain. At Step 1 “d,” “really solid,” is eliminated; at Step 2 “c,” “mere porridge,” is eliminated; and at Step 3 “e,” “served at my table,” is eliminated. Thus Carroll’s solution does not include those variables; by contrast, in our solution, as represented by Eqs. (2) and/or Eq. (3), those variables, which were needed in order to obtain a solution, are included.

It should also be noted that in the process of developing Carroll's solution, three new premises about the logic example were obtained, the conclusions of Steps 1, 2, and 3; only one of the three, the outcome of Step 3 was called the solution. Since all three of those premises are about plum pudding that is distinguished from soup, there is no apparent or obvious reason why either or both the outcomes of Steps 1 and/or 2 could have been chosen for a solution either instead of or in addition to the outcome of Step 3.

MORE COMMENTS ON SOLUTIONS

The discussion about solutions in the immediately foregoing sections of this paper shows that the Boolean methodology described herein for solving this logic example with a minimized disjoint I-function is superior to the soritic method. Whereas the soritic solution is a statement in the form of a new premise about the values of just two or three variables, the Boolean solution accounts for the values of all of the variables. In addition, each of the terms of the I-function for the Boolean solution can be translated into a unique scenario for an admissible set of n-tuples representing states of the system that is consistent with all of the premises of the example and that can be described in a sentence in natural language. By contrast, Carroll's soritic solution, which does not account for all of the variables, is one new premise out of three new premises, each of which could have been chosen as a solution instead of just the one that came at the end of the third syllogism in the soritic chain.

A noteworthy feature of the Boolean methodology is that among the terms of the minimized disjoint solution is the tautology, representing a subset consisting of a single n-tuple with the values of all of the

six variables specified, that is tautologous for all of the premises. In this case the tautology is Carroll's favorite presumptive recipe for plum pudding: boiled in a cloth, not mere porridge, really solid and distinguishable from soup.

REFERENCES

Lewis Carroll's Symbolic Logic, Part I Elementary, William Warren Bartley, III (ed.), Clarkson L. Potter, Publishers, updated edition, 1986. This book contains not only an edited edition of Part I (Elementary: Sixth Edition), but also Part II (Advanced), which was never published before the appearance of Bartley's remarkable edition, which had itself resulted from his worldwide, 18-year search for scattered manuscripts and galley proofs prepared by or for Carroll prior to his death in 1898. The earlier editions of *Symbolic Logic* also contain this example and Carroll's solution.

Boolean Systems for Reliability and Logic, Mitchell O. Locks, in preparation. This reference covers the use of a Boolean system with three classes of binary-valued objects: components, n-tuples of components and sets of n-tuples, as a homomorphism to a logic system with the subjects and predicates of axioms, to find admissible outcomes and conclusions. The mathematics of this paper are based on this reference.

¹ Carroll's problem is on p. 168; the solution is on p. 222 of Bartley's edition of *Lewis Carroll's Symbolic Logic*.



LEWIS CARROLL'S IDENTITY:
A SURVEY OF SOME NINETEENTH-CENTURY
AMERICAN NEWSPAPER REFERENCES

AUGUST A. IMHOLTZ, JR.

The fact that Charles Lutwidge Dodgson was careful to maintain, as far as he could, a total public separation from his famous nom de plume is well documented. He had printed and kept at hand replies to strangers addressing letters to him under the name of "Lewis Carroll." This is the so-called "Stranger Circular," which reads as follows:

Mr. Dodgson is so frequently addressed by strangers on the quite unauthorized assumption that he claims, or at any rate acknowledges the authorship of books not published under his name, that he has found it necessary to print this, once for all, as an answer to all such applications. He neither claims nor acknowledges any connection with any pseudonym, or with any book that is not published under his own name. Having therefore no claim to retain, or even to read the enclosed, he returns it for the convenience of the writer who has thus misaddressed it.

And yet, Professor Morton N. Cohen was surely correct when he noted in the July 19, 1974, *Times Literary Supplement* that:

In his relationships with family, friends, and colleagues, Dodgson was often open and confiding about his second identity. Letters bearing the double signature of Lewis Carroll and C. L. Dodgson are not so rare as they were once thought to be. . . . What Dodgson did not like was the unsought attention of fawning strangers, and he avoided being lionized, especially by people he did not know. He would have behaved in the same way had his mathematical works, written under his true name, attracted an unknown public to his door. Dodgson was a well-bred, modest, reticent Victorian gentleman who would never dream of approaching a stranger without a proper introduction, nor would he intrude upon anyone else's privacy without fair warning. He sought for himself the treatment he readily gave to others.

Moreover, Dodgson did try to get the cross-reference slip from his pseudonym to his real name re-

moved from the Bodleian Library card catalogue, and in that effort—in the end a fruitless one—he wrote to Falconer Madan, Bodley's Librarian, on December 8, 1880, "Thanks for your letter referring me to the Curators. I have sent in an application to them accordingly. American publications are, I fear, beyond the reach of appeal from English writers." In the latter point he was indeed quite correct.

We find in the popular American press of the last three decades of the nineteenth century dozens of statements on the identity of the author of *Alice's Adventures in Wonderland*, often accurate but sometimes quite bizarre. Remember that Dodgson had jokingly written to his illustrator Henry Holiday on July 15, 1883, "My dear Holiday, Do not, oh do not indulge such a wild idea as that a newspaper can err!"

The universe searched to produce the listings given below was very sizable, though hardly complete (there were thousands of nineteenth-century American newspapers), and consisted of the newspaper archives digitized by the Readex, Gale (now Cengage Learning), and ProQuest corporations, and by the Library of Congress. Searches were conducted during the last two weeks of the month of August 2009, on Carroll AND Dodgson, Alice AND Dodgson, Lewis Carroll AND Charles L. Dodgson, and Lewis Carroll AND C. L. Dodgson. Newspapers are the exclusive sources in the following notes—not periodicals, although there was often more crossover between the two classes of publications than there perhaps is today.

The citation format for the references below consists of: date of the article or brief notice, newspaper name, place of publication, title of article if present, page number, text of the identification passage, and a note where applicable. Short entries are quoted in full, longer articles end with ellipses. Spelling and punctuation have not been altered, but a few small interpolations in brackets have been introduced to clarify the sense of the article excerpts. Initial articles have been omitted from the names of the newspapers.

1872 MAY 12. *Daily Picayune*. New Orleans, Louisiana. "Literary chit-chat." p. 3.

The author of "Alice in Wonderland" and its mate, who writes under the name of "Lewis Carroll" is Canon Lightfoot, of Christ Church, Oxford.

Note: Which Lightfoot, however wrong-footed, is meant here? John Prideaux Lightfoot had been Rector of Exeter and Vice Chancellor of Oxford University until his death in 1866, so he is an unlikely choice. Joseph Barber Lightfoot was a graduate and fellow of Trinity College, Cambridge, and later Canon of St. Paul's, then Bishop of Durham. He was a great patristics scholar but was never associated with Christ Church and Alice.

1873 January 14. *Cincinnati Daily Gazette.* Cincinnati, Ohio. "Personal." p. 5.

The London correspondent of *The Scotsman* says that "Lewis Carroll," the author of those delightful books for children called "Alice's Adventures in Wonderland" and "Through the Looking-glass," is really the Rev. Mr. Dodgson of Christ Church, Oxford. There was a report that "Lewis Carroll" was a man connected as a chief of parliamentary reporters with the *London Times*.

Note: Reprinted in the Christian Union, February 19, 1873. p. 8. The source for the first half of this entry is the column "From our private correspondence" in The Scotsman, December 11, 1872, p. 4, as follows:

I understand that the gentleman who calls himself "Lewis Carroll," and as such is so widely known as the author of the fairy stories, "Alice's Adventures in Wonderland," and "Through the Looking-glass," is the Rev. Mr. Dodgson, of Christchurch, Oxford. The stories were first told, I understand, to Miss Alice Liddle (sic), the daughter of the Dean of Christchurch. Mr. Dodgson took his degree in 1853 as a first class in mathematics, and he is now mathematical lecturer at Christchurch. He is about forty years of age. The article which appeared some time ago in "Macmillan's Magazine," and which professed to trace the famous poem of the "Jabberwock" (which appeared in "Through the Looking-glass") to a German origin, was of course a "squib" and proceeded, I am given to understand, from the pen of the master of a certain College in Oxford.

Note: This may be the earliest newspaper identification of the author of Alice's Adventures in Wonderland with C. L. Dodgson. The source for the contradictory, and of course completely false, assertion that Carroll was "connected as a chief of parliamentary reporters with the London Times" is undetermined.

1875 OCTOBER 7. *Inter Ocean.* Chicago, Illinois. "People and Things." p. 4.

Lewis Carroll of "Alice in Wonderland" (is) C. L. Dodgson . . .

1875 OCTOBER 12. *Quincy Whig.* Quincy, Illinois. "Personal." p. 4.

Lewis Carroll of "Alice in Wonderland" (is) C. L. Dodgson . . .

1876 APRIL 19. *Congregationalist.* Boston, Massachusetts. "News and notes." p. 6.

The following list is one that the reader may like to cut out. It contains a number of pseudonyms that have been accumulating in one of our literary pigeon holes for a year or more. We are not aware that they have ever been published collectively, and some of them certainly have never seen type at all: "Jennie June," Mrs. J. C. Croly . . . "Lewis Carroll," Charles L. Dodgson . . .

1885 DECEMBER 13. *Springfield Republican.* Springfield, Massachusetts. "Christmas fairy lore." p. 4.

Good things have imitators, and several have tried to get themselves magician's mantles like the one Lewis Carroll wears, for the most part without success. But Charles Carryl, a stock broker on Wall Street, apparently inspired by the resemblance of his name to the alias of Mr. Dodgson, has come very near to matching the enchanted fabric, for his "Davy and the Goblin" is so very good that it would almost have passed for Mr. Dodgson's own had it been so put forth.

Note: Charles E. Carryl (1841-1920) was an officer with several American railroad companies and later held a seat on the New York Stock Exchange. The full title of his most famous children's book, which was published in 1885, is Davy and the Goblin, or, What followed reading "Alice's Adventures in Wonderland."

1890 MARCH 2. *Sunday Oregonian.* Portland, Oregon. "A waning literary fashion." p. 3.

Eugene Field tells about great men who have used pseudonyms. Browning was one of the few great literary characters, says Eugene Field in the *Chicago (Daily) News*, that did not make a practice of writing under a nom de plume. Even that good and truthful man, Martin Farquhar Tupper, deigned to put forth work under the signature of Peter Query, Esq. . . . The author of "Alice in Wonderland" is Lewis Carroll, but that is simply the pseudonym of the Rev. C. L. Dodgson.

1891 FEBRUARY 21. *St. Louis Republican.* St. Louis, Missouri. "Literary news and new books." p. 10.

"Reading for the Young. A Classified and Annotated Catalog, with an Alphabetical Author Index." Compiled by John F. Sargent, Boston Library Bureau, 141 Franklin Street. . . . As showing the range of the compiler's information, we notice that "Lewis Carroll" is given as merely the pseudonym of the author of "Alice in Wonderland," whose real name is C. L. Dodgson. Very few of the author's most ardent admirers know this.

1892 FEBRUARY 4. *Idaho Falls Times.* Idaho City, Idaho. "Notable pen names." p. 2.

Boys and girls of all ages have read "Alice in Wonderland," which was written, according to the title

page, by Lewis Carroll. It has often been asserted that Mr. Carroll was none other than the Rev. C. L. Dodgson. But Mr. Dodgson himself "claims no connection with any nom de plume whatever." In his opinion pen names are usually assumed for the purpose of securing complete privacy. In some cases this was the motive, but how vain the effort!

1892 APRIL 15. *Duluth Daily News*. Duluth, Minnesota. "Books and magazines." p. 2.
The public library last week placed 79 volumes on its shelves. . . . The list of books added was as follows: . . . 813-21-53.—Fiction—Dodgson. C. L., *Through the Looking-Glass* . . .

1892 DECEMBER 3. *Themis*. Sacramento, California. "About noms de plume." p. 6.
It might be thought that noms de plume, or sobriquets—or, as the French call them, noms de guerre—are chosen haphazard fashion, but it is far otherwise in most cases. As much thought is often expended in their construction as ever was devoted to the title of the book. . . . Many names, however, are entirely due to individual fancy, no particular law or circumstance being concerned in their evolution. Such, for example, are the "Edna Lyall" of Miss Ada Bayley; . . . and the "Lewis Carroll" of Rev. Charles Dodgson, the charming author of "Alice in Wonderland."

1892 DECEMBER 4. *Daily Inter Ocean*. Chicago, Illinois. "Sylvie and Bruno." p. 29.
[In] "Sylvie and Bruno," the last work within recent years from Mr. Dodgson's pen, the humor of his early writings is rather wanting . . .



1892 DECEMBER 12. *Daily Inter Ocean*. Chicago, Illinois. "The Author of Alice in Wonderland: How Mr. Dodgson ("Lewis Carroll") lives at the university." By Mrs. Bradley. p. 28.

There can scarcely be a family of English-speaking children to whom the "Alice" of "Wonderland" and "Looking Glass" renown is not known. In one sense "Alice" undoubtedly belongs to all the young folks of the present day, but to certain children who twenty years or so ago followed the pages of her adventures while yet fresh from the printer's, certain children living in Oxford at that particular period, she was especially dear, and to these she may be said to have especially belonged. For these particular children were not only fervent admirers of Lewis Carroll, as he is known to the reading public, but they were also Mr. Dodgson's personal and privileged friends. It was in their midst that the "Adventures of Alice" were actually conceived and written, it was on them that the first presentation copies were bestowed by the author, and to one of them that the dedication to Alice was addressed.

Note: This long article with a drawing of "Tom Quadrangle" was also printed on p. 10 of The Philadelphia Inquirer, Philadelphia, Pennsylvania, on the same date.

1893 MARCH 16. *Daily Picayune*. New Orleans, Louisiana. "Personal and general notes." p. 4.
The author of "Alice in Wonderland," who in private life is Rev. Charles L. Dodgson, is said to have become almost a recluse. He is a tutor of mathematics at Christ Church College, Oxford, and a bachelor. He is still fond of children, but the only people of mature years whom he finds interesting are the children for whom he wrote his famous book, and who have now attained a larger growth.

1893 MARCH 20. *New Haven Evening Register*. "Persons and things." p. 3.
Evangelists Moody and Sankey, after a highly successful campaign against the enemy in Baltimore, are now preparing to wage war in Charlotte and Wilmington, N.C. Rev. Charles L. Dodgson, author of "Alice in Wonderland," who is a tutor of mathematics at Oxford university, and a bachelor, is said to be almost a recluse. He still manifests an affection for children as strong as that which moved him to write the story which has made his name famous.

1895 JULY 30. *Springfield Republican*. Springfield, Massachusetts. "Alice in Wonderland's Author: A Noted Mathematician and Recluse Son of Christchurch, Oxford." p. 8.
The author of "Alice in Wonderland," charming, kindly gentleman that he is, has a horror of anything approaching to publicity which might almost be called morbid. So much does he dread a chance encounter

with the ever-wily interviewer, and even the possibility of a betrayal by an acquaintance, says Ethel Mackenzie McKenna in the *Ladies' Home Journal*, that he avoids making friends. Only a very few of those who surround him are admitted to his intimacy and enjoy the charm of his quick sympathy, bright intelligence and wide learning. Yet it seems difficult to understand how Mr. Dodgson can believe that the individuality of Lewis Carroll is entirely hidden in that of the spare, gray-headed, austere-looking don of Christchurch, but so it is, and he even takes a joy in the thought that his family name is hardly known outside the university, save to ardent lovers of mathematics . . .

Note: This long article was reprinted on p. 2 of the Omaha World Herald, Omaha, Nebraska, for August 6, 1895.

1896 APRIL 14. *Daily Inter Ocean.* Chicago, Illinois. "People and Events." p. 6.

The Duke of Cumberland was born without a nose. The one which adorns his face is the result of much ingenuity on the part of the surgeons who attended him as an infant . . . Lewis Carroll, the author of "Alice in Wonderland," lives in Oxford, and is a deacon of Christ Cathedral. He stammers, and that is why he never became a clergyman. His real name is Dodgson, and his chambers in Tom Quad are said to be the finest in Oxford.

1897 SEPTEMBER 25. *Boston Daily Journal.* Boston, Massachusetts. "Book notes in brief." p. 5.

The Rev. Charles Dodgson (the author of "Alice in Wonderland" who has striven to hide his individuality under the pseudonym of Lewis Carroll), has spent the greater part of his life in college. He was elected a student of Christ Church, Oxford, England, in 1854 and from 1855 to 1881 he was mathematical tutor. His special subject is mathematics and he has contributed a number of books to its literature. When in the flush of her success "Alice" was in every hand, and her "Wonderland" adventures were the delight of grown up people as well as of children, the Queen sent a message to the author, begging him to send her his next book, and was much astonished to receive soon afterward a copy of "An Elementary Treatise on Determinants" by C. L. Dodgson, for in those days he had managed to preserve his incognito, and the Queen, like the rest of the world, believed him to be a mere humorist.

1897 DECEMBER 1. *Boston Morning Journal.* Boston, Massachusetts. "Literary notes in brief." p. 7.

The new edition of "Alice's Adventures in Wonderland," published by the Macmillan Company, is to be of 86,000. The illustrations have been retouched by Sir John Tenniel. As to "Through the Looking Glass," the first edition will begin with 41,000. Lewis Carroll (Charles Dodgson), the author of these wonderful books, has written a special preface for the new editions and explains several points which have puzzled readers.

1897 DECEMBER 24. *Dallas Morning News.* Dallas, Texas. "A useful mathematical puzzle." p. 4.

The Rev. Charles L. Dodgson of Christ Church is a sort of Dr. Jekyll and Mr. Hyde. In his above capacity he is a mathematician not unknown to fame. As Lewis Carroll he is one of the best known story tellers. The two existences overlap in that attractive work, "The Tangled Tale," which is a series of arithmetical puzzles conveyed in the form of amusing narrative. In "Nature" this week Mr. Dodgson came out stronger than ever in the arithmetical puzzle line, and has produced for the edification of school boys two new rules. Here is a rule for finding the quotient and remainder produced by dividing a given number by 9 . . .

Note: Reprinted from the Pall Mall Gazette. Dodgson's "Brief Method of Dividing a Given Number by 9 or 11" was published in Nature, no. 1459, October 14, 1897.



After reviewing the above passages, one might think that "Lewis Carroll"—at least *that* form of Dodgson's name—was not good enough for the Americans, even though, in Dodgson's opinion, the sheets of the 1865 *Alice*, the 1886 *Game of Logic*, and the horribly gaudy *Nursery Alice* of 1889 were.

Postscript: Because only a very small portion of American newspapers from the last half of the nineteenth century have been digitized and made keyword searchable, subsequent searches of the newspaper databases, at least on an annual basis for the foreseeable future, may very well turn up earlier identifications of Carroll with Dodgson, as well as perhaps more wrongheaded associations.

LEWIS CARROLL: THE KING OF COMEDY

CHRIS MATHESON

It doesn't start off funny. Rather, it starts in full Victorian sentimentality. "All in the golden afternoon, full leisurely we glide . . . the dream-child moving through a land of wonders wild and new." How can these be the first words in the greatest comic novel ever written, the Mount Everest of humor? Luckily for us, Charles Dodgson only makes brief appearances in *Alice's Adventures in Wonderland*, here at the very start and again at the equally corny end.

The story proper begins and, almost instantly, the fustiness of the opening poem is replaced with something different: a loose, dreamy, wildly unpredictable sense of pure play. "Down The Rabbit Hole," the first chapter is called, and indeed—down we go, entering, in effect, Carroll's mind . . . which turns out to be a deeply strange place.

As Alice struggles to escape the strange corridor the White Rabbit has led her to, you start to wonder: Is he the one who put the bottle and the cake out? Did he lead Alice here purposefully? Is he, in effect, Carroll himself? Given how many times Carroll uses "white" to signify himself in the *Alice* books, it certainly seems plausible. Also, the White Rabbit, as portrayed—dithering, nervous, prissy—is a lot like Dodgson himself. If the Rabbit is the architect of all this, though, he's awfully good at pretending he's not. When Alice finally says hello to him, he seems genuinely terrified and runs away at high speed.

Up to this point, there is absolutely nothing funny about Alice's journey underground. We have met only two characters: a frightened, lost little girl and a frantic, panicky rabbit. They have not even spoken to each other. It's a strange and unsettling beginning, and then Alice almost drowns in her own tears. She is literally contemplating her own death when, at long last, a third character appears.

It's a mouse, and Alice ends up talking to it about—her cat! This is where one begins to understand that there is something dark and cruel about the comedy in the *Alice* books. Naturally, the mouse hates cats and doesn't want to talk about them. Alice politely

changes the subject to dogs, specifically to a certain dog she knows that kills rats and—oops, sorry.

Underneath its whimsical surface, this book is an extended exercise in emotional violence. If the book starts to become funny at this point—and it does—isn't it because this scared little girl has shown us that she is, in fact, cold-hearted and maybe even a little bit mean?

But here's the thing: If Alice were a sweet little girl, then the books wouldn't be funny. Once we realize whom we're dealing with here, what a stern and fierce little creature Alice really is, then all the awful things that happen to her become comedic, rather than scary. She invariably gives back as good as she gets, and in the end, much better.

At this point in the book, you can feel Carroll starting to play. And no one had ever played like this before. Few have since. There is deep silliness, a joyful, carefree sense of improvisation. You can almost hear Alice and her friends starting to laugh, and you can almost feel Carroll's pleasure in this laughter.

In a matter of just a few pages, Alice is out of danger and essentially on a beach, visiting with what feels like a group of old friends.

When the mouse storms off, Alice tells all the remaining animals—mainly birds—how much she misses her cat. And why? Because she's so good at catching birds and eating them! Not surprisingly, all the little animals hurry away. Alice is alone again, regretting that she talked about the cat again. But of course, she doesn't really regret it, because Alice IS a cat—cold, casually cruel, inquisitive, sometimes social, but in the end, rather solitary.

Something interesting happens now. After nearly 40 pages, Alice and the White Rabbit finally speak to each other. But the White Rabbit thinks Alice is someone else, a certain "Mary Ann," whom he scolds for being "out here." (Out where? Where are we?) It's only when he points Alice in a certain direction that a new reality emerges. She arrives at a neat little house with the name "W. RABBIT" on it. Alice goes in to fetch the Rabbit's gloves and fan. She's found both articles, when she stops—seeing another little bottle of liquid.

So it's obvious now, it was the White Rabbit who placed the bottles and the cake in the hallway—it's

Chris Matheson is a film writer and director whose credits include the *Bill & Ted* movies.

obviously been him the whole time. But why? If he is a stand-in for Carroll, why did he lure Alice here, and what does he want from her? The answer, when it comes, is disturbing. He wants to kill her.

He has commanded Alice into his house and placed another bottle there, knowing that she will want to drink it. When she does, growing so fast that she fills his house, he must put a “team” together to get this giantess out of his house. The lizard Bill, who is sent down the chimney, is the first—and one of the few—characters to actually get a name in the book. This is hilarious, because his entire role consists of being sent down the chimney and then being kicked back out by Alice’s giant foot. He barely speaks; he doesn’t even show any expression in the wonderful Tenniel drawing.

The White Rabbit’s next idea is to burn his own house down. Apparently, he is willing to destroy his own home in order to kill Alice. If the Rabbit is a stand-in for Carroll, we’re getting a quick glimpse of the dark heart of the book. Carroll does not want Alice to grow up, he wants her to stay forever young. And there will be many more murderous impulses expressed towards Alice.

No one on the Rabbit’s team disagrees with him; they apparently all think burning his house down is a good idea. But Alice threatens them with—what else?—a cat, and now the Rabbit decides to stone her. Remember: this is the WHITE RABBIT, one of the most beloved characters in the book, decidedly not a villain. And he is proposing that Alice be stoned to death!

Alice runs away from the White Rabbit’s house and spends the next 50 pages in a place that feels a lot like Wonderland but—at least in her mind—is not. Oddly, Alice doesn’t actually get to that little garden until two-thirds of the way through the book, and odder still, once she gets there, there’s really nothing very wonderful about it.

The Caterpillar on a mushroom, smoking a hookah (which is funny in itself, if you ask me), is ludicrously disagreeable, insufferably snug, and hugely pompous. He’s a bug, and all he does is judge Alice. But Alice doesn’t leave, because she has nothing else to do; in fact, she has no mission, nothing to do, no one to save, nothing. She is just here, for no real reason, doing nothing in particular. So stopping and reciting a crazy little poem is as purposeful as anything else. At the Caterpillar’s request, Alice recites “You are old, Father William.” It’s the only portrait of a father figure in the book. The father is a blustery, ludicrous, nasty old man who, in the end, tells his son to go away or “I’ll kick you downstairs.” There is not, there CANNOT be, authority in Wonderland; that is the essential source of the book’s wild, anarchic absurdism. There is no father figure, no one running things; there is, in effect, no God in Wonderland. No authority, no judge, no moral center.

Alice’s remaining conversation with the Caterpillar is a complete disaster. This tough, acerbic little girl and this pompous, pipe-smoking insect finish by insulting each other for no good reason. Eventually the Caterpillar just leaves. No goodbye, no see-you-later, nothing. It’s a ridiculously blunt ending to this deliciously failed conversation.

Alice then meets the Duchess, the first human being we’ve met. (Or is she? She’s nine inches tall, after all.) There has been emotional brutality and even physical violence up to now—but this scene takes things to an entirely new level. The Duchess’s yelling and the cook’s violence are shockingly mean, without any moralizing whatsoever. It’s a wild, dangerous, delirious scene. Why doesn’t Alice run from this insane, menacing nightmare of motherhood? If Father William discredited fatherhood, the Duchess utterly demolishes the idea of motherhood, and it’s astonishingly cruel—you almost can’t believe what you’re reading. This is a children’s classic?

And yet, it’s hugely funny and reckless and wild. The fact that the cook is throwing pans at her employer and the baby seems to weirdly sing along with the Duchess’s horrible little lullaby, while the Cheshire Cat smiles, well, it makes you look at the whole situation and realize: They’re all having FUN, they’re all playing.

The Duchess’s exit is even more blunt and abrupt than the Caterpillar’s. This is a fantasy world where pretty much everyone is unpleasant and rude, and Alice is just not that important to them. These characters were here before Alice arrived, and they will be here after she’s gone.

The Cheshire Cat is unlike everyone else in Wonderland. It is not terrified, panicky, belligerent, or bombastic. It is good-natured, pleasant, even slightly helpful. And perhaps because it is so quiet (remember, when we first met it, it didn’t even speak; it just sat there and observed), it’s hard not to see a bit of Carroll in the Cat too. It is, more or less, Alice’s only friend and ally in this world—but at the same time, it is a little bit scary to her, too. It has “very long claws and a great many teeth,” she observes.

It’s a fascinating little scene, not as raucously funny as some but possibly the most resonant scene in the book, and certainly the only time that there is any genuine warmth or sweetness. (It’s two cats, after all.) The Cheshire Cat ends up making one of those wonderfully abrupt exits—simply disappearing in midair—except that it doesn’t. It reappears and starts talking to Alice again, and the overall effect is uncanny. If the book is like a dream—and of course it is—then meeting the Cat is like meeting someone in a dream and having him say to you, “You’re dreaming, you know.” In a sense, the Cat stands outside the rest of the book, is an observer of both Wonderland and its young visitor.

And now the middle third of the book hits its overwhelming comedic climax, the Mad Tea Party, which is the most memorable scene in *Wonderland*, taking all of its earlier themes to new, inspired, nearly disturbing heights.

Alice enters a party that seems to have been going on more or less indefinitely, and really, it's hard to imagine how it could ever end. Her arrival doesn't even seem to matter to the others.

The much-abused Dormouse is oddly reminiscent of Lucky in "Waiting for Godot," and the Hatter and Hare are strangely like Pozzo in their over-the-top cruelty. The Dormouse's story of girls in wells (is the Dormouse male or female, and would it make the scene even creepier if it's a girl?) makes Alice's emotions start to flare; for the first time she's actually angry, demanding "But why did they live at the bottom of a well?" It's as if the madness and meaninglessness of the underworld are starting to pull at Alice, and she's fighting them off.

When they all switch places, you start to feel the deep weirdness of this situation: The March Hare and the Mad Hatter are both sadistic adult males who do not seem to have young Alice's best interests in mind. (Their first move, recall, was to offer liquor to Alice.) The scene does not have an explicitly sexual quality to it—it would be far too disturbing if it did—but there is something foreboding about the situation as it plays out. If Alice were not the tough, feisty little girl we know her to be, this might be a dark turning point in the book; she could be essentially kept here at the Mad Tea Party by the domineering Hatter and Hare. Before long, she could be the one being abused. But thankfully, that is not our Alice. She promptly stands up and simply walks out. It's another one of those weirdly abrupt endings, only this time it's Alice exiting.

In the Mad Tea Party, we see the dark side of a world without authority; it's brutal, vicious, and amoral—dominated by the strongest and fiercest. Darwinian, you might even say. (Recall that *On the Origin of Species* came out less than a decade before *Alice*.)

Maybe Carroll got Alice out of the Tea Party because he knew where this was going. Maybe he scared himself. Whatever the case, the book has walked right to the brink of absolute nihilism—but now pulls back. The powerfully wild, anarchic humor of the Duchess and the Tea Party, the bizarre dreamlike appearance of the Cheshire Cat, the frankly hallucinatory, fever-dream quality of the previous 50 pages is now replaced with something much more cerebral, mathematical, and organized. The rest of the book is still funny, but the dark visionary quality of the middle third is gone. One feels that Carroll took the story to the brink of

madness and depravity—and now Dodgson is reining it back in.

Throughout the rest of the book, many major characters will make return appearances. But Playing-card-land seems to neuter them, strip them of their mystery and power. Why is the Cat even here, you wonder? When the Queen stomps up and the Duchess cowers before her, it's odd. Our Duchess would clobber this playing-card queen; she wouldn't be scared of her in the least, she'd STOMP her. The Queen dominates this part of the book, yet she feels thin and inconsequential.

There has been plenty of wordplay throughout the book—Carroll obviously loves it—but it's felt secondary. Now, however, as the deeper, darker roots of the book start to wither, the wordplay takes over. You realize at this point that this is what the whole book could have felt like. Carroll didn't really want to go to that strange inner place, it just sort of happened. He wanted to be here, in the realm of the mildly silly, not in that scary, menacing place where the Mad Tea Party occurred. Maybe Carroll didn't even mean to go there, maybe this part of the book, this pretty, manicured garden (*Wonderland*, ironically), was always the destination. We know it was for Alice.

But there's no getting around it. The rest of the book is disappointing. In the greatest comedy ever written, it seems somehow beneath the creator to make "jokes." It's so pedestrian and ordinary.

At the very end of the book, however, is something very interesting, a poem filled with a vague, veiled romantic longing:

... this must ever be
A secret, kept from all the rest,
Between yourself and me.

Alice herself considers the poem nonsense: "I don't believe there's an atom of meaning in it." But isn't this meaningless little poem really the point of the whole book? It took Carroll 165 pages to finally tell Alice how he feels about her.

The book ends on a somber note: Alice's older sister—whom we know nothing about, who is not even given a name—starts to think about how Alice will soon grow up, become a woman ("her riper years"), have children of her own. Yet, she knows, Alice will always remember "her own childhood and the happy, summer days." The love and tenderness Carroll feels for this little girl redeems—indeed transforms—the final few pages of the book. In the end, the most inspired comedic book ever written is a message of love.

C. L. Dodgson's Aunt Lucy

EDWARD WAKELING

Lucy Lutwidge was the sixth child and third daughter of Charles Lutwidge (1768–1848) and his wife, Elizabeth Anne née Dodgson (1770–1836), daughter of the Right Rev. Charles Dodgson, Bishop of Elphin. She was born in 1805, two years after her sister, Frances “Fanny” Jane (1803–1851), who became Lewis Carroll’s mother. The two sisters were always very close, and when Fanny married Charles Dodgson (1800–1868), the friendship continued to be strong. There exist in the Dodgson family several letters between the two sisters that have been preserved. From these we discover that Lucy, who remained unmarried, supported her sister’s married life by sending gifts to her and her growing family, and showing a great interest in the children and their well-being. She was also on very good terms with her brother-in-law, and visited the family from time to time. Fortunately, Lucy had the characteristics of a “collector” and she kept the letters she received, and also photographs given to her later in life.

Charles and Elizabeth Lutwidge resided at Hull from 1805, so it is likely that Lucy was born at the family home in Albion Street. Charles Lutwidge, MA St. John’s, Cambridge, was a collector of H. M. Customs at Hull for 35 years, an educated man with wide interests. Among other activities, he was one of the founders of the Botanic Gardens at Linnaeus Street at Hull, and president of the Hull Literary and Philosophical Society. Lucy’s upbringing was upper middle class—a privileged position in society without money worries—and she was probably educated at home with her sisters. Her eldest sister, Elizabeth Frances (1798–1883), married Thomas Raikes in 1825. Her three younger sisters, Charlotte Menella (1807–1857), Margaret Anne (1809–1869), and Henrietta Mary (1811–1872), were all spinsters. Her eldest brother, Skeffington, appears to have died

young, so she would not have known him. To her, Charles Henry (1800–1843), who married Anne Louisa Raikes in 1831, was her eldest brother. The remaining brother was Robert Wilfred Skeffington (1802–1873); he was also unmarried, and a favorite uncle to Lewis Carroll.

One of the surviving letters between Lucy and Fanny is dated March 18, 1828 (MS: Dodgson Family), almost a year after Fanny married on April 5, 1827, at Christ Church, Hull. It was written by Fanny

and is addressed to “Miss Lutwidge, Hull,” from “The Residence of the happy Trio.” The first child and daughter of Fanny and Charles Dodgson, named Frances Jane after her mother, was born on February 5, 1828. From the letter it is clear that Lucy had been with her sister for the birth, but had then returned home where she received this up-to-date report of the baby. Fanny wrote, “Oh that you could but see our darling baby—I am sure you would think her in every respect so wonderfully improved, much more . . . like a child of 3 months old than one of six weeks.” The letter goes on to plan a further visit from Lucy in the summer months so that she can see the “little miniature of perfection with her large brilliant, intelligent eyes,

her sweet feet, mottled neck and arms, her lovely smile, etc. . . .” Fanny exchanges some social gossip, and ends by saying that she will write to her mother with news of the baby and the “non-likeable nurse” soon, and signs off with “united best love to you all my dearest Lucy, believe me to be, your most affectionate Sister, F. J. Dodgson.”

Fanny’s unmarried sisters collected together items for the Dodgson family such as clothes, hats,



Aunt Lucy Lutwidge busies herself sewing, taken at Croft Rectory. We do not know the exact image number given to this photograph or when it was taken, but it is likely to be around 439 and taken during the summer of 1859. (Dodgson Family Collection)

dress material, books, toys for the children, and then assembled them in parcels so that they could be delivered to the family. They fully appreciated that the Dodgson family was by no means wealthy. Charles Dodgson was perpetual curate at Daresbury, a poor living in the gift of Christ Church. To supplement his income, he took in paying pupils whenever he could, but life was hard. The Lutwidge sisters made sure that the family had the occasional treat.

Another surviving letter is from Charles Dodgson to Lucy and is dated May 22, 1830 (MS: Dodgson Family). He reports the birth of a second daughter, Elizabeth Lucy, born on May 7, 1830: “[T]hey cannot possibly be going on better—either of them—a series of good nights and good dinners eaten with good appetite on the one hand, and a continual alternation of eating and sleeping on the other seems to be advancing both mother and babe to the highest point of preparation.” He goes on to say, “Little Fanny is very blooming and delicious—she now calls the baby ‘Lip-salve’ and her favourite game is pretending to catch fleas on her. This is an invention of her own and on the whole not a bad idea. Fanny desires me to send her best thanks for the gown. . . .” Added to the letter is a note to Lucy from her unmarried cousin Menella Hume (1805–1896), who was staying with the Dodgsons to look after Fanny. The note indicates that Lucy had been with the family again for the birth, and ends: “Charles says that when he looks at his dear wife and two sweet girls that he is overcome with delight—indeed he has many blessings.”

By 1832, the Dodgson family had three children. Fanny wrote to Lucy on July 26, 1832 (MS: Dodgson Family):

My dearest Lucy,
The Boxes have arrived and everything has travelled as well .as possible—everything is quite perfect of its kind and very much liked by us all. Now comes the impossible part—now I must try in vain to find words to express what I feel—you are all most kind, most considerate, and far too liberal. I only wish very sincerely that it was in our power to offer you something better than thanks for all your extremely kind, most useful, most acceptable presents and for the enormity of trouble you have all, especially you my dearest Lucy, have taken for us—our thanks however, of the best and most sincere kind you have, which for the

present, have the kindness to distribute plentifully around you, as well as to accept yourself. . . . not forgetting good old Miss Weddel—pray say a great deal that is kind to her for me. Tell her that the darling little girls are in raptures with the Doll and that two of the Caps she has so kindly made for our little treasure fit him (CLD) nicely and that I should be delighted to see her and to show her all our sweet pets. . . . Today being ironing day and all the darlings are on Menella’s and my hands, I have only time to write briefly to you to assure you that I quite appreciate your very great kindness in employing yourself so much and so beautifully in the children and my service—indeed my dearest Lucy it is quite a drawback to my comfort when I think that your last indisposition of which we are very sorry to hear, has in all probability been partly if not wholly caused by your working so much more than I had any idea of your doing and having so much on your mind

to arrange and manage. You have executed everything to admiration. The Caps are quite beautiful—exactly what I like and fit me perfectly well—the Gowns, Baby’s Frocks, Coat, Hat, Shoes, Socks, and everything are also quite to my taste and most useful. The Boxes did not arrive till late last night. I have not therefore yet had time to try on the Gowns, Frocks, etc. The little Hat is lovely and fits sweetest Charles Lutwidge beautifully—so do your pretty little shoes. . . . Dearest Charles is quite aware of the unbrotherly way in which he has treated you and would have written

his thanks to you and dearest Papa and Mama for the Books today, but having had a Club Sermon to preach this morning and a lecture to prepare for this evening, he is obliged to defer doing so. . . .

The letter goes on to discuss ways in which Fanny might repay Lucy for her generosity in sending five boxes of clothes, books, and other gifts. However, the financial circumstances of the Dodgson family made this a “wish” rather than a “possibility.” Many of the items were clearly made by Lucy, who was a diligent



Taken at Croft Rectory during the summer of 1859, this photo depicts Aunt Lucy’s enquiring mind as she peers down a microscope. (Bradford)

and accomplished dressmaker, knitter, and general seamstress. Her new nephew eventually took a number of photographs of Lucy, and in one she is seen with needle and thread in hand. Lucy also included gifts for the Dodgson servants. The letter reveals that Fanny's husband received some imitation silk stockings, and the little girls received a new head for their doll, Anna (one assumes the previous head was broken). Finally, Fanny gives some news of neighbours, clearly known to Lucy, and reports that there is no cholera in Daresbury, but the account from Warrington (a few miles away) is not quite so good.

As we know, the family grew constantly until there were eleven children, the last being born at the family's new home at Croft-on-Tees. They moved to Yorkshire when Charles Dodgson gained a new, more lucrative, position as Rector of Croft in 1843. This enabled the Dodgsons to send their eldest son to school, first at Richmond, and then to Rugby School. Young Charles worked hard and gained many prizes, so it is hardly surprising that his proud mother kept her sister fully informed about his successes. Writing "in dashing haste" to Lucy on June 25, 1847, Fanny tells her that "dearest Charlie came home safely yesterday bringing with him two handsome prize books! One gained last Christmas, Arnold's *Modern History*, the other Thierry's *Norman Conquest* just now gained for having been the best in Composition (Latin and English verse and prose) in his form during the half. He is also 2nd in marks—53 boys in his form—they have marks for everything they do in their daily work and at the end of the half they are added up. Charlie would have had a prize for being second in marks, but they are not allowed to have two prizes at one time, so he chose the composition prize. He is to go into a higher form when he returns to school. Dearest Charlie is thinner than he was but looks well and is in the highest spirits: delighted at his success at school. . . ."

Some of these school prizes have survived. Thomas Arnold's *Introductory Lectures on Modern History* (1845) is inscribed, "Lower Fifth Form. Charles Lutwidge Dodgson from the Masters of Rugby School. Examination, Christmas 1846" (Wakeling Collection), *The History of the Popes, Their Church and State* by Leopold Ranke in three volumes (1847) is inscribed, "Charles Lutwidge Dodgson from The Masters of Rugby School, Xmas 1847" (sold at auction in 2007), and *The Constitutional History of England* by Henry Hallam, fifth edition in two volumes (1846), is inscribed, "Charles Lutwidge Dodgson from The Masters of Rugby School. 2nd Mathematical Prize. Sep. 1849" (private collection).

Young Charles's time at Rugby School gave his mother frequent cause to write to Lucy with news of his progress. In a letter dated November 11 (the year is almost certainly 1847): "With regard to dear-

est Charlie I hoped to have heard from him again today, but I have not. In his letter received on Tuesday he says that the mumps had gone but that they had left him much more deaf than usual—this we trust is quite to be accounted for from the nature of the complaint and may probably last longer than the visible swelling of the glands. Charles has however written to Dr. Tait telling him of Charlie's former deafness and its source (Infantile fever) and requesting him to take the best medical opinion within his reach and to report it immediately to us. . . ." The deafness persisted throughout Charles's life.

On February 15 (probably 1848), Fanny wrote again to Lucy: "I must tell you myself, as I know you will be glad to hear it, that dearest Charlie has got his remove into the 'Upper Middle,' which is very gratifying to him and to us all. I have had a nice letter from him today." On March 24, she wrote to Lucy: "You will I am sure be as surprised as we are to hear that dearest Charlie really has got the hooping cough [sic], after having been so proof against the complaint during the whole of his last summer holiday, constantly nursing and playing with the little ones who had it so decidedly. I cannot of course help feeling anxious and fidgety about him, but at this very favourable time of year for it, I trust the complaint will be of very short continuance and that with care he will get through it as well as our other darlings have done. He writes in excellent spirits and evidently feeling quite well—for this I am indeed most thankful."

The whooping cough appeared to last for a considerable time, and Charles came home to Croft before it was quite ended. Fanny again wrote to her sister on July 5: "I think I may now say that dearest Charlie's hooping cough has quite gone—he rarely coughs and never really hoops so that he began last Sunday to go to church as usual—he is quite well and strong—and his appetite and spirits never fail. At the Railroad games, which the darlings all delight in, he tries and proves his strength in the most persevering way, Edwin always being glad to accept any number of tickets—your capital Horse is most useful on the occasion. . . ." Clearly, Lucy had given the children a wooden horse to play with.

Lucy was aware of the internal Dodgson family magazines instigated by Charles, and even made a contribution to one of them, the *Rectory Magazine* (1848–1850). Her contribution was a mock-advertisement for a maid, with many duties to perform. Lucy herself was a very active and busy person engaged in creative tasks, making clothes and hats, making lace, and knitting bonnets, gloves, socks, and whatever was needed in the household. Although humorous in tone, the advertisement indicates the chores necessary in a large growing family such as the Dodgsons, and must have been a reflection of the actual state of this household, somewhat exaggerated for comic

effect. It was headed "Wanted immediately" and the text is as follows:

A Maid of all work, in a large but quiet family where cows, pigs, and poultry are kept. She must be able to churn, cure hams and bacon, and occasionally make cheese. Five only of the children are entirely under her care, but she is expected to do the needlework for seven. She must be able to take twins from a month old, and to bring them up by hand, also to carry both out of doors together, as no other servant is kept. She will be required to have Breakfast on the table at 9, Luncheon at 12, Dinner at 3 (when she will wait at table), Tea at 6, and Supper at 9. Baking done at home as also the washing, and in winter brewing. No perquisites allowed or going out without leave. All leisure time to be spent in gardening. A cheerfulness of disposition and a willingness to oblige indispensable. Wages £3. 3s. 0d. a year, with or without tea and sugar accordingly as she gives satisfaction. Apply to R. Z. Happy Grove, Mount Pleasant, by letter, post-paid.

From this, we can detect a real sense of humor in Lucy, and a deep knowledge of internal Dodgson family matters, in which she was keen to participate, little realizing at the time that her role would become permanent very soon.

The letters above are just a sample of the correspondence between the two sisters. Every detail of the Dodgson family life was transmitted to Lucy. Sadly, none of her return letters appear to have survived. The friendly correspondence continued, with Lucy showing a great interest in all of the Dodgson clan. And then in January 1851, the unimaginable happened—Fanny took ill and died suddenly and unexpectedly. Young Charles, aged almost 19, had just left to begin his career at Christ Church, but now returned after only a couple of days. The death certificate announced "inflammation of the brain," which tells us very little. Edwin, her eleventh and youngest child, was only four years old when she died. Cousin Menella Hume again came to the family's aid in the immediate aftermath of Fanny Dodgson's death, but it was Lucy Lutwidge who held the family together. In a selfless act, she gave up her own life in Hull, moved in with the Dodgson children, and took over the running of the family, allowing Charles Dodgson to continue as Rector of Croft. Lucy was well placed to take over the family—she knew them all well, and they were comfortable in her company. She had good household management skills, doted on the children, knew all the servants, and had a good relationship with her brother-in-law.

Charles Dodgson's aunt, Mary Smedley, wrote to him on February 13, 1851: "What a treasure you have in Lucy—that kind and excellent creature whose whole heart is now wrapped up in you and whose life will be devoted to your children—and it is a comfort to think what a very superior and sensible girl Fanny Jane is and how perfectly well fitted to assist Lucy and take her place whenever it may be desirable and dear Elizabeth Lucy treading in her steps and always ready to be kind and useful. What a blessing also to look at your large family and not in any one of them to see the slightest trace of faulty tempers and disposition. Menella [her niece] is especially struck by this. . . ."

Thus, Lucy Lutwidge assumed the role of mother in a grief-stricken family of eleven children. The eldest, Fanny Jane, was aged 23, but five were under the age of 12. Her brother-in-law was to become canon of Ripon the following year, and Archdeacon of Richmond two years after that, commitments that would have been impossible without someone to look after his large family, organize the servants, and act as housekeeper. Aunt Lucy appears to have taken on this new role in her life willingly and with enthusiasm.

She continued giving gifts to the family. In 1853, when Charles reached the age of 21, she gave him a number of books for his birthday. These were entitled *Introduction to the Literature of Europe* by Henry Hallam, third edition in three volumes (1847), and *View of The State of Europe* by Henry Hallam, tenth edition in three volumes (1853). They were both inscribed: "Charles Lutwidge Dodgson. From his most affectionate Aunt Lucy Lutwidge. A Birthday Gift. January 27th 1853" (private collection). From his diaries, we know that Aunt Lucy sent him a sofa cover for his 23rd birthday. In return, on March 28, 1855, her nephew had his photograph taken by Booth at Ripon for her new album.

There are a number of surviving letters from Charles to his aunt. He kept her informed about the events in his life, as he would have done for his mother had she lived. This example is dated April 2, 1866 (MS: Dodgson Family):

My dear Aunt,

In sorting out a quantity of old letters, I have come on two belonging to you, which I herewith enclose. Edwin's I should think you would like to keep, if only as a specimen of orthography. I have very little to write about. Since the end of Collections [end of term reports] I have been sorting cupboards full of books, papers, etc., in fact doing a lot of work that I never have time for during term. Tomorrow I am off for a few days' pleasuring.

First I go to Mr. Slatter's (Rev. J. Slatter, Streatley, Reading) and on Thursday I go on to town: but as I have not fixed on a hotel, you had better direct to Streatley till further no-

tice. Have you got your album from Parkins & Gotto yet? If not, and if I get into that neighbourhood, I will call and ask about it.

My old enemy, neuralgia, has shifted its quarters from the neck to the face, where it gave me several days of considerable pain, partly I fancy owing to the weather, and partly to a hollow tooth. However summer weather has come, the tooth is stopped, and the neuralgia gone for the present, I am happy to say. I interested myself in making out from my *Cyclopedia* its exact name, which I believe to be “neuralgia suborbitalis.”

Yesterday I had some Sunday work, for the first time for a long while, assisting at the 8 a.m. Communion, St. Mary Magdalen (Mr. Tyrwhitt’s church) and preaching there in the afternoon. I should think it a very difficult church to fill, consisting as it does of 5 parallel aisles, divided by arches and pillars—however he thinks I was sufficiently heard. It was the shortest time I ever had for preparation, as I was only asked after the Communion in the morning. I had about an hour before the morning service, and about 2 hours after.

Will you tell Mary that “Good-night in the Porch” has long been a favourite poem with me. “Owen Meredith” is really Edward Robert Bulwer Lytton, son of the baronet.

No tidings of curates, except that Mr. Chamberlain recommends a “literate,” who wants a curacy and title: he is poor in money, but good in quality, he says—won’t do, I fear.

Your ever affectionate Nephew,

C. L. Dodgson

The album was for Aunt Lucy’s growing collection of photographs. Cartes-de-visite had become the rage, and Lucy embraced the fashion of displaying these photographs in elaborate albums. Charles reported in a letter to his aunt, dated June 27, that he had canceled the order with Parkins & Gotto, since they had failed to honor the order, and he had found an alternative: “a very neat album, holding 120, 4 in a page . . . for £1—only it is not linen-jointed, and so has more tendency to come to pieces. A linen-jointed one of that size would be about £2. If you will tell me the price you are willing to go to, I will get you the best I can for the money.”

He also reported what would have been of great interest to Lucy: developments with her nephew, Wilfred, who was aged 27 and showing a romantic interest in Alice Donkin. He wrote: “I have had a good deal of talk with Wilfred, who does not seem to take it at all as a disappointment not having got this agency—in fact, so far as I can make out, it would have been no gain: about £600 a year, leading to nothing higher, whereas in his present position he ought soon to arrive at that

income, with almost unlimited prospects of advance. He leaves town this week for a month at Howden. He seems quite to have put aside the thought of Alice for the present, to take it up again *de novo* 2 or 3 years hence, and he does not seem by any means certain that both parties will then be of their present mind, so much may happen meanwhile.”

Charles offered to take some of the family to Whitby that summer in 1866, and indicated in the same letter to Lucy: “How many go, and which, is a question I leave entirely to the sisterhood to settle among themselves: with them I include you (who I hope will be able to come) and Edwin.”

Charles discussed the subject of Wilfred’s prospects with his Uncle Skeffington Lutwidge, and noted in his diary for October 17, 1866: “On Saturday Uncle Skeffington dined with me, and on Sunday I dined with him at the Randolph, and on each occasion we had a good deal of conversation about Wilfred, and about A. L.—it is a very anxious subject.” This entry has puzzled and confused people for many years. As we know, Wilfred married Alice Donkin some four years later, and this matter was resolved. But who was A. L.? I think I now know who it was, and the nature of the concern. Initials tended to be used by Charles for family members, and in this case it was a very close relative to both of them: Uncle Skeffington’s sister, and Charles’s Aunt Lucy (A. L.). Speculation that it was Alice Liddell is, to me, highly unlikely, uncharacteristic in the way Charles wrote his diary, and without any cause or foundation. But Aunt Lucy was beginning to give some concern—her sight was deteriorating, and eventual blindness seemed a possibility. At this time, no solution was found, but see below.

Following the death of Archdeacon Dodgson in 1868, the family of sisters, together with Aunt Lucy, moved to “The Chestnuts” at Guildford. Aunt Lucy, now aged 63, was ably supported in household matters by the eldest, Fanny Jane, but all financial decisions became the province of the eldest son, Charles. He leased the property for his aunt and sisters, and managed the trust fund set up by their father to support the daughters, currently all unmarried.

As time went by, Aunt Lucy’s preoccupation with sewing and knitting and other activities requiring good eyesight began to take its toll. As already mentioned, she began to lose her sight, which must have been a great threat to her lifestyle and happiness. Charles realized that action was necessary. His diary recorded for July 20, 1871: “Went to town, and escorted Aunt Lucy (with Fanny) on a visit to Mr. Crichtett [sic], the oculist, and saw them into train at Waterloo.” George Anderson Crichtett (1845–1925) was the senior ophthalmic surgeon at St Mary’s Hospital, London—a young man destined to go far, who was knighted in 1901, and became surgeon oculist to King Edward VII. The consultation revealed that Aunt

Lucy was probably developing cataracts, and would eventually go blind without an operation. In early October 1871, she had a successful operation on both eyes, which almost certainly was undertaken by Mr. Critchett in London. She then stayed at her brother's home at 101 Onslow Square, London, where she took her convalescence, and was attended to by Margaret Dodgson (see Diaries for November 1, 1871).

Charles's Aunt Henrietta Mary Lutwidge died on October 9, 1872, at her home in Hastings. Of his mother's five sisters, only two now remained: Aunt Lucy and Aunt Elizabeth Frances Raikes, née Lutwidge. The *Hastings and St. Leonards Chronicle* (October 16, 1872) reported that Henrietta Lutwidge and her sisters had been great supporters of local charities and had benefited the community in many different ways, as Sunday School teachers, as agents for Church Missionaries, and in providing shelter for fallen women. The funeral was held on October 12, attended by Uncle Skeffington as chief mourner, and her nephews, Fletcher Lutwidge, Charles and his brother Skeffington, and Uncle Hassard Dodgson. As befitted the times, Aunt Lucy and Dodgson's sister Margaret were in Hastings but did not attend the funeral service. The house, 2 Wellington Square, was left to Lucy, who continued to make use of it, often taking some of the Dodgson sisters there for a break from the Guildford home, and Charles visited from time to time.

When Aunt Lucy reached the age of 75, her health began to deteriorate, much to the concern of all the Dodgson family, who had relied on her for so many years. Charles noted in his diary on April 5, 1880: "To town [London] again. Called on Mr. Wilkes, at 19 Whitehall Place, and had a talk about Aunt Lucy, whose powers of expressing herself are fast passing away. He did not think anything could be done, but that organic change is going on in the brain, and is a sign of a general break-up." James Wilkes was a surgeon and family friend.

Clearly, there was little hope, and it was left to the Dodgson sisters to nurse and care for their aunt as she began to fade, but the decline was drawn out over a



Aunt Lucy standing outside Croft Rectory, taken during the summer of 1860. She holds in her right hand what appears to be a flower in a small pot. (Dodgson Family Collection)

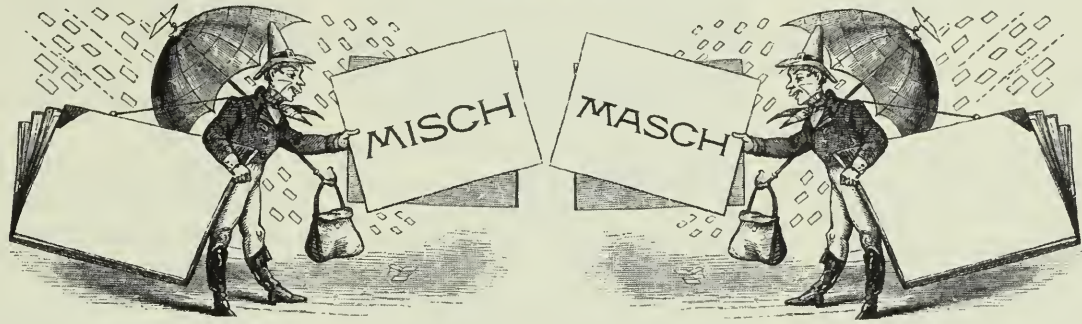
number of months. On the evening of September 3, 1880, Fanny sent Charles a telegram indicating that Aunt Lucy was in a critical state. He immediately left for London, staying overnight, and traveling to "The Chestnuts" early the following morning. He recorded: "Went on to Guildford by the 7 a.m. train and saw my dear Aunt about 8, sufficiently conscious to know me. But she soon became unconscious, and died about 4 in the afternoon, with us round her, as well as her own maid Watts. I read the commendatory prayer, and, after she had ceased to breathe, the thanksgiving from the Burial Service. I am very glad to be here, to help in such matters as seeing the undertakers etc."

The funeral took place at St. Mary's Church, Guildford, on September 8, 1880. Charles wrote: "The first part of the service was in the church—then we walked up to the cemetery, the coffin being on a hand-bier on wheels. Two flies conveyed five of the girls, Lizzie Wilcox, and Watts (Eliza Watts, Lucy's personal maid). Skeffington and I walked with Harry Wilcox. Aunt Elizabeth was in the church. Edwin had arrived the night before but was not well enough to attend the funeral." Aunt Lucy was buried in the Mount Cemetery, Guildford.

Charles traveled to London the following day, and visited the family solicitor, Mr. Wainwright, and handed him Aunt Lucy's will. Charles took responsibility for dealing with his aunt's estate, and there is evidence that this resulted in an extensive correspondence. He and his brother Wilfred were the executors of Aunt Lucy's will, in which she left £100 to Charles, £400 to Wilfred, £400 to Edwin, £500 to Mary Collingwood, and £100 to her niece Elizabeth Lucy Lowthorpe. The rest was shared among the remaining

sisters and Skeffington, with an annuity of £75 to be paid to her sister, Elizabeth Frances Raikes. She gave all her personal belongings, her house in Hastings, and all its contents, to Fanny Dodgson.

To summarize, Lucy chose to devote her life to the family of her deceased and much-loved sister. She supported them unsparingly and totally, and took the role of surrogate mother, especially to the younger members of the family. Her sense of duty knew no bounds. She was an intelligent woman, interested in scientific matters, well skilled in household crafts and management, well read, kind and motherly while remaining a spinster, and a devoted aunt to her brood of nephews and nieces.



Leaves from The Deanery Garden



I am more and more impressed with the quality, dedication, and far-ranging work of all of the wonderful volunteers of LCSNA.

I still have the child's version of *Alice* that led me to my modest collection. It still has the old chromatography cover (1920 or earlier?) and is now somewhat crumbled at the edges. It was my mother's copy.

Irene F. Hansen
Oak Park, IL

I spotted a young woman reading *AAIW* on the Muni subway this evening, and happily I had copies of our brochure on hand to take to my drawing group. I gave her a brochure, which I saw her reading carefully, and she had tucked it into her book when left the train. Fingers crossed for a new member!

Andrew Ogus
San Francisco, CA

To whom have you given a brochure? E-mail or write and let us know! If you need more brochures, contact Clare Imholtz at imholtz99@alantech.net.

Last November, we cruised the Pacific shores between Panama and San Diego. At every stop we hunted for Lewis Carroll items, and without much trouble, found Spanish-language *Alice* books at shops selling to the locals (no tourist places).

In Albrook Mall outside of Panama City, a very large and fascinating place, in two department stores we found two different Disney coloring books, both printed in Colombia in 2009.

A bookstore in Antigua, Guatemala, produced a volume containing translations of both *Alices*, *The Snark*, *Phantasmagoria*, and *A Tangled Tale* (without the answers). It was printed in Spain in 1999. In the little Mexican town of Tapachula, we discovered an *Alice* printed in Spain in 2006, one

printed in Mexico in 2005, an *Alice* picture book (not Disney) printed in Spain in 2000, and a CD produced in Mexico in 2002. In Acapulco, we located an *Alice* printed in Mexico in 2008.

A bookstore in Zihuatanejo, Mexico, had an *Alice* printed in Mexico in 2006, and a volume containing *Looking Glass* and *Snark*, printed in Mexico in 2007.

None of these were duplicates. *Alice* is alive and well along the North American Latin Pacific coast. ¡Viva - *Alicia en el país de las Maravillas!*

Mary and David Schaefer
Silver Spring, MD

I have just received my copy of the *Knight Letter* and, as usual, am delighted with it.

One problem, however. In the article "Things," many items of interest are printed but the address of the vendor is not given.

I do not have a computer, but even if I did, no e-mail address or

other means of contact is given. Why do you not give out such information?

David Barr
London, U.K.

Our apologies to David and to anyone else who was confused by our format change. If one turns to page 42 in our previous issue, there is a notice stating that all web links (URLs) in the "From Our Far-Flung Correspondents" section have been moved to—where else?—the web. The links are located at <http://www.delicious.com/lcsna>, where they can be sorted by issue and topic. To make things even easier, a topic link is now provided at the beginning of each Far-Flung section. We do attempt to include all forms of contact with the vendor, medium, performer, etc., for our non-computing readers, but this information is not always available.



I teach English at the secondary level.

I do not believe that Lewis Carroll was into any drug use, but some of my students think he was and other teachers think so too! What is the truth regarding drug use and Lewis Carroll? This is a rumor that I would like to end. Please let me know of any sources that I could consult for the truth about whether or not Lewis Carroll was involved in drugs of any kind. I thought he was a minister and a math Professor, and this was just a nonsense type of story that he made up to entertain his niece.

I told one student that I will be researching to let her know. She said that there are a bunch of online sites that claim that he was a drug addict.

Monie Rude-Scrivner
Stockton, CA

LCSNA President Andrew Sellon responds:

Lewis Carroll's works and life have led many people to jump to many conclusions about him, most of them unsubstantiated and ill-considered. Why do people come up with stories like "he was on drugs" to explain his creativity?

Why is it hard for some people to grasp the fact that he was brilliantly creative without artificial ingredients? The myths about Lewis Carroll probably say more about the people spreading them than they do about Rev. Dodgson (aka Lewis Carroll) himself.

Have you taken a few moments to browse our website, and that of our sister society in the U.K.? Our FAQs page addresses many questions, including who the real Alice was (she was not his niece), and the standard one about people claiming Carroll wrote his flights of fancy in a drug-induced haze. Of course there are websites claiming he used drugs. There are websites claiming that Elvis is still alive. It may make a juicy story, but it's without merit, and in the case of this particular myth, it's certainly more than a little disrespectful to Rev. Dodgson's memory. It's interesting that the people proposing such things never consider that aspect; chances are they'd take offense if such a slur were casually directed at them. Close readings of his surviving diaries and all other correspondences and reminiscences are remarkably devoid of anything other than the occasional reference to use of a mild homeopathic treatment. Medical issues come up frequently as well in the "unsubstantiated claims" area; there are epilepsy sites and migraine sites that state unequivocally that he suffered from those conditions, when in fact no incontrovertible evidence exists. And so on. It suits people to believe certain things about a famous figure



because it fits their particular agenda, or because they are too lazy to do their homework. But the existing facts are consistent and clear in dismissing the myth of any recreational drug (or alcohol) abuse.

In addition to our FAQs page, we have a section on our website with a wealth of topic-based resources for further, more in-depth study. You and your students might want to spend some time browsing our site, and the U.K. society's site as well. There are plenty of interesting facts, and lots of links to entertaining Carrolliana as well. We also have a blog on our site with regular new postings about Carroll in popular culture. I think you and your students would find it time very well spent. Browsing our site may well answer some questions, and perhaps raise others. But then that's part of the fun of doing research, as I'm sure you'll agree.

Have a look at our website, and let me know if you have any further specific questions after exploring the information we provide. We're always adding more, so it's worth the occasional return visit.

Thanks for encouraging reliance on facts and research over casual gossip. All teachers should do the same.



Several weeks ago I ordered *La Guida di Bragia* from the LCSNA. I am VERY pleased!!! I teach a college-level puppetry class and I hope to be able to produce snip-pets steampunk style (or semi-steam) for the local public library.

Diane Lewis
San Juan Capistrano, CA



I love this society. I was a member years ago before we were online. The website and blog are wonderful.

Carol Barrilleaux
Concord, CA



Thank you for keeping me up to date. Please don't ever take me off your [Yahoo email] list.

Irene Zuckerbraun
Preston, CT

Ravings from the Writing Desk

OF ANDREW SELLON

Many attendees pronounced our spring meeting at the Rosenbach Museum & Library in Philadelphia one of our best. Many thanks to the staff of the Rosenbach, including Farrar Fitzgerald and Michelle Goodman, and a very special thanks to Librarian Elizabeth Fuller, who selected a superb sampling of choice Carrollian treasures from the Rosenbach's impressive holdings to share with us up close. That rare treat was thoroughly enjoyed by all present. Another round of thanks to our roster of speakers, including Andy Malcolm, Nancy Wiley, and Maria Tatar, whose talks were individually and collectively wonderful. Thanks also to Stacey Swigart, who arranged free admission to the Please Touch Museum for LCSNA members that weekend, and to member Barbara Felicetti, who helped with local logistics. Well done, all!

As some of you may know, I stepped down as Editor in Chief of the *Knight Letter* last fall to spearhead the creation of a new website for the society, which we launched on March 5, 2010. If you haven't already seen it, I hope you will find an opportunity to browse the site soon. It represents months of effort. My thanks to the following for their assistance: for link-checking—Ekaterina Sukhanova, Ann Buki, George Cassidy, Joe Desy, Ellie Luchinsky, Angelica Carpenter and Dora Mitchell; for technical work on the back end—Jacob Strick, Matt Crandall, and webmaster Ray Kiddy; for updated reference PDFs—Mark Burstein; for preparing the new version of our blog (now named the Far Flung Knight)—Rachel Eley and James Welsch; and for donating and/or preparing member artwork images—Andrew Ogus, Oleg Lipchenko, Tatiana Ianovskaia, Dallas Piotrowski, Karen Mortillaro, Jonathan Dixon, Jett Jackson, and Mahendra Singh. And another round of thanks to Joel Birnbaum, who created and maintained our prior site for many years; we stand on his shoulders.

My goal in creating the new site was simple: to update the content and look of our original site (while

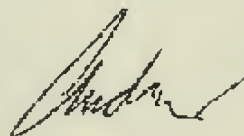
retaining a "Victorian" sensibility), and blend it with our popular blog, so that our reference pages and our ephemeral posts can complement each other. My hope is that this will encourage visitors of all ages to explore more aspects of Lewis Carroll, and come back regularly for updates. We will of course continue to explore ways to enhance the site on a regular basis.

On another topic, I will complete my second term as President this fall, so this is my last "Ravings." I would like to leave you with two statements:

1) Thank you. The past four years have been a remarkable learning experience for me. I hope you feel that I have served the society well. I didn't start out four years ago with the thought of leaving any kind of legacy behind, but I do hope you have enjoyed the meetings and magazine under my tenure, and that you feel the new website represents a worthy contribution to the society's future.

2) Volunteer for the LCSNA. And follow through. Don't assume someone else will do it. Without member support, we might one day softly and suddenly vanish away. We always need help with tasks large and small, and the new website is just one example of how members can contribute from wherever they are, to make a real difference to the society and the public at large. I am not exaggerating when I say that we are at a remarkable and volatile point in human history. The ways people learn and communicate are changing almost daily, and we need to run twice as fast just to stay in place. With your help, we can run three times as fast and help lead the way. Please think about what you can do, and contact us. I am confident that you will find volunteering for the LCSNA genuinely rewarding. And you will be contributing to the enduring legacy of Lewis Carroll.

Best regards,



“The chimneypiece [at Down, Charles Darwin’s home] was just like that in the picture of Alice going through the Looking Glass. There was the same squiggly gold clock under a glass shade, and there were sweet-smelling cedar-wood spills in the vases.”

From Period Piece by Gwen Raverat, W. W. Norton and Company Inc., New York, 1952.

“It was as though he had snapped his fingers and frozen them all to a tableau. He knew at once what it made him think of and as he went out through the front door he said it aloud, and began to laugh: ‘You’re nothing but a pack of cards!’”

From “Pack of Cards,” the title story of the collection Pack of Cards by Penelope Lively, first published by William Heinemann Ltd., London, in 1986. Published by Grove Press, New York, 1989.

“Roger finds a butterfly blenny. O frabjous day! Callooh! Callay!”

From Family Album by Penelope Lively, Viking, published by the Penguin Group, New York, 2009.

“‘Alice,’ said Ruth, ‘drinking from that bottle, and getting larger and larger. Her arm sticking out of the window. That’s all about somehow defeating space. Of course. Thank you. I see a promising digression here.’”

From Consequences by Penelope Lively, Viking New York, 2007.

“He felt like paraphrasing *Through the Looking Glass* with a ‘Police officers don’t make bargains.’”

From The Babes in the Wood by Ruth Rendell, Crown Publishers, New York, 2002.



“In the same class [of classical monsters] we have . . . the Griffins, part eagle and part lion (see Tenniel’s illustrations of the Gryphon in ‘Alice in Wonderland’). The Griffins were first referred to, we are told, by Hesiod (in a lost passage); according to Herodotus they guarded the gold in Scythia.”

From The Oxford Companion to Classical Literature, compiled and edited by Sir Paul Harvey, Oxford University Press, Ely House, London. First published October 1937.

“His body squirmed inside his respectable suit. ‘It’s not like *Alice in Wonderland*. That’s a real other place. This is just wires and strings and disguises.’”

From The Children’s Book by A. S. Byatt, Alfred A. Knopf, a division of Random House, New York, 2009, and Chatto & Windus, the Random House Group, Ltd., London, 2009.

“He had drowsy but watchful eyes and the Cheshire cat physique of a gourmet and oenophile.”

From No Way to Treat a First Lady by Christopher Buckley, Random House, New York, 2002.

“Though Lear never mentioned Lewis Carroll in his letters or diaries it is possible that he read *Alice’s Adventures in Wonderland* as soon as it appeared in 1865, and conceivable that Carroll’s use of nonsense helped to inspire him to write more elaborate pieces than the limericks. More probably, however, he worked independently of

any such influence. (Lear’s poem ‘The Cumberbund’ though, does seem to be partly on the model of ‘Jabberwocky.’)”

From The Oxford Companion to Children’s Literature, Humphrey Carpenter and Mari Prichard, editors, Oxford University Press, Oxford, 1987.

“. . . Venus is grazed by a rose thorn when trying to save Adonis from a thrashing by the jealous Mars. For this reason (according to the *Hypnerotomachia*), white roses turned red on the anniversary of Adonis’ death.”

From The Mirror of the Gods: How Renaissance Artists Rediscovered the Pagan Gods by Malcolm Bull, Oxford University Press, New York, 2005.

“[T]he English, who are supposed to lack a proper sense of humor, have by far the cleverest group of [transformation playing cards] to be found in any country. . . . Another series of the first quarter of the century are etchings by I. L. Cowell. The court cards are full-length figures surrounded by a border of fluttering playing cards. John Tenniel must have remembered these when he did his illustrations for Lewis Carroll’s *Alice*. One of these court cards is Puss in Boots, with an expression reminiscent of the Cheshire Cat, and another is the ass of the *Midsummer-Night’s Dream*.”



A COURT CARD FROM THE TRANSFORMATION SERIES BY I. L. COWELL

From A History of Playing Cards and a Bibliography of Cards and Gaming by Catharine Perry Hargrave, Dover Publications, New York, 2001 (reprint of 1930 edition).

“Although best known for novels ‘Alice’s Adventures in Wonderland’ and ‘Through the Looking Glass,’ he also invented croquet, billiards, various forms of chess, scrabble, ways to divide certain numbers, and two different forms of the Arabic zero.”

From the Swann Auction House’s description of a Carroll photograph of Emily Cecilia Harrison, for sale on December 5, 2009.



“In another text by Lewis Carroll, moments before she is transformed into a goat, the White Queen says the following to Alice: ‘Now I’ll give you something to believe.’”

From Essays in Christian Mythology: The Metamorphosis of Prester John by Manuel João Ramos, University Press of America, 2006.

Why does a listing on ABEBooks.com for an ordinary used copy of *Alice’s Adventures in Wonderland*, printed in Chicago in 1991, credit “Garnett, Constance—translator from the Russian”?

“Both the *Alice* books have comic, speeded-up reversals of evolution when a baby changes into a pig and a duchess becomes a sheep.”

From Inventing Wonderland: Victorian Childhood as Seen Through the Lives and Fantasies of Lewis Carroll, Edward Lear, J. M. Barrie, Kenneth Grahame, and A. A. Milne by Jackie Wullschläger, The Free Press, a Division of Simon and Schuster, Inc., New York, 1995.

“Don’t be like the March Hare and be late for a very important date! Announcing the *Pacific Sun’s* 2010 Best of Marin ‘Alice in Marinland’ edition publishing on March 26. In this special glossy-cover publication, we will proudly present the results of our annual readers’ poll and showcase this year’s honorees enjoying the Mad Hatter’s Tea Party and playing flamingo croquette [sic] on the lawn with Alice and her friends!”

From a March 3 e-mail sent by Marin County, California’s Pacific Sun magazine.

“Dear Lewis Carroll, Good day to you! My name is [name removed to protect the imbecilic], a consultant from BOOKWHIRL.com. I am very much interested to promote your book entitled ‘Sense and Nonsense Stories.’”

From an e-mail sent to the LCSNA’s webmaster.

“The first known ‘Alice in Wonderland’ film . . . was made in 1903, just 68 years after Lewis Carroll first published his fantasy ‘Alice’s Adventures in Wonderland.’”

From the blog “Hero Complex” by Susan King, Los Angeles Times, February 5, 2010. Perhaps she’s into advanced rabbit-hole mathematics, and the equation $1903 - 1865 = 68$ works in base 17 or something.

“Dodgson rarely wrote amusing nonsense for children: his best humor was directed at adults.”

From “Algebra in Wonderland” by Melanie Bayley, The New York Times, March 6, 2010.



Emily Aguilo
Gerald Alexanderson
Carol Barrilleaux
Richard Connaughton
Rachel Eley
Luc Gauvreau
Virginia Halmos
Maureen Handley
George Houle
Mark Jarmon



Diane Lewis
Rachel Nead
Tica Netherwood

Keith Phillips
Alex Poor
Janessa Pyles
Sharin’ Schroeder
Liz Springwater
Sarah Storti
Dennis Sullivan
Robert Weiss
James Welsch



ALICE 150

JOEL BIRENBAUM

The sesquicentennial of the first publication of Lewis Carroll's *Alice's Adventures in Wonderland* will occur in 2015, and that date is drawing ever nearer. This children's book, written by an Oxford don, has been affecting readers' lives since 1865, and has been an inspiration to artists of every ilk for nearly 150 years. The Lewis Carroll societies wish everyone to join them in the realization that *Alice* is one of the most significant books ever written. With this in mind, we have taken up the mantle of ensuring that this momentous occasion is celebrated with appreciation and joy.

There may be some argument as to whether or not *Alice* is the best book ever written. It may be impossible to prove that *Alice* is the most quoted book after the Bible and Shakespeare's plays. However, there can be no argument as to the great significance of this slim volume. Even people who have never read the book (yes, there are some) have been affected by it. If they thought about it, they would realize how often they have crossed paths with this literary icon. The impact that *Alice* has had on popular culture for 150 years is extraordinary. It is literally a phenomenon. What other novel (for lack of a better term) has maintained such a presence in our popular culture? This incontrovertible fact has prompted us to begin planning a major celebration, *Alice150: Celebrating Wonderland*, five years before the fact.

The Lewis Carroll societies feel that it is our duty to honor the sesquicentennial with a celebration that duly reflects Carroll's great accomplishment. The exhibitions and events will shine a light on the prevalence of *Alice* in popular culture. An international conference is in the planning stage, and simultaneous exhibitions at multiple venues within New York City will accompany it. We already have five major cosponsors providing these venues: New York University, New York Institute of Technology, Columbia

University, Sotheby's Auction House, and the Grolier Club. The exhibitions will allow the general public to truly grasp the scope of *Alice's* impact on literature, art, film, theater, television, advertising, collectables, dolls, games, toys, textiles, education, ephemera, and other aspects of everyday life. This will be the *Alice* experience of a lifetime.

There will be opportunities to help shape the festivities and to be an integral part of them. You can be a part of *Alice* history. If you wish to volunteer to be a member of one of our subcommittees, please contact me, Joel Birenbaum, at Alice150@thebirenbaums.net. There is also a Facebook group, *Alice150: Celebrating Wonderland*, which you may join should you wish to receive updates on the project.

EXHIBIT OF ALICE TRANSLATIONS AT THE GROLIER CLUB

JON LINDSETH

Included in the Alice 2015 festivities will be a two-month-long exhibition of *Alice* translations at the Grolier Club. It will follow the Warren Weaver example: to retranslate from the translations and discuss how the various translators handled the difficult Carroll material. This information will be of much use and value to Carroll collectors and scholars, and eventually will be turned into a catalogue. Help is needed to manage the process, specifically to identify "re-translators" and see the work through to completion. Please contact me at Jalindseth@gmail.com with your ideas, your thoughts, and particularly your willingness to help as a retranslator (please specify language/s of interest) or manager.

In Memoriam



Martin Gardner

October 21, 1914 – May 22, 2010

Remembered by August A. Imholtz, Jr.



With great sadness we note the passing of Martin Gardner on Saturday, May 22, 2010, in Norman, Oklahoma, at the age of 95. Martin Gardner was not only a founding member of the Lewis Carroll Society of North America, but also, it is surely safe to say, the founder of serious Carroll studies through the publication of his book *The Annotated Alice*. That work, which went through three editions (*The Annotated Alice*, 1960; *More Annotated Alice*, 1990, and *The Annotated Alice: The Definitive Edition*, 2000) introduced countless numbers of people to Lewis Carroll's Alice, thereby bringing Carroll's works to the popular mind as never before. His *Annotated Alice* also set the standard, one seldom equaled, for a numerous succession of annotated works by other authors. In 1962, he published his *Annotated Hunting of the Snark*, reprinted in 2006 in an expanded, definitive edition with a brilliant introduction and appreciation by Adam Gopnik. Like Lewis Carroll, Martin Gardner had a deep enjoyment of serious and recreational mathematics (he wrote the famous "Mathematical Games" column in *Scientific American* for 25 years with more than a few touching on Carroll), a love of language and paradox, and a profound interest in religion. Like Houdini, he was keen on magic tricks and equally intolerant of paranormalists and other charlatans. Martin was always willing to help those who corresponded with him and, although some of us never had the privilege of meeting him, we all knew him and counted him both a learned guide and an always generous friend.

The Dream of the Dormouse

JANE MANCHON

Tranquil tea and truffles
A star shouted, "Twinkle, twinkle, twinkle, twinkle—"
Tears trickled down into the treacle-treated well,
Where three sisters tasted tranquil tea using
two cups, for there were only places laid out
for a dynamic duo in that deep ditch.
*"Pourquoi dois-je dormir tout le temps?"*¹
I asked the butterfly. In return he posed his
dilemma as such: I either sleep as
a man and dream I'm a butterfly or dream
I'm a butterfly but sleep as a man.

Mousetraps, the moon, memory, and muchness.
The duchess doubted the dreadful dreariness
of days spent in delivery. Damned to be
separated from her head. Alas, better that
than to be quartered, I said. But four is more
than two! Limbs separated from you! There is
no less or more in that equation. Not elation.

I then found occasion to delve deep. The earth
swallows me like a jello-couch with no springs.
There I see fantastic things. Bronze rings who
sing songs of delight, of perilous flight. Escape
into the night with glowing octopi. Creatures
of the deep, no ordinary sheep as I lay down
to sleep. I dream things not as they seem,
of ideas transmitted through moonbeams.

¹ Why must I sleep all the time?

Jane Manchon is a student at Vassar College. Her poem comes to us from Professor Nancy Willard.

**TAKE CARE OF THE SOUNDS:
TWO RETELLINGS OF AAIW**

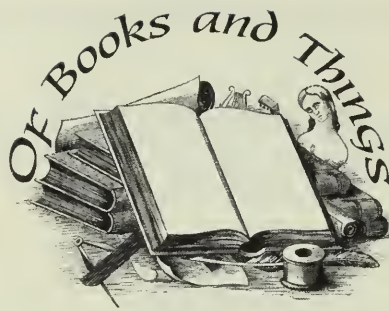
*Lewis Carroll's Alice's
Adventures in Wonderland*
retold by Harriet Castor,
illustrated by Zdenko Basic
Carlton Books Limited, 2010, Barron's
Educational Books Limited, New York
ISBN-13: 978-0-7641-6333-3, \$18.99

*Stickfigurativelyspeaking: Alice's
Adventures in Wonderland*
retold and illustrated
by Jamison Odone
Publishing Works, Inc. Exeter,
New Hampshire, \$14.95

Reviewed by Andrew Ogus

Alice's Adventures in Wonderland and *Through the Looking-Glass* have appeared in many tongues and many guises; their infinite variety and endless inspiration are an integral part of their charm. Carroll's *Nursery Alice* was probably the first adaptation for a younger audience, and undoubtedly led new readers to the books. But should we laud any product on the grounds that it might bring new readers to the delights of Wonderland? Has any adapter ever really improved the text? If the first encounter is with an adaptation, whether it be a film, a play, or a book, would it cause complaint that Carroll's version is somehow wrong? Here are two new "introductions" to the classic text, each attempting to distinguish itself.

A book or a badly designed toy? Whichever, Harriet Castor's adaptation makes hay of Wonderland. The sticky lifts, twee lists that require familiarity with the full text to make any sense, indiscernible pulls, and uninspired pop-ups in the jumbled layout are presumably the justification for the deadly rewriting. The demands of the



paper engineering force the cluttered photo-collage illustrations to be sandwiched out of context—so much so that Alice in the White Rabbit's House is the main feature of a spread describing the Caucus Race. Some (such as the Caterpillar's advice) is simply baffling. A wire-haired, big-footed, and big-headed Alice, with her Keane-like eyes, is both the first and final blow to what might have



Alice in the Hall of Doors, from Stickfiguratively Speaking's version of AAIW.

been attractive pictures in a more controlled context; perhaps this is simply a waste of a talented illustrator? Other characters, glaring out from the page, seem inappropriately aware of the reader's gaze. For the completist only; as an "introduction to Wonderland," a disaster.

Stickfigurativelyspeaking: Alice's Adventures in Wonderland is the first in a series of classics illustrated in a simplified "stick figure" style, which has an odd charm and often very imaginative compositions. At first reading, this seems to be an amusing combination of graphic novel and straight text, with conversations placed directly into the

invisible mouths of the characters, but, as usual, modern interference makes the music of the text go flat, failing both sense and sound. A forced reference to Mr. Dodgson's photography is simply irritating. Such arch alterations and additions seem more designed for sophisticated adult readers who can catch the differences between this and the original text than young readers who might be encountering Wonderland for the first time. Those familiar with the text but with less traditional tastes than this reader may enjoy Mr. Odone's liberties as well as rejoicing in his simple but articulate illustrations.

JAMISON ODONE TWITTERVIEW

James Welsh

On March 15, 2010, your Far-Flung bloggers, alias @AliceAmerica, conducted their first LCSNA interview using Twitter, the popular worldwide service for sending 140-character-long messages. A text message interview seemed oddly appropriate for stick-

figure artist Jamison Odone. All capitalization, spelling, and grammatical errors have been retained to reflect the spirit of the medium.

@ALICEAMERICA: *We're about to have a Twitter conversation with @JamisonOdone, creator of Stickfiguratively Speaking. #AliceinWonderland #LewisCarroll*

@JAMISONODONE: *ahoy!*

A: *Hello @JamisonOdone This is the Lewis Carroll Society of North America's first ever interview conducted in 140 characters.*

J: *This is The Jamison Odone Society's first 140 character interview ever as well! Glad to take part :)*

A: *WHO ARE YOU?*

J: HI! I'm jamison odone. author and illustrator of children's books, raconteur and all around funny guy. Redsox fan, new dad...

A: *It looks a bit to us like your Caterpillar resembles your own drawings of yourself. Is he a deliberate self-portrait?*

J: Yes he is. No reason exactly why I did that. Perhaps his glib wisdom is just something that I aspire to.

A: *How old were you when you first found Alice's Adventures in Wonderland, and what brought you to it as an adult?*

J: Not exactly sure quite how old I first was..it's always been around. As an adult, on the development of this series-it emerged

J: Also, Jeremy at @publishingworks was hot on the idea of this story to kick off my Stickfiguratively Speaking series.

A: *Did you have Sir John Tenniel or any other illustrators' art in the back of your brain while you were working?*

J: Always! Tenniel is a hero of mine! It was difficult for me to draw so simply when all I wanted to do was copy his perfection.

A: *You chose to release your book the same day as the Tim Burton's Alice in Wonderland opening. Did the huge shadow help or hurt?*

J: The date was chosen by @publishingworks and it only helped. There was no shadow for me really—I'm an island without trees:)

A: *And whereas Burton's visions are dense, detailed, and 3D, yours are simple pen drawings on white paper, 1D.*

A: *How do you resist the temptation to fill in all that negative space?*

J: Well I really like the artistic notion of deconstruction. We are always trying to make things

MORE MORE MORE. I'm like Thoreau

J: Simplify Simplify

A: *Thoreau it away! There's a moral in that. Our interviewing moral has always been that it's done by minding your own business.*

J: It is kind of tough to do. I kept telling myself that the next book I will illustrate will look like the sistine chapel!

A: *Lewis Carroll himself had simple (even childish) drawings for his original Alice's Adventure's Under Ground.*

J: I know—I've seen a scanned version of the entire book online. I wish I could hold it...but no luck with that I suppose.

A: *My friend suggested that your drawings might inspire children that they could illustrate stories themselves.*

J: I do lots of school visits with my books. I have been speaking to kids about that exact notion lately. Your friend is smart.

A: *You & Mr Carroll have totally different senses of humor, side by side in the same book. Any favorite Carrollian shticks?*

J: Tough one . . . my real admiration for Carroll is how created such a brilliant world with so many different layers and meanings.

A: *AND what the world demands to know: Do you intend a Stickfiguratively Speaking Through the Looking-Glass?*

J: If people like this book then I'd think about *Looking Glass*. If people dislike what I've done, I would not want to go further.

A: *Your public might demand it! Thank you Mr Odone for charming conversation! Best of luck with the book, with fatherhood, &c.*

J: Thanks! Look out for Iparty's Classes in Wonderland—featuring lil' ol me

J: It was a true pleasure interviewing with you. I have a true respect for Carroll and for literary groups that keep it all going.

✱

Alice's Adventures in Wonderland
by Lewis Carroll
illustrations by
Camille Rose Garcia
Collins Design, an Imprint of
HarperCollins Publishers
ISBN 978-0-06-188657-7, \$16.99
Reviewed by Andrew Ogus

Here is an energetically punk *Alice* with a limited but lurid, electrically charged palette and emaciated, sophisticated figures. Alice's enormous bleeding eyelashes give her a vulnerable air, and help distinguish her from the other heavily stylized characters. Ragged right text allows for spot illustrations to break up the pages; Alice's neck gloriously snakes and bursts through an entire spread to be confronted by the pigeon. The delicate marginal drawings on the left pages are a charming offset to the chapter titles on the right. Unfortunately the minuscule type is not offset by its generous leading. A magnifying glass is recommended if a more legible text is not available.

✱

Alice's Adventures in Wonderland
illustrated by Robert Ingpen
New York: Sterling Publishing
Company, 2009. 191 p. \$19.95
ISBN 978-1-4027-6835-4
Reviewed by August A. Imholtz, Jr.

The two figures racing across the front dust wrapper of Robert Ingpen's *Alice's Adventures in Wonderland* make us want to open this book immediately and follow them in. We see the head of the ever-so-slightly pug-nosed Alice with her flowing blonde strands of hair moving just a bit ahead of the White Rabbit, who is looking with open-mouthed horror at his pocket watch, just below and behind Alice's elbow. On opening the book one finds, to one's great delight, decorated endpapers (a rarity these days) with a montage of scenes from the book, all in an ochre tint a little reminiscent of

the endpapers in Oleg Lipchenko's brilliant but very different *Alice*. The White Rabbit on the cover appears a bit older than one remembers him, although that may be an example of the Tenniel effect, to which we shall return shortly. He is somewhat gray, and clad in a red jacket with red cuffs, a yellow waistcoat, and a white bow tie with carrot-colored spots. And the fact that we see only Alice's head and arms, the right one clenched in a runner's fist, is a further enticement, as if one were needed, to open the book, look over the pictorial endpapers, and—passing quickly over the preliminaries—move on to the book itself.

And what a book it is: 29 double-page illustrations, at the beginning of each chapter and scattered elsewhere; 34 full-page illustrations; and 47 smaller insert illustrations, if I have counted correctly. The illustrations are either in full color or in muted tones, soft with a lot of yellow and brown—perhaps the colors of dreams, or if not that, at least removed from the sharp black-and-white realism (if that word can be considered appropriate) of Tenniel's masterful drawings. That Tenniel exerts directly or indirectly an effect, an influence on subsequent illustrators and their audience is both an advantage and a disadvantage in that it establishes an inevitable series of visual references. Ingpen pays homage to Tenniel in his afterword, saying, "my pictorial collection of Alice through her dream underground for these modern times, is dedicated in awe to John Tenniel, whose skill and imagination made his work shine out at a time when black and white engravings from drawings was the only practical means for the illustrator."

It would be an interesting task for someone more knowledgeable than this reviewer to compare the Tenniel and the Ingpen representations, illustration by illustration.

And yet, despite what Ingpen states about his high regard for Tenniel, it is interesting to note that his shrunken Alice (p. 70) is a modified and improved, as well as colored, version of Carroll's own illustration of Alice collapsed into only a head and feet (p. 61 of *Alice's Adventures under Ground*), much like some medieval illustration of a fantastic creature from a distant and fabulous land. Ingpen's illustration of Alice with the flamingo (p. 116) recalls Carroll's own depiction of this scene (p. 76). In another example, Carroll has Alice standing before a closed door (p. 67 of *Under Ground*), while Ingpen has her holding the door ajar and about to step through it (p. 105). There are many other similarities between Carroll's original drawings and Ingpen's delightful interpretations.

In this edition, the animals seem closer to Alice than in many other illustrated *Alices*, and I don't refer here only to the dust wrapper illustration (also on p. 114 of the text), where they are physically very close, neck and neck. The Cheshire Cat, for example, looks more like a real cat—see the almost grayed-out but not vanished illustration of the Cheshire Cat mimicking Alice's pose on p. 45—and that does much to create a sense of reality in what is an otherwise unreal world.

Ingpen's Alice is also more of an outdoor Alice than one finds in many earlier editions. She is less angular and austere than in Tenniel, but also has not been annealed into a cuddliness that contradicts the tone of the text. I don't know whether Ingpen's granddaughter, to whom he dedicates the book, is a city girl or country girl, but a country vision pervades the book's illustrations. Whether they represent Australian or Wonderland country, I don't know, but I suspect a creative fusion of the two to create perhaps one of the most outdoorsy Alices ever, and it works. As for the Tenniel puppy (on p. 55

of the original edition), which may be a Wheaten Terrier rather than a Scotty (according to our knowledgeable friend Alison Tannenbaum), Ingpen has represented that tiny pup—though huge in the eyes of the even tinier Alice—as a sort of St. Bernard or maybe English Setter. Furthermore, Ingpen's Caterpillar, in a gesture toward what used to be called Orientalism, sports a fez. One wonders how many other fezified mushroom-sitting caterpillars there have been in the history of *Alice* illustrations. Even if it is not original, I think it is a touch that fits. Finally we find in this book scenes or passages illustrated that have rarely, if ever, been attempted: see, for example, the delightful porpoise, whiting, and snail on p. 143 in full, though muted, underwater tones, or the Owl and the pie (p. 150).

There are a couple of points on which I differ with Ingpen's usually brilliantly appropriate representations. I am not at all sure I agree with a peon-friendly Duchess and Royal Hearts pair. These mellowed Royals make for a less threatening Wonderland, which is surely one of Ingpen's aims, even though he thereby might be charged with mollifying the text message a bit too much. Also, and this may be more the fault of the book designer than the artist, the layout of the Mouse's tail/tale is very poor: If one did not know it was a tail, one would scarcely be able to recognize it as such.

We have in our personal collection a great number of *Alices* illustrated by a variety of artists over the past several decades. Many of them, such as Barry Moser, Oleg Lipchenko, Lisbeth Zwerger, and Arthur Rackham, were known to us from their other works as well—yet, in spite of the fact that Robert Ingpen has illustrated, often to critical acclaim, over a hundred works, including *The Wind in the Willows* and *Peter Pan and Wendy*, I somehow had never happened upon them. Now

I regret that, for his vision is very much worth one's attention.

In summary, this is indeed a beautifully illustrated and artfully produced edition of *Alice*, in the layout of the pages, the quality of the printing, and the deftness of its illustrations. It is a book for a child or grandchild first, but also for grownups open to new interpretations. Finally, the brief essay by Russell Ash, with illustrations, on the original *Under Ground* manuscript helps to put Wonderland into its historical literary context. One hopes that the highly talented Robert Ingpen will soon illustrate *Through the Looking-Glass* and then turn his considerable skills to some of Carroll's other works.

✱

*The Mystery of Lewis Carroll:
Discovering the Whimsical,
Thoughtful, and Sometimes
Lonely Man Who Created
"Alice in Wonderland"*

Jenny Woolf

St. Martin's Press, 2010,
ISBN 978-0-312-61298-6

Reviewed by Andrew Sellon

The fact that Edward Wakeling agreed to write the foreword for Jenny Woolf's new biography of Charles Dodgson (hereinafter referred to as Lewis Carroll, per Woolf's book) piqued my interest, and his brief essay might well also serve as an efficient review of the book. To her credit, Woolf states in her introduction that she is after the facts, and promises a minimum of speculation. For the most part, she succeeds in holding to her stated mission. Woolf also rightly acknowledges the efforts of the many other recent biographers, including Morton Cohen and Karoline Leach, praising their efforts to take a fresh look at the man behind the myths, while noting that she may not agree with all of their conclusions. I agree with Wakeling that Woolf has penned a worthy new biography, even though, like him, I do not agree with all of Woolf's conclusions.

After all, anything approaching a "complete" biography in the absence of entire volumes of the diaries, as well as the letter register, is impossible. But there is still real value in periodically reexamining what we know, particularly when new factual information does surface that may alter the overall picture, as was the case when Woolf unearthed Carroll's check register a few years ago.

As expected, given her prior publication, *Lewis Carroll In His Own Account*, Woolf's chapter about Carroll's handling (or mishandling) of finances is both engrossing and illuminating. We are all in her debt (as it were) for pursuing her hunch about the possible existence of the register, and she does not exaggerate the importance of unearthing such a rich resource, free of well-intentioned family tampering. It's fascinating that a man so brilliant with numbers could be "in the red" over so much of his life. Woolf provides much-needed context here regarding some mitigating factors, such as the odd payment schedules of both Christ Church and Macmillan, and Carroll's endless stream of charitable donations. And in citing Carroll's contributions to the financially challenged Dymes family (characters seemingly straight out of Dickens), Woolf proposes the interesting idea that perhaps in some way he was attempting to fabricate a surrogate family for himself (since his own was by then all grown up) but ultimately found that the Dymes family didn't meet his needs. It's an idea worth further exploration.

Other than her analysis of Carroll's finances, the most intriguing theory that Woolf presents is a slight variation on an existing theory about the cause of the separation between Carroll and the Liddells. It has been proposed by some that the separation might have been due to Carroll's proposing a match with Alice (probably unlikely, for practical and social

status reasons, even if he wanted it), or more likely that he agreed with Dean and Mrs. Liddell that gossip around his spending time with the nearly marriageable Ina and decidedly available Miss Prickett needed to be scotched by a little distance. Woolf cites the cryptic notes Ina wrote to Alice in their last years, among other details, and suggests that perhaps the teenage Ina had formed a school-girl crush on the charming Carroll. He might not have noticed the crush as such, and Mrs. Liddell would have wanted to halt it as quickly as possible. While we have no incontrovertible evidence one way or the other, it's a reasonable reassessment of the known facts.

At the same time, Woolf goes to some lengths to convince the reader that Alice herself meant less to Carroll than many people believe. I was not persuaded on this point. She picks up on Cohen's noting of the distinction between the real and fictional Alices, but seems to present this as revelatory. To my mind, it's a given that the fictional character possesses some traits of the real girl and some of an ideal dream-child. For one thing, while Carroll couldn't resist including a photo of Alice on the last page of his original manuscript for *Under Ground*, out of respect for the real child's privacy (not to mention his love of pre-Raphaelite art) he himself drew Alice as long-haired, and would never have allowed Tenniel to depict the real Alice Liddell in the published version. Woolf also cites his dedication to Alice in the 1886 *Under Ground* facsimile edition he sent her: "To her whose namesake one happy summer day, inspired his story: from the Author" and says that his use of "namesake" here proves they were entirely different beings. My interpretation is that by "namesake" he was referring to child Alice, since he was writing at that point to adult Alice. And if the real child-muse Alice was that unimportant

to Carroll, why the elegant, elegiac acrostic poem of her name in *Looking-Glass* (which Woolf terms “slightly chilling”), written some years later? As in so many aspects of Carroll’s life, there remains room for healthy and respectful debate.

Woolf gives a careful and thoughtful rebuttal to the myth of Carroll as a pedophile, and cites Menella Dodgson’s pained letter to biographer Florence Becker Lennon, foreseeing regrettable misinterpretation as a result of Lennon’s biography of Carroll. I agree with Woolf (and her recent predecessors) about the overlooked importance of Carroll’s relationships with adult women. Yet of course, saying he *didn’t* have a fixation on little girls on some level would be disingenuous. As Woolf notes, however, the point is that his focus may have been the reverse of what gossip assumes. I have always thought that he aggressively sought out the company of ostensibly harmless little girls not just as an escape from his work, but in an attempt to spare himself the potential social, financial, and emotional challenges and compromises that the company of marriageable women would have represented. E. Gertrude Thomson has famously noted the harsh light in which at least one society matron viewed Thomson’s own friendship with Carroll. Woolf is very much in this camp, and suggests that Carroll’s mistake of kissing 17-year-old Atty Owen and the resulting falling out with her parents was a major factor in his abandoning photography when he did, which is a reasonable theory. For all of his jokes about “Mrs. Grundy” and his professions about disregarding the opinion of others, anyone who has read his letters and diaries knows that the social implications of being confronted with the wrath of a Mrs. Owen would have had a powerful effect on him.

In a couple of instances, Woolf makes distinctly British references in her book that may not translate well to readers in the rest of the world. In her final chapter, she states, “In short, the opposing forces in his nature dictated how he lived his life, and ran through him like the letters in a piece of seaside rock.” Wakeling kindly provided an explanation, which would make a good endnote: “At seaside places, it is possible to buy a sticky candy that is made in a tube so that the letters of the resort are shown running through the item. As you bite it, the name re-appears. It’s called ‘rock.’” While we have rock candy here in the U.S., clearly the version available in Britain is more literate!

There is obviously more to discuss than any one review can address. You may agree or disagree with some of Woolf’s statements, such as that Carroll “seems never to have got over his jealous emotional confusion about mothers” and that “his [diary] entry makes it clear that he felt his own preaching was a mockery and a blasphemy, because he had failed to ‘rule himself’ physically and done something that transgressed the Commandments of God.” Whatever your own conclusions, Woolf’s discussion of the facts is consistently interesting.

A few other minor cavils: While there is certainly a logic to dividing a biography into topic-based chapters (as Cohen and others have done), I think any biographer who does so should also supply a chronology of key dates for both Carroll’s life and writings. Regrettably, neither is supplied here, and any newcomer picking up this book as an introduction to Carroll’s life would likely feel more than a little unmoored as a result. Also, the first page of each chapter provides the chapter number and name; thereafter the page headings cite the chapter *name* only, yet anyone exploring the endnotes would find that only the

chapter *number* is supplied there. More than once, when seeking a note, I had to go back to the first page of the chapter to be reminded which chapter number to seek at the end. There are also a surprising number of typos in the book. Even the original press release announcing the book’s publication got the book’s title wrong in one paragraph. I will also note that in one case, Woolf’s word choice is unfortunate. In chapter five, discussing the many myths clouding the study of Carroll’s life, Woolf writes that “Nobody has (yet) written a serious book accusing him of being homosexual or a closet transvestite.” While thankfully this is true, I will take issue with the use of “accusing.” While in Carroll’s time it would indeed have come as an accusation, in our own it should not.

Many of these minor shortcomings can be easily addressed in the second edition, making a strong book that much better. All in all, with the caveats noted above, this volume represents a very good “state of the nation” with regard to current critical thought about Carroll, and is a solid book to recommend to someone new to the study of his life and works. It also holds some rewards for those with a few other Carroll biographies already under their belts.



Alice I Have Been
Melanie Benjamin
Delacorte Press, 2010,
ISBN 978-0-385-34413-5

Reviewed by Clare Imholtz

This is a very clever novel, a veritable tour de force. I read it with my heart in my mouth, worried about how Dodgson would come out in the end, but the ending did not disappoint or cheat. Nor, for the most part, did the characters. Alice Liddell, our narrator, now an aged woman, is finally, near the end of her life, able to reflect on her relationship with Dodgson; with his book (not hers), *Alice’s*

Adventures in Wonderland; and on the impact the two had on her. I found Alice believable, and was moved by Benjamin's portrayal of her as an old woman finding the courage to reassess her life.

Thinking about the Dodgson-Liddell history from Alice's point of view was new territory for me. For example, I had never considered the fact of Dodgson and Alice's continuing proximity at Christ Church after their friendship ended and before her marriage. Most Carrollians are familiar with Dodgson's complaints about "Mrs. Grundy." This book shows us the true weight, figuratively—and literally, when a woman's dress might weigh twenty or thirty pounds—of society's constant gaze. No wonder Alice was all too ready to become Mrs. Hargreaves.

I'm not familiar enough with the biographical and historical details about Dodgson and Oxford to know how true to fact the book is, but it passed muster with me. After all, this is a work of fiction, and must be read as such. Benjamin notes, in the back of the book, the known facts that the work is based upon. It is helpful to know what the author thinks is fact and what she acknowledges is imagined. Certainly there is much invented material, such as letters between Alice and Dodgson. Alice's sister Lorina and her mother are set up as Alice's antagonists, and John Ruskin is utilized, in an unforgettably vitriolic portrayal, to destroy Alice's chance at happiness with Prince Leopold. Charles Dodgson, shown here as doddering (even in middle age) and ineffectual, is the only character I took strong objection to. All in all, I found this book brilliantly and intelligently imagined.



Illustrated Children's Books

Duncan McCorquodale, Sophie Hallam, and Libby Waite, eds.

Black Dog Publishing, London
ISBN 978-1-906155-81-0, £25, \$40

Reviewed by Mark Burstein

This extraordinary, if badly flawed, volume carries no credited author, but lists three editors, none of whom apparently felt the need for a copyeditor or fact checker—hence marring an otherwise beautiful celebration of the picture book with an occasionally stupefyingly inaccurate text. In just a few pages, for example, they inform us that *Alice's Adventures* "was essentially a book for girls"; that *Sylvie and Bruno* is "similar in style to the *Alice* titles"; that Dodgson met the "ten-year-old Alice Liddell, daughter of the Dean of Christchurch" (Alice was three when they met, and Christchurch is a city in New Zealand; Oxford's college is Christ Church); that Tenniel "had objections over the print quality of the first two thousand editions" (gee, I wonder how many volumes were printed in each of those editions); that a drawing from *Alice's Adventures Underground* (should be "under Ground") was "a facsimile of the 1886 original" (the *original* was completed in 1864); that the sequel was called "*Through the Looking Glass*, the narrative of which is often thought to have been a part of the original title" (even forgiving the infelicitous grammar, exactly who thinks that?); and that there has been "a television series" (more like a dozen) based on the books. I need not go on.

Introductory essays are followed by chapters, within which individual authors are profiled. These are organized by means of some algorithm known only to the editors: though mostly alphabetical by author's name, some entries appear under the titles of the author's best-known work (Carroll under "A," for example). There is no index.

I can't really fault them for highlighting British illustrators, nor for emphasizing the current "cutting-edge" newcomers, although who knows which of that crop will be viewed in a hundred years? Regrettably, this means that only a minority of the illustrators will be familiar to American eyes.

The volume itself is quite handsome. The illustrations are very well reproduced and nicely laid out, but perhaps that's the (unintended) point. I applaud the intention, if not always the results.



Random Magic: Being the Accidental Adventures of Winnie Flapjack (...and Henry)

Sasha Soren

Beach Books, 20099, ISBN:
978-0-9797774-1-7

Reviewed by Sandra Lee Parker

"Once you vanished," Winnie said, cutting to the chase, "the book went blank. There's no Alice to have adventures, and so there's no book."

Alice is missing—accidentally "sneezed right out of the book" when Professor Random breathed in too much pepper while visiting the Duchess. Following the logic of chaos theory, she must be put back into the story before the tale vanishes, the book disappears, "something stupendous happens"—and quite possibly the world ends! A chance encounter with young Henry Witherspoon presents the fretting Professor Random with a swift solution: send Henry into *Alice's Adventures in Wonderland* to find the missing miss. Henry, humoring the absentminded professor, receives a sprinkling of fairy-dust and jumps into the text that Random has readied for him—only it is the wrong book! Henry realizes too late that he has jumped into *The REALLY Big Book of Myths and Legends*.

Nevertheless, Henry sets off through Edgeland to find Baba

Yaga, the powerful witch who might—if he is very, very lucky—help him locate Alice and settle her happily back home in Wonderland.

Winnie, a “doodle witch,” and Henry travel through forty-odd chapters in search of our blue-eyed blondie (yes, blue dress, white pinafore, “upper-crusty accent”—*that* version of Alice), surviving (most of the time) one death-defying adventure after another.

Together they fight their way through Edgeland, encounter vampires, ride centaurs, meet the Muses, cross creepy woodlands, play a deadly game of chess, climb mountains, storm castles, solve riddles, outwit witches, and cheat death, among the other usual sort of quest-y setups. Winnie is often too cheeky, too sassy, and sometimes even downright crude. We admire her moxie, but no one likes someone who is right all the time. Henry, on the other hand, lurks in the background for most of the story, and seems almost superfluous, but finally proves to have more nuance (and personality) than initially suspected.

For the most part, the adventures are quite entertaining. Sasha Soren is at her best when retelling a tale, and her takes on mythology’s greatest hits are fresh and funny. Winnie cunningly outsmarts Charon with a game of doublets (the invention of which SashaSoren.com graciously attributes to Lewis Carroll). Soren’s Muses are quirky and sparkling and display their attributes most charmingly. Her telling of the story of Hansel and Gretel rivals *Roald Dahl’s Revolting Rhymes*. Her dialogue is so sharp, fast, and funny that one has to be quick to pick up all of Soren’s references—her book is crammed with so many characters, places, and events that it would take several readings to unearth them all.

Soren is a crafty wordsmith who can turn a good phrase. Her writing is snappy and clever, with

shades of Wodehouse and Dahl, but often she just plum tries too hard. Her humor sometimes appears overworked, and occasionally, passages that are quite funny become downright tiresome because Soren lets the joke go on too long. For example, the sequence on the pirate ship begins as a jolly romp under a jolly roger, but by the time the reader is introduced to every he- and she-pirate, and learns their cute names and traits, he or she is turning the pages not to learn their subsequent fate but to see how much is left of the chapter.

The chapter headings can become especially annoying, with their parenthetical digressions and many asides to the reader (All Stated In Initial Caps). Most disappointing is the heading for chapter 42, which promises “An Anagrammatic Tribute To An Author Who Is No Longer With Us,” but alas, proves not to be our own beloved L. C. but the other number 42 guy.

Soren appears too eager to display her superior wit, and risks alienating her readers in the process. She occasionally goes out of her way to explain a joke to an audience who *surely* is not smarter-than-the-average-fifth-grader and thus needs the “get it? get it?” clarification. More often she overstuffs her writing with oblique references to a myriad of topics, from physics (Schrödinger’s cat) and art (surrealism, melting clocks) to history (ergot poisoning, witch hunts, Hypatia’s martyrdom) and literature (“Shakes” for Shakespeare, “Dot” for Dorothy Parker), which left this reader—when she *did* pick up on the references—wondering what she had missed. It is a book purposefully ripe for annotation, and a visit to SashaSoren.com exposes this desire to Make Everything Perfectly Clear by including such helpful notes as, “Only 2000 copies of the first edition of *Alice’s Adventures in Wonderland* were printed, then discarded as waste paper.”

Unfortunately, Alice is but a minor character in this tale. She appears briefly in the beginning and again at the end of the book, framing the adventures of Winnie and Henry (but also partaking in them, specifically as Queen Alice in Chapter 43). Other *Wonderland* and *Looking-Glass* characters and references are sprinkled throughout the book (a disappearing cat, the “Rabbite,” “Twinkle Twinkle Little Star,” a chess game with a strident Red Queen), but this most certainly is not an *Alice* book. So unessential to the tale is Alice that Soren could just as easily have substituted Little Red Riding Hood or even Nancy Drew and told the story just as successfully. Even so, Carrollian characters and references could remain in the book without seeming out of place or any more superfluous than the other myriad characters and references Soren packs into *Random Magic*. Soren does give Alice a fresh voice, which is sometimes amusing (particularly as Queen Alice), but also can be annoying, since she is not quite the Alice we have come to know and love. Nonetheless, she is so briefly presented that such liberties prove minor in the ultimate enjoyment of this quirky, feisty escapade. *Random Magic* is a sometimes challenging but generally entertaining read: only marginally Alician, but very much Carrollian in spirit.



Miyuki-Chan in Wonderland

CLAMP

DVD: ADV Films, 2002

English-edition book: TokyoPop,
2003, ISBN: 978-1591823032

Reviewed by Mark Burstein

Although they are a few years old by now, I only recently read the book and watched the DVD of *Miyuki-Chan in Wonderland*. Somewhat disturbing, these can only be fully comprehended by an *otaku* (obsessive fan) immersed in the mindset and culture of twenty-first-

century Japan, but I will here attempt to decipher some of it.

Miyuki started life as a *Fushigi no Kuni no Miyuki-chan*, a *yuri* series created by CLAMP, an all-female *mangaka* (cartoonist) group. *Yuri* (literally, “lily”) refers to a genre of “girl love” *manga* (comics) and *anime* (animation) that focuses on the erotic, romantic, or emotional attachment of women to each other. The group, which started life as an eleven-member fan club/*d-jinshi* (self-publisher of books) in the mid-1980s, has evolved spectacularly, and the four remaining members are now superstars, numbering sales of their *tank-bon* (self-contained, as opposed to serialized, books) in the millions.

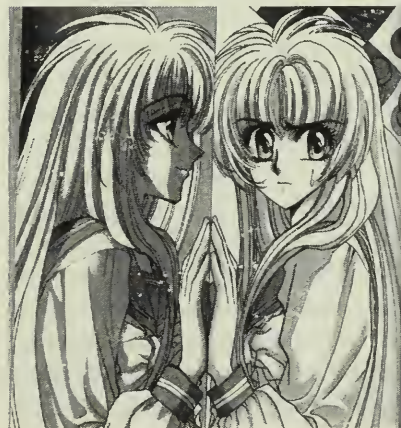
Fushigi first appeared in the Japanese edition of the anime/manga magazine *Newtype* from 1993 to 1995. In 1995, an *image album* (CD of songs) and an *OVA* (Original Video Animation) of the first two stories were released. Although Miyuki had seven adventures in all (*Miyuki in: I. Wonderland, II. Looking-Glass (or Mirror-) Land, III. TV-Land, IV. Part-Time Job Land*, etc.), only the first two concern Carrollians, and it was these that were animated.

The English-language version of the manga, published in book form by Tokyopop in 2003, contains the seven canonical stories (in black-and-white, and read from right to left, in the traditional manga manner) with three *omake* (bonus extras): a *chibi* (a style in which the rendering of the characters is playfully deformed so as to resemble large-headed children) story in which the origin and meaning of the comic are discussed, and two “official art” color sections wherein the Wonderland characters, generally depicted as scantily clad, busty adult females, are described and portrayed. This is quite helpful, as their onscreen incarnations usually last but a few seconds, and many of the characters (Doorway Girl, the Flower Girls) exist only in the anime version.

Miyuki is described as an innocent “high-school girl,” who has never had a boyfriend. She has the requisite gargantuan blue eyes, blonde hair, and a school-girl “Alice” dress, and her body is rendered in the first stories as that of a thin, fifteen-ish, gawky adolescent, but by the time of her later adventures, she has filled out into a more rounded, often lingerie-clad, young lady of eighteen or thereabouts. In the first story, after being led into a hole by a Playboy bunny on a skateboard, she pretty much spends the series rebuffing the advances of erotically costumed, voluptuous women (believe me, you have never seen a more arousing Humpty Dumpty). This is actually made worse on the primitively animated DVD (ADV Films, 2002) by her relentless screaming and the unwelcome presence of a bad-seventies-porn, incessantly repeated soundtrack that sounds like a loud, particularly awful rendition of Quincy Jones’s “Soul Bossa Nova” (the Austin Powers theme). Some of these can be seen online.

The series might be seen as a “gateway drug” into the world of *hentai* (erotic manga and anime). Although Miyuki never actually submits to the amorous offers of the lascivious Cheshire Cat et al., and the series never crosses the *lolicon* (child-love) border, it does reek of *hebephilia* (attraction to adolescents), and can, to Western eyes, get a bit creepy.

Curiouser and curiouser.



✱

Alice Eats Wonderland: An Irreverent Cookbook Adventure in Which a Gluttonous Alice Devours Many of the Wonderland Characters

August A. Imholtz, Jr.
and Alison Tannenbaum,
illustrated by A. E. K. Carr
Applewood Books, 2009, ISBN:
978-1429091060, \$14.95

Reviewed by Rachel Eley

There is rare honesty in a cookbook that opens with the following disclaimer: “Readers are cautioned that some of the recipes contained herein are not intended to be prepared and/or consumed by humans or other living vertebrates.” However, *Alice Eats Wonderland* is an odd cookbook in a number of ways.

For one thing, a number of the suggested ingredients are either endangered or extinct. (Good luck finding dornouse at Whole Foods.) For another, I have reason to suspect that authors Imholtz and Tannenbaum are not even professional chefs. The curiosities continue: the index is independently entertaining; who could remember what they wanted for dinner when browsing past such references as “brain, yours, on mushrooms,” “crabs, personality,” “hogs, see Wall Street,” or “turtles, pass DNA test”?

Perhaps strangest of all, for an annotated cookbook, is the ratio of annotations to recipes. Following a familiar twelve-chapter format, the book reproduces extracts from *Wonderland*, lovingly augmented to reveal a hungrier Alice whose inner monologue primarily ponders the potential tastiness of her encounters. To assist her, and other curious folk, each chapter then provides an in-depth consideration of the culinary qualities of most of Wonderland’s inhabitants, incorporating an abundance of historical fact, anecdote, speculation, and literary reference, liberally seasoned with images, tables,

and original illustrations by A. E. K. Carr.

Amongst this wealth of fascinating and occasionally disgusting detail (please don't ask me how to gut a caterpillar) are a fair number of actual recipes, some enticing (Scrambled Rose Omelet), some less so (Fried Silkworm Pupae and Onions). This whole endeavor is then referenced, appended, and glossed far beyond strict necessity, gleefully betraying the true animus of the book: not a desire to help you with menu planning, but rather a dilettantic exuberance for footnotes and tangents, for facts about flamingos, and currants, and lizards, and above all, for the strange histories of things people call food.

This smorgasbord results in an informal and extremely eccentric layout. This is not *The Gourmet Cookbook*, and the cut-and-paste style may have some impatient chefs pitching the pepper. However, for any true bookworm or other bibliophage, the sheer variety and flavor of the contents more than make up for the less-than-glossy production standards. And what is more, it is not all Pig's Face and Cabbage—unfazed by the disclaimer, I boldly prepared and consumed the Victorian Currant Cakes (p. 15): they were delicious.



Alice in Zombieland: Lewis Carroll's 'Alice's Adventures in Wonderland' with Undead Madness
Lewis Carroll and Nickolas Cook
Coscom Entertainment, 2009,
ISBN: 978-1926712291

Reviewed by Hayley Rushing

In April of 2009, a curious phenomenon appeared on bookshelves across America: the “zombie classic,” the addition of the undead and/or supernatural into classic literature—quite literally “addition.” *Pride and Prejudice and Zombies*, the seminal work of this new genre, is advertised as being 85% of Austen's original text, with zombies and kung fu incorporated

into that other 15%. Shortly after P&P&Z appeared *Sense and Sensibility and Sea Monsters*, then later *Mansfield Park and Mummies*. Specifically in terms of zombies, even works such as *The Wonderful Wizard of Oz*, *Robin Hood*, *War of the Worlds*, *A Christmas Carol*, and *Huckleberry Finn* have not escaped the brain-eating undead (and this is to say nothing of vampire-, werewolf-, demon-, and android-studded classics). With so much of the literary canon now free game to these authors of zombie reinvention, it was only a matter of time before a zombified *Alice* joined the shambling ranks.

Unfortunately, because this fad has become so popular so quickly, these works have appeared overnight. Literally dozens of them have shambled forth, all since April 2009. They are being churned out right and left, but that haste to publish results in sloppy product. For the most part, this example is an equivalent of literary cut-and-paste, frequently just substituting “dead” for “mad” (but a few are missed). Everything is mostly unchanged (the poems in particular go completely unchanged). This leaves the informed reader constantly hoping to catch a mistake, and that becomes part of the fun of reading *Alice in Zombieland*. For example, the Hatter snacks on a dismembered hand during the trial, but as he exits he's eating the original bread-and-butter. And why are the Footman's eyes near the top of his head if he's not a frog, but a human corpse (who's just devoured the queen's messenger as well)?

Sadly, it's apparent that Nickolas Cook can't rhyme; “*The Queen of Hearts, she made some meat pies*” just doesn't work, though there was such good opportunity for Carrollian rhyming. Since the playing-cards motif is basically lost in the book, why not change her to a Queen of Flies or Queen of Lies making meat pies? When a change

to the text *does* fit, it's a pleasant surprise. Alice's slowly developing hunger for brains is oddly fitting with the eating/drinking already in Wonderland (Alice has, after all, “a great interest in questions of eating and drinking”). But the subtle death jokes of the original text are made absurd by the overt morbidity of this zombification. The subtle darkness of a comment about not saying a word after falling off the top of a house is lost when Alice is bleeding profusely from a head wound sustained from tripping over a headstone.

For the most part, it's an incomplete marriage, this embellishment of a classic with the undead. To make sense of the world (but why should anything make sense in Wonderland?), after the Dormouse's tale of Elsie, Lacie, and Tillie, we get the zombie backstory of the Queen. But, if the overall plot is really about the Queen of Hearts enslaving the land for her zombie army, why bother with the literary mad-libs? Only the changed 15% connects with this new plot; the other 85% is just incongruous. Like most of the “zombie classic” genre, it's little more than an interesting idea. It's full of touches of cleverness—like the nod to Poe when the Caterpillar is changed to “the Conqueror Wurm,” immediately followed by an encounter with a Raven (the new serpent-fearing Pigeon)—but the popularity of the literary fad has made the editing sloppy. The prize of the interesting idea isn't worth the task of slogging through the mess; its value is its place in the literary fad.



SyFy Channel's Alice
Reviewed by Andrew Sellon

Here's the groovy setup: In a present-day city, a self-possessed, beautiful martial arts instructor named Alice (the straightforward and appealing Caterina Scorsone) loves a handsome British fellow named Jack (an effectively oblique Philip

Winchester). But as her mother (the excellent Teryl Rothery, formerly of *Stargate SG-1*) notes ruefully, Alice is afraid of commitment. When Jack makes a sudden proposal with a very peculiar-looking ring, Alice sends him packing. But as soon as Jack is outside, he is kidnapped by a man known as the White Rabbit and pulled through a giant looking-glass that just happens to be in the alley beside Alice's building. Alice, having gone after Jack, pursues the kidnappers and tumbles through the mirror into—well, you know. Only, of course, this isn't Lewis Carroll's Wonderland. It isn't even your mother's. It's creator Nick Willing's not-so-brave new world, a creepy sci-fi reflection of our own, with darkly humorous gonzo touches. Willing had success with *Tin Man*, his revisionist miniseries inspired by *The Wizard of Oz* a couple of years ago, so I'm sure the *Alice* books seemed a logical next target for him.

As you would expect from a SyFy production, this Wonderland is mostly computer-generated, and some of the depictions of this alternate world are good visual fun, if not necessarily Carrollian. Some of Willing's story ideas are fun, too. We learn that the Queen of Hearts (the reliable Kathy Bates) has her thugs (appropriately, the "suits") kidnap human beings (dubbed "oysters") from our world and pull them through the looking-glass to live out their days as mindless customers in a glossy casino. There they are heavily sedated and do nothing but win, egged on by a bevy of gorgeous and glazed hostesses seemingly culled from an old Robert Plant video. Why? The evil queen is siphoning off the poor oysters' euphoric dopamine-driven emotions and selling them for high

prices to her addicted subjects. Hatter (a very fine Andrew-Lee Potts, from the British sci-fi series *Primeval*) is a cheeky (and handsome) young dealer running a "tea house," a sort of shady stock exchange for the latest tantalizing emotions. While the idea of stealing or trading in human emotions isn't exactly new in science fiction, the presentation here has its own tacky specificity that works nicely. Other ideas feel fresh and playful, too. Willing's Duchess is a reversal of Carroll's: a stunning, manipulative blonde super-vixen engaged to the Queen's son. While she's a minor character, her arc works well because it surprises and reveals complexity. And the flammingo air scooters are a hoot.

Other ideas do not feel fresh and do not work as well. As with the disappointing Tim Burton *Alice* film, the basic plot boils down to "Queen in red bad, Alice overthrows queen, little people rejoice." Is that really all Hollywood can manage in terms of plot? And while most of the SyFy performances are very good indeed, Matt Frewer is a disappointment in the pivotal role of the White Knight, delivering the same cartoonish acting that marred his work in the first season of SyFy's *Eureka*. Willing must take a good portion of the blame here, as a single quiet moment in the script reveals that the actor is capable of lovely work. Kathy Bates and Colm Meany do solid work as the Queen and King (though her accent falters at a couple of points), but a few intimations of a complex and interesting relationship here are not sufficiently developed. Tim Curry mysteriously receives star billing as the Dodo, but appears in only one brief scene to start a subplot that is then all but abandoned. Either his work ended up on the cutting room floor, or he and his agent didn't care that his billing far overreached his contribution. There's another subplot about Alice's missing fa-

ther that feels more perfunctory than satisfying. And sometimes, even the logic of illogic can't explain Willing's choices. The White Knight sets up a bunch of inert skeletons to try to convince the Queen he has an army to fight her. The Queen sees the truth through binoculars, and yet focuses all her attention on defending her fortress from this clearly harmless army. Is this nonsense intentional or unintentional? Alas, the logic is inconsistent, so it feels sadly like the latter. All we know is that Willing needed a distraction so that Alice could save the day elsewhere in the castle. And why is the airship that carries oysters called a scarab instead of a bat or tea tray?

Both this SyFy miniseries and the Burton feature film evidence a genuinely talented artist's desire to create a new vision of a Carrollian world, and imitation is the sincerest form of flattery. But both Willing and Burton seem to have fallen too much in love with the technical wizardry of the visuals, at the expense of telling a consistently fresh and compelling story. Hollywood continues to live by the misguided notion that if you give audiences enough eye candy, they won't be bothered by gaping flaws in the script. This oyster wasn't fooled, and I don't think you will be, either. Still, I enjoyed the SyFy miniseries more than Burton's film, with its painfully obvious and sentimental plotting, and highly questionable message of "female empowerment" through violence. I could live without another Burton riff on Carroll, but I wouldn't mind a SyFy sequel with most of the same actors, if Willing would live up to his name, and be more willing to follow through on his fresh ideas next time.



Alice Beyond Wonderland: Essays for the Twenty-first Century
Cristopher Hollingsworth, ed.,
foreword by Karoline Leach
University of Iowa Press, 2009,
ISBN: 978-1587298196

Reviewed by Hayley Rushing

The essays included in *Alice beyond Wonderland* span from Wonderland as Dantesque Underworld to special mathematics, with a third of the essays on photography in some form. The book is broken up into the categories of Literature, Image, and Culture. In particular, one essay on Chinese imagery in Dodgson's photography is surprising, but insightful. Under the heading of Culture, the essays by Witchard and Pilinovsky, respectively, continue Karoline Leach's battle of biography and sexualization, begun in her book *In the Shadow of the Dreamchild*.

Also under Culture is Sean Somers's brilliant essay, "Arisu in Harajuku: Yagawa Sumiko's Wonderland as Translation, Theory, and Performance," which is the real gem of the collection. The essay examines the idea of *fushigi*—the "wonder" in Wonderland, though the translation comes

closer to "mystery" than "wonder"—and the stories of *Arisu* as the seminal work of the *Gosu-Rori*, also known as the Gothic-Lolita, neo-Victorian subculture. With the formation of its own Lewis Carroll Society in 1994, Japan is indeed part of the twentieth-century *Alice*, and there will likely be more study in the future of *Arisu's* influence on Japanese culture, or, in the case of the *Gosu-Rori*, the formation of subcultures to create a safe space for the marginalized youth within a high-pressure society. Sean Somers's essay is just the beginning of what *Alice* and *Arisu* means to Japan, and the scholarship, as seen in this collection, shows us the beginning of the beginning of modern *Alice* studies.

Karoline Leach's "edgy" foreword, as the dust jackets claims it to be, is a quick recapitulation of her career as a Carrollian scholar: debunking the "Carroll Myth"—that is, the image of "Carroll" as the quaint and prudish but child-loving deviant that decades of poor biographical scholarship and journalism has created. Despite the fact that neither Carroll nor Dodgson has much to do with any of these essays, it's her focus even now. She makes bold and broad statements about Carrollian

scholarship, frequently to its discredit. Leach's name is supposed to give authority and credibility to the book, but the foreword itself is simply a rehashing of her own book, going to great lengths to argue against the quality of other Dodgson biographies, despite such an argument's lack of relevance to this volume. This foreword would be appropriate if this book were a book of essays on Carroll biography, but it's not. Leach's foreword is an advertisement for her own book, which she twice mentions in her four-page foreword to say that she explains herself further there. This foreword is a disservice to the essayists, but to her credit, Leach is at least accessible and readable. In contrast, the introduction written by Hollingsworth, the editor, is not.

Alice beyond Wonderland has a well-deserved place in modern scholarship, but the inclusion of biographical, perhaps even polemical material dealing entirely with Carroll and Dodgson themselves, rather than the supposed subject of the anthology, *Alice's Adventures in Wonderland*, does somewhat dilute the value of an otherwise excellent study.

Lio Mark Tatulli



A new edition of *TTLG*, illustrated by Australian artist Gavin L. O'Keefe, was released in February by Ramble House. O'Keefe has already illustrated *AAIW* and *Snark*. His gently surreal black-and-white illustrations can be purchased online in the form of greetings cards.

A new edition of *AAIW* is available from IDW Publishing with illustrations by Jenny Frison and cover-art by Eisner-award-winning artist Jill Thompson.

Simply Read Books has re-released the *AAIW* illustrated by Iassen Ghiuselev, with its large incredible macro-illustration broken down into the individual pictures. The release date for his beautiful new *TTLG* is not yet set, but a 2011 calendar of the art will be out in July 2010.

Susan Sanford, a multimedia artist in Oakland, CA, has published a book of her art called *Dreaming Alice*, inspired by scenes from both *Alice* books. There is also a 2010 calendar. She celebrated mad March by posting images on her blog.

Less than twenty miles from Disney Studios, Gallery Nucleus in Alhambra, CA, held an exhibition of new artwork entitled "Curiouser and Curiouser: Inspired by 'Alice in Wonderland'" from February 27 to March 29. There were pieces from a long list of contributing artists, including stills and maquettes from the Burton film.

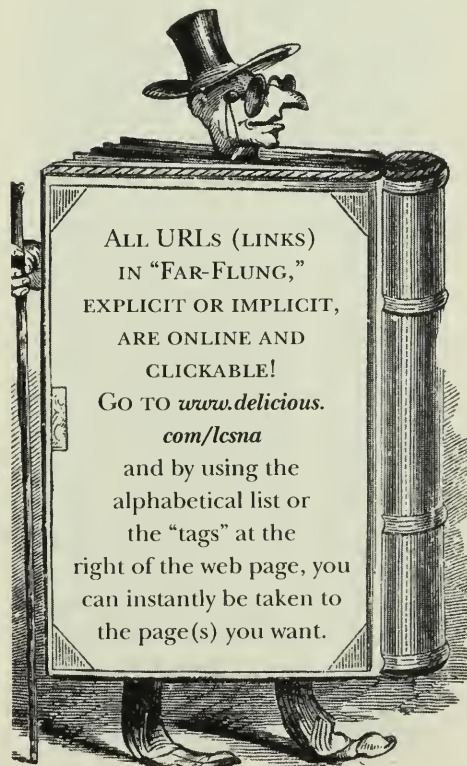
"Down the Rabbit Hole," a juried art exhibition in Bakersfield, CA, featured work by LCSNA member Tatiana Ivanovskaia. Her painting "Court" received an honorable mention, one of only three awards dispensed. The exhibit, run by the Arts Council of Kern at the Younger Gallery, ran from January 29 thru March 25. "Outside in



Wonderland" by artists with developmental disabilities was also on display.

Every year since Carroll's centennial in 1998, French artist Guy Jacquemin has asked other "Artistes Alicéens" to collaborate on an exhibition around an Alice-related theme. *Alice chez Albert et Lucie*, the thirteenth "Alice Still Alive" exhibition, ran from December 12 through January 3 at the Centre d'arts plastiques Albert Chanut.

"Alice in Pictureland: Illustrations of Lewis Carroll's Classic Tales," an exhibition featuring work by Sir



John Tenniel, Arthur Rackham, Peter Newell, Jessie Willcox Smith, and Barry Moser ran at the Brandywine River Museum, Chadds Ford, PA, from November 27, 2009, through January 10, 2010.

One of Salvador Dali's statues of Alice spent the winter 8,700 feet up a mountain in the French ski resort of Courchevel. The thirteen-foot tall bronze statue was maneuvered into place by helicopter.

California-based artist Leonard Filgate, one of the creators of the Rip Squeek children's book series, has a new painting called "Mad Hatter Card Party" (acrylic on canvas, and also available for sale as giclée prints or greeting cards).

San Diego artist Ramona Szczerba has several Steampunk-style collages inspired by *AAIW*, which she has been selling at her Etsy.com store.

Oregon artist Kenneth Rougeau has combined familiar images, vintage photographs, and fragments of old masters into rich digital collages illustrating *AAIW* and *TTLG*. They are available for view and for purchase online.

In Steven Kenny's oil painting *Lewis Carroll as the White Rabbit*, Carroll maintains his familiar downcast gaze, but his giant rabbit head address looks you straight in the eye. The painting is currently on display in the Glass Garage Gallery, West Hollywood.

Prior to motion pictures, Victorians would gather to see their favorite stories brought to life by the projection of magic lantern slides. Beautiful slides illustrating *AAIW* have been made available online through the website of the University of Exeter's Digital Collections, where you can browse over 2,000 images of Victorian life and culture.



ARTICLES & ACADEMIA

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In a talk entitled “Hugh MacColl and Charles Dodgson on Axioms and Non-Euclidean Geometry,” LCSNA member Dr. Francine Abeles discussed Dodgson’s parallel axiom, a closed form equivalent of Euclid’s parallel postulate, about which MacColl and Dodgson communicated indirectly. A discussion of Dodgson’s axiom has not appeared in the literature before. The talk was given at the University of California, Riverside, on November 7, 2009.

“Discrete Monodromy, Pentagrams, and the Method of Condensation,” by Richard Evan Schwartz, is available online through Cornell University Library. The paper, originally submitted on September 9, 2007, considers the pentagram map, along with Dodgson’s method of condensation for computing determinants.

“Starting with the numbers 1, 2, 7, 42, 429, 7436, what is the next term in the sequence?” Writing for the general scientific audience, Andrew N. W. Hone explains how the problem goes back to Dodgson’s work on determinants in “Dodgson condensation, alternating signs and square ice,” originally published in *The Philosophical Transactions of the Royal Society* 364, no. 1849 (2006), now available as a PDF online.

Parallels between the Red Queen’s race and the economic downturn were the subject of an article by Charles Hugh Smith for the *Daily Finance* website on February 20, 2010. In “Alice in Debtorland,” Smith graphed the relationship between declining asset values and excessive borrowing under the title “Losing the Red Queen’s Race.”

Two calls for papers from The William Morris Society may be of interest to Carrollians. The first is for the conference “Useful &

Beautiful: The Transatlantic Arts of William Morris and the Pre-Raphaelites,” at the University of Delaware, October 7 to 9, 2010, exploring transatlantic exchanges between the Pre-Raphaelite, Arts and Crafts, and Aesthetic movements. The second is for the “Pre-Raphaelite Use of History,” a session examining aspects of Victorian historicism, part of the 2011 Modern Language Association Annual Convention, Los Angeles, January 5 to 9, 2011.

Oxford doctoral candidate in literature Melanie Bayley studies the relationship between mathematics and literature in Victorian Britain. Her version of the argument that the *Alice* books primarily satirize “new math,” appeared in two recent articles: “Alice’s Adventures in Algebra” in *The New Scientist*, Issue 2739 (December 2009) and “Algebra in Wonderland” in *The New York Times*, March 6, 2010. NPR’s *Weekend Edition* picked up the story on March 13, interviewing Stanford professor Keith Devlin, who repeated the argument that the Mad T-(for Time)-Party was nothing but a send-up of William Rowan Hamilton’s quaternions.

Twelve years after he first reviewed the publication of the “suppressed episode,” journalist Nick Hogarth “evenhandedly” reexamined the debate in *Book and Magazine Collector* (U.K.), Issue 314, December 2009.

The Children’s Books History Society Newsletter, no. 94 (August 2009) contained the article “Carroll Temptations: Notes on ‘a diverse swatch of books’” by David Blamires. The article compared selected *Alice* illustrators and praised Selwyn Goodacre’s *All the Snarks*.

Laura Mechling, the author of the Dream Girls novel series, wrote an essay called “Go Ask Alice, Again: In an Ever Changing World, Wonderland Never Ceases” for the *Wall Street Journal* blog “Speakeasy.” (The title now appears to have been changed to “Before Syfy’s

‘Alice,’ Visions of Wonderland.”) She draws on her experience as an author who deals with girls growing up: “Alice is stuck dealing with a body that is betraying her every step of the way.”

There are several rare Carroll books in the New York Public Library’s Berg Collection, but did you know there are also a few in the Arents Tobacco Collection? In two wood-paneled rooms on the third floor are the 15,000 books assembled by George Arents of the American Tobacco Company because of references to tobacco. “That curious thing, standing in front of the Caterpillar, is called a ‘hookah’: and it’s used for smoking,” as it says in the 1890 *Nursery Alice*, of which the Arents Tobacco Collection owns the inscribed copy Carroll presented to Mary Brown.

In conjunction with the new biography *The Mystery of Lewis Carroll*, Jenny Woolf published an article in the April 2010 edition of the *Smithsonian* called “Lewis Carroll’s Shifting Reputation: Why has popular opinion of the author of *Alice’s Adventures in Wonderland* undergone such a drastic reversal?” Sort of a sequel to the biography, it chronicles the mystery of Carroll’s image in the world since his death.

The *Pacific Sun* is the alternative paper in Marin County, California. Their “Best of Marin 2010” awards in their March 26 issue was fully Alice-themed this year.

LCSNA’s 2008 publication of Dr. Elizabeth Sewell’s scholarly study, *Lewis Carroll: Voices from France*, was reviewed in the *Times Literary Supplement* of May 7, 2010.



BOOKS

www.delicious.com/lcsna/kl84+books

Not for the first time, *AAIW* has been translated into a language artificially constructed in the twentieth century. Lojban.org now offers the text translated into Lojban, free and downloadable in several

formats. (There's a rumor that it will eventually be published by Evertime.) "Lojban: a realization of Logban" (as the language is officially known), started in 1987, is based on predicate logic. "Will you, won't you, will you, won't you, will you join the dance?" was translated to "i aipei naipei aipei naipei aipei do ba dansu." Very musical for a language created by logicians! Klingon and Volapük translators have their work cut out for them.

Sylvie and Bruno is now available in Bulgarian. The new translation by Rosa Grigorova was published by Delacorte in 2009 (ISBN 978-954900050).

The first (abridged) Indonesian translation of *AAIW* (ISBN 978-9791411714), published in November 2009, is reportedly selling well. Currently the book is only available through Atria Publishing's website.

In November, subscribers to Dover Publication's teaching resources were sent a selection of downloadable extracts from *Alice* coloring books and illustrated editions, including pages from a recent paperback edition of *AAIW* as illustrated by Willy Pogány in 1929 (Dover, 2009, ISBN 978-0486470481).

In *Alice in Wonderland and Philosophy: Curiouser and Curiouser*, academics consider goings-on in Wonderland from the perspective of different philosophical schools. The book is part of the Blackwell Philosophy and Pop Culture Series (ed. William Irwin, Wiley, 2010, ISBN 978-0470558362).

A Reader on Reading (Yale University Press, ISBN 978-0300159820, \$27.50) is a book of essays about reading by Alberto Manguel (author of *Into the Looking-Glass Wood*.) Each essay uses a Carroll quote to launch into its topic.

A descendant of the Liddell family, author C. M. Rubin collaborated with her daughter Gabriella Rubin to produce *The Real Alice in Wonderland* (AuthorHouse, ISBN 978-1449081317, \$29.95). It juxtaposes historical and contemporary voices (from Tatiana Ivanovskaia to Jewel) with illustrations and photographs to tell the story of the real Alice Liddell and her continuing inspiration.

Disney has released several movie-related books this year: *Alice In Wonderland: A Visual Companion* by Mark Salisbury (Disney Editions, ISBN 978-1423128878, \$50); *Alice in Wonderland: A Visual Guide*, marketed for children 4 to 8 (DK Publishing, ISBN 978-0756659820, \$16.99), reviewed on page 12; and a novelization called *Disney: Alice in Wonderland* by T. T. Sutherland (Disney Press, ISBN 978-1423128861, \$16.99). No word yet if anyone has purchased the movie rights for the last-named.

At last, a solution to the pain and trauma of reading books in bed! Revolutionary publisher Bed Books offers *Alice in Wonderland* [sic] reprinted in patent-pending sideways text layout. Available only from the Bed Books website.

Harlan Ellison (that's right, the man who won the San Francisco Chronicle's award in 1984 for Most Attractive Male Writer) was nominated in 2009 for the Grammy for Best Spoken Word Album for Children for his recording of *TTLG* (Blackstone AudioBooks, ISBN 978-1433287527). The award went to Buck Howdy for *Aaaaah! Spooky, Scary Stories & Songs*.

On November 16, 2010, a first edition of *TTLG*, purported to have belonged to Alice Liddell, was sold at auction for \$115,000. The Profiles in History auction house catalog featured many other rare Carroll items, all from the collection of ex-NFL star Pat McNally.

With the intention to supply the universe with more Wonderland/

Looking-Glass poesy, J. D. Holden has written *Alice in Verse: The Lost Rhymes of Wonderland*, with illustrator Andrew Johnson (ISBN: 978-0982508992, \$14.99). As you might expect from a book of Carroll-inspired verse, it is full of rhyme and wit: "A little bite, perhaps it might / Reverse – to some degree / The ill-effect, and redirect / Up to the mocking key."

Congratulations to LCSNA member Oleg Lipchenko for winning the 2009 Elizabeth Mrazik-Cleaver Award ("outstanding artistic talent in a Canadian picture book") for his illustrations of *AAIW*!

Watch out in the graphic novel *Calamity Jack*, by Shannon and Dean Hale, for appearances by the Jabberwock and Bandersnatch. They guard the giant's stronghold in this Wild West retelling of Jack and the Beanstalk (ISBN: 978-1599900766).

Just like Lewis Carroll with his first children's book, Jenny Woolf had modest hopes only to break even with her publication of Carroll's newly unearthed bank ledger. However, now out of print, it is generating a steady stream of requests. A reprint of *Lewis Carroll In His Own Account* is in the works for July 2010. Anyone interested in purchasing a copy (for £35) should contact the author on her website. Should we anticipate a sequel, *Through the Bank Ledger*?

All three volumes of the manga cartoon *Heart No Kuni No Alice* or *Alice in the Country of Hearts* by author Quinrose and artist Hoshino Soumei are now available in an English translation from publisher Tokyopop for \$10.99 each.

As part of their new range of hardcover classics, Penguin has released a fresh edition of *Alice's Adventures in Wonderland* (ISBN: 978 0141192468, \$20). The striking flamingo-print linen cover was designed by Coralie Bickford-Smith, typographer and chief cover designer for Penguin.

From publishing house Evertime, specialist in the world of weirder Alice editions and spin-offs, comes three interesting reissues: two fresh reprints of the Boer War-era political parodies, Caroline Lewis's *Clara in Blunderland* (ISBN 978-1904808497) and its sequel, *Lost in Blunderland* (ISBN 978-1-904808-50-3), originally published in 1902 and each being sold for \$12.95, and a reprint of the splendidly ambitious *Alice's Adventures in Wonderland, Retold in words of one syllable* by Mrs. J. C. Gorham, originally published in 1905 (ISBN: 978-1904808442, \$11.95).



CYBERSPACE

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The blogosphere was cock-a-hoop with hype for Tim Burton's movie, with far too much to report here. Just about every newspaper online had some sort of round-up of "all those awful Alice movies." Mark Burstein wrote a good one for a *George Lucas's Blockbusting* blog. The hype inspired many online writers to look deeper down the rabbit hole. For instance, the *Los Angeles Times* blog "Hero Complex" ran a daily countdown of posts about Carroll, and the New York society blog "Woman Around Town" interviewed Andrew Sellon for a couple of articles about Alice.

There are also many high-quality Carroll-themed blogs being maintained around the world. U.K. Author Jenny Woolf writes one, and the Lewis Carroll Society of Brazil has two colorful blogs kept up by Adriana Peliano, to name a few with LCSNA connections.

The tweetosphere is a-twitter with Carrollians, with the LCSNA's Far-Flung bloggers at @AliceAmerica (and many Carroll friends on our list @AliceAmerica/Carrollians).

As digital books become more common, more Lewis Carroll books are being made available in tree-free format. Twenty-seven beautifully rendered high-resolu-

tion facsimiles from Mark Burstein's collection are up at the Rare Book Room, including translations in thirteen languages and with various classic *Alice* illustrators.

You can also read *AAIW* in French on your iPhone. *Alice au pays des merveilles* can be downloaded for around \$1.99, which is a real bargain considering how long it will take you to read it on a bumpy subway commute. An online romance novel website, Red Rose Publishing, offers a sexy *Beyond the Looking Glass* by A. P. Miller.

WOWIO, an online e-book retailer, passes on 100% of sales income to authors and publishers through the magic of advertising. Comic books are a specialty, including the *New Alice in Wonderland* series by Rod Espinosa, no relation to Dave Berg's 1951 series *Alice: New Adventures in Wonderland*, also sold by WOWIO. Don't miss Issue 11 for "The Giant Who Loved Coffee" and "Alice in Flying Saucers."

On his blog "Nineteenth Century Dust Jackets," compiling material for a book of the same name, Mark Godburn notes that Carroll's letter to Macmillan regarding the proposed "paper wrapper" for the *Snark* is the earliest known written reference to nineteenth-century dust jackets.

The Victorian Literary Studies Archive has a useful online concordance for all of Carroll's major works.

Between March 3 and 16, Audio-File, an audiobook magazine and website, went "mad about Alice." In their madness they offered a free download of *AAIW* as read by Michael York as part of an online Listener's Guide to *Alice in Wonderland*. The guide also featured interviews with narrators and producers of Carroll audiobooks, along with reviews and recommendations.

Two websites created by Cory Taylor feature computer-programmed versions of Dodgson's classic logic games, as well more puzzles and games inspired by his work. Offerings include an online version of Lanrick for two players.

"Alice's Adventures in Wonderland Revisited" is an online interactive vehicle for reading the text simultaneously horizontally and vertically. It's a neat trick letting you see other places in the book the same word is used and creating "an entirely different, less coherent, and hopefully enjoyable way of reading *Alice in Wonderland*."

"Alice in Wonderland – An Adventure Beyond the Mirror" is a 2D platform puzzle with characters and graphics inspired by Tim Burton's movie. Versions are available for the iPhone/iPod Touch, Wii, and DS systems.

"Alice Free Fall," a game for iPhone/iPod, has recently been updated and improved. Developers promise "new magical items" and improved game play.

In the Mac computer game "Alice's Teacup Madness," Alice has to earn her way out of Wonderland by serving tea and pastries to difficult customers. Who do you think is the best tipper in Wonderland?

This year has seen our classic Alice tale tapped for the new 3D movie technology, but the actual Carroll text and Tenniel illustrations are elsewhere being used to demonstrate what a 21st century digital interactive children's book might look like. Revolutionary app designers Atomic Antelope have created what may be considered the first digital pop-up book on the vanguard tablet device, Apple's new iPad, using *AAIW*. It looks like it successfully balances a functional reading experience with eye-popping fun. The full book sells for \$9 from the iStore, and there is also a free demo version.



EVENTS, EXHIBITS

& PLACES

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kl84+events-exhibits-places](http://www.delicious.com/lcsna/kl84+events-exhibits-places)

The Lewis Carroll Society (U.K.) invites member and guests to take part in a comprehensive study visit to Guildford, U.K., from July 15 to 18, 2010. The four-day trip will include lectures, talks, and visits to places associated with the last years of Carroll's life. Booking and prospectus information are available on the LCS website.

"Curiouser and Curiouser: The Games and Mind Games of Lewis Carroll," an interactive exhibition of Carroll's games and puzzles, ran from February 2 through March 5 at The Rare Book & Manuscript Library at the University of Illinois Urbana-Champaign Library. Visitors could view Carroll's own chess and backgammon boards and even try their hand at Lanrick.

On February 24, The British Library in London held an evening of Alice celebrations, featuring readings and talks by members of Tim Burton's production crew and cast, as well as a viewing of Cecil Hepworth's 1903 film. This was followed on March 6 by an illustrated talk entitled "Lewis Carroll and Photography: Exposing the Truth," given by Edward Wakeling.

On January 29, best-selling author of *The Eyre Affair* and other novels, Jasper Fforde, spoke to the Lewis Carroll Society (U.K.) about the influence of Lewis Carroll on his work.

On Fifth Avenue in New York City, Bergdorf Goodman's fabulous Christmas window display was *AAIW*-themed this year. "In a space covered top to bottom with white-washed volumes, a dodo bird with feathers made out of pages hobbles near a turtle with a lamb's head," as the *New York Times* described just one of many creative and intricate designs, in an article

called "Through the Looking Glass: Holiday Feasts for the Eyes" (December 4, 2009).

The Old Hall in Ripon, U.K., vacation home of the Dodsgon family between 1852 and 1858, is on the market, with a guide price of £750,000. While staying at the Hall, Dodsgon wrote "Ye Carpette Knyghte" and "Legend of Scotland" for the Bishop of Ripon's children.

In London, the Dorchester Hotel's annual Mad Tea Party was held the last weekend of October, starring young dancers from the English National Ballet.

LCSNA President Andrew Sellon gave an informal talk to an appreciative audience at St. Peter's College in Jersey City, NJ on Wednesday, April 7, about how he fell down the rabbit hole and ended up a Lewis Carroll fan for life. The symposium was followed by a costumed tea party.

The Lewis Carroll Society of Brazil's first unbirthday meeting was on April 11, 2010. It included dramatic readings of "Jabberwocky" in Portuguese and English accompanied by live music (including a theremin, an early electronic instrument), and the group Frame Circus provided music to the 1903 silent film. Society founder Adriana Peliano spoke about *Alice* illustrations from Victorian to contemporary.



MOVIES & TELEVISION

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As reported once or twice elsewhere, Walt Disney Studios has released a 3D *Alice in Wonderland* directed by Tim Burton. Whether it was zeitgeist or March (Hare) Madness, the floodgates opened for several other versions to re-emerge or be submerged beneath Disney's behemoth Underland:

The 1933 Paramount *Alice in Wonderland* was the first all-star-cast talkie adaptation to underwhelm moviegoers, but it has never been released on VHS or DVD. For uninspired reasons, Universal Home Entertainment (which bought the rights in 1957) chose the week of the Disney movie to finally release it, albeit transferred from a poor copy and with small fanfare. If you have been waiting decades to see Cary Grant totally concealed inside a giant mock turtle suit, your hour has arrived.

NBC-TV's 1999 irritating version and Jonathan Miller's somber 1966 BBC version were also re-released on DVD the same week. Now is the chance to stock up your collection before all of this falls out of print again.

A two-part miniseries called *Alice* premiered on SyFy (the channel formerly spelled Sci-Fi) in December 2009 (reviewed by Andrew Sellon on page 46). Almost no one noticed when it was also re-released on DVD that same first week of March that everything else came out.

A thirty-minute student film version of *The Hunting of the Snark* directed by Brooklynite Peter Pavlakis premiered at the Queens International Film Festival at the Frank Sinatra School of the Arts on November 14, 2009. Judging by the trailer, it looks as if it cleaves pretty close to the original poem.

The Simpsons, Season 21, Episode 8 ("Oh Brother Where Bart Thou") showed Lisa reading a spectacular *Alice in Wonderland* pop-up book to her baby sister, Maggie. If only that pop-up with Simpsons-ified illustrations really existed!

Disney's un-anniversary DVD re-release of their 1951 cartoon movie includes LCSNA member (and preeminent Disney Alice collector) Matt Crandall speaking in the special features as an "Alice Authority."

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MUSIC

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In 1957, a popular LP version of *AAIW* was released, narrated and sung by Cyril Ritchard (and is still available in many formats today). The music, which many children of that generation heard so many times, was written by American light classical composer Alec Wilder (he also wrote television operas, such as *Miss Chicken Little* [1953] for CBS, and was friends with Frank Sinatra and Tony Bennett). Unfortunately, the original instrumental score, for string quartet plus percussion, was lost. Or rather, it was lost until it was found in composer Gunther Schuller's attic a few years ago. Having always wanted to, Professor John Koehn staged a performance at Indiana University of Pennsylvania's College of Fine Arts on December 12 and 19, with the school's dean, Michael Hood, reading from the story.

A musician named Kristian Scheiblecker has written very pretty songs set to some of Carroll's "non-nonsense" poetry. We do not know if they are to be released for sale in any format, but you can listen to a thirteen-track playlist of them (some labeled "unfinished"), at his website, which, even if it continues to evolve, already plays together nicely as an album. He and collaborator Pontus Nilsson graced the U.K. Lewis Carroll Society's December 2009 party at the Art Workers Guild in London.

Fourteen-year-old U.K. pop-classical sensation Faryl Smith (a graduate of *Britain's Got Talent*) released her second album, *Wonderland*, in December 2009. A concept album "loosely based on Lewis Carroll's novel," wrote the *Evening Telegraph* (U.K.), which also quoted Faryl on Carroll: "it's one of my favorite books, it's so dreamy and playful."

The transatlantic "cosmopolitan post-bop" group NYNDK released *The Hunting of the Snark* on the label Jazzheads in November 2009. The album includes hip versions of Charles Ives, Edvard Grieg, and Carl Nielsen. The titular track begins with some snarky outgriptions on trombone, but we couldn't find any explanation for the use of the title beyond catchy inspiration.

In addition to Danny Elfman's original motion picture soundtrack for Tim Burton's *Alice in Wonderland*, there was a complementary album called *Almost Alice*, full of Alice-themed indie pop songs. It includes several straight-up settings of Carroll's poems, such as Franz Ferdinand's "The Lobster Quadrille" and They Might Be Giants' "You Are Old, Father William." There is also a cover of Jefferson Airplane's "White Rabbit" by Grace Potter and the Nocturnals. The most downloaded song was Avril Lavigne's "Alice," which contains the lyrics "I'm freakin' out, where am I now?/Upside-down and I can't stop it now/Can't stop me now, oh, oh."

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PERFORMING ARTS

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Frank Wildhorn is the musical theater composer who brought the world *Jekyll & Hyde* and *The Scarlet Pimpernel* at a comparatively young age. His new *Wonderland: Alice's New Musical Adventure* played the counties this season with dreams of Broadway. It premiered in the Tampa Bay Performing Arts Center, Florida, on November 24, 2010, and closed in Houston's Alley Theatre on February 14. In the musical, Alice Cornwinkle (Janet Dacal) is a grown-up children's book author living in Manhattan. "It takes a trip to a strange-yet-familiar Wonderland for her to regain her life's balance and again find the love and every-

day magic that reside in us all—if we know how to look." Wildhorn wrote the music with lyricist Jack Murphy; the book is by Murphy and Gregory Boyd.

Kim Merrill's play *Exposure Time*, which won the 2009 Edgerton Foundation New American Plays Award, was premiered by the New Jersey Repertory Theater in Long Branch, New Jersey, on February 11, 2010, and ran through March 21. It is about Dodgson's struggle to be taken seriously as "the greatest portrait photographer in the British Empire," and includes Alice Liddell, Julia Margaret Cameron, and Alfred, Lord Tennyson, as characters.

In October and November of 2009, Stages Theater, a company that produces plays acted by and for children, presented an adaptation of *AAIW* at the Hopkins Center for the Arts. As reviewed by Ruth Berman, the show was held "in a theater-in-the-round space, with minimal, but ingenious staging. For instance, the fall down the rabbit hole was represented by having Alice climb a little way up a rope and having other cast members pass the rope from one to the next in a circle that made Alice (very slowly descending the rope) seem to be falling and spinning as she fell. The Queen of Hearts was played by the smallest/youngest girl in the cast, which gave an amusing flavor to her dominating ways."

In February, Dingle Community Theatre in Liverpool, U.K., presented *Alice in Dingleland*, a "scousalized pantomime" version of *AAIW*, in which "posh" Alice is turned into a true Scouser under the influence of local characters including the Scouse Mouse and Dave the Knave. ("Scouse" is another term for Liverpudlian.)

Choreographer Christopher Wheeldon has revealed he is working on a production of *AAIW* for

the English Royal Ballet. Wheel- don hinted that the ballet, scored by Joby Talbot, will mix a Victorian aesthetic with rock music. It is likely to open in 2011.

Skin Horse Theater, a group out of Bard College in New York, performed their “Curiouser: A Historical Inaccuracy” at several venues around the country. It recently played April 9–11 and 18–19 at the Backyard Ballroom in New Orleans, Louisiana. Lewis Carroll (Veronica Hunsinger-Loe), Alice Liddell (Evan Spigelman), and Sylvia Plath (Brian Dorsam) explored themes of history and artistic angst in this play created directed by Nat Kusinitz.

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THINGS

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Artist Lisa Snellings has begun work on a second series of Alice in Wonderland “Poppets,” small sculpted figures, intended to be “adorable . . . and sort of . . . creepy.” Alice and the Caterpillar were auctioned on eBay in January. More may follow this year.

Bas Bleu, online retailer of gifts and accessories for readers, is selling a miniature version of the Paul Cardew tea set decorated with quotes and illustrations from *AAIW* (\$55). A similar set, with two espresso-shaped cups, square saucers, and spoons, comes in a handled papier-mâché box and is available at Barnes & Noble, among other places. Correct dosage of mushroom required to miniaturize user is not included.

“Vintage” card kits and rubber stamps featuring Tenniel’s *Alice* illustrations are available from MerryUnbirthday.com. Two craft

kits make “Alice in Wonderland”— and “Mad Hatter’s Tea Party”— themed greetings cards, because “You don’t need a reason to give an unbirthday card.”

Swarovski collaborated with Disney for a line of sparkling baubles inspired by characters and scenery in the 2010 movie, including, mysteriously, a “Tea Party Donut Pendant.”

Designer Tom Binns also has a line of Disney-sanctioned jewelry, heavy with Queen of Hearts and broken teacup motifs. The costly items are rumored to be on sale in boutiques this spring for merely \$1,000–\$1,500 each.

Cosmetics brand Urban Decay released an “Alice in Wonderland Box of Shadows,” featuring a pop-up scene from the 2010 movie and sixteen eyeshadows with names like “Muchness” and “Jabberwocky.”

Twenty new cards from Blue Barnhouse letterpress called “A Weekend With Alice” re-interpret Tenniel’s classic *Alice* illustrations with irreverent captions. Available online for \$5 each.

In her “Steampunk Wonderland” jewelry and barrette collection, Rivkasmom combines antique watch gears, clock faces, tiny teapots, and little brass top hats into sparkling items of wearable and affordable literary allusion.

Action figures based on Tim Burton’s Alice and Mad Hatter have been released by Medicom. Mattel also released a Mad Hatter Barbie. Move over, Ken. Way over.

Drive yourself mad with an Alice-themed interlocking pocket puzzle, sold at ThinkGeek. The puzzle is a version of the classic mechanical game involving two interlocking pieces that must be separated, only this time your motivation is to “help Alice navigate the Red Queen’s maze.”

Tenniel’s *AAIW* illustrations are the inspiration for a new range of cotton prints from Windham Fabrics. The fabric range, ideal for children’s quilts or conspicuous shirts, contains a diverse mix of storyboard prints, playing card patterns, and complementing stripes.

For a fraction of the cost of changing your name to Alice, you can change Alice’s name to yours. Custom-printed “Personalized Classics” by Acorn Gifts replace the names of up to six main characters with names of your choosing. Star in *Alice’s Adventures in Wonderland*, *Pride and Prejudice*, or *Romeo and Juliet*. What’s in a name, anyway?

Porcelain plaques hand-painted by Sir John Tenniel were auctioned by PBA Galleries in San Francisco on March 18, 2010. The plaques were used as menu cards at Tenniel family dinners. The low estimate for these beautiful items was \$20,000, but they did not sell.

For a mere \$6,500, you can own “The Alice at The Tea Party Chess Set,” created by doll artist Lucia Friedericy and sold online by Dollmasters. What is described as a chess set is actually a collection of sixteen hand-sculpted hand-finished poseable porcelain dolls on a parquet presentation stand.

As if Alice had chased the white rabbit across freshly poured concrete, garden stepping stones sold by Old Durham Road preserve their footprints along with a quotation. Three stepping stones are available: one for Alice, one for the rabbit and one for the Cheshire Cat, \$25 each.

