

# KNIGHT LETTER

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Editorial correspondence should be sent to  
the Editor in Chief at mahendra373@hotmail.com.

**SUBMISSIONS**

Submissions for *The Rectory Umbrella* and *Mischmasch* should be sent to  
mahendra373@hotmail.com or pcolacino@austin.rr.com.  
Submissions and suggestions for *Serendipidity* and *Sic Sic Sic* should be sent to  
andrewogus@mindspring.com.  
Submissions and suggestions for *All Must Have Prizes* should be sent to  
joel@thebirenbaums.net.  
Submissions and suggestions for *From Our Far-Flung Correspondents* should be sent to  
FarFlungKnight@gmail.com.

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Mahendra Singh, Editor in Chief  
Patricia Colacino, Editor, Rectory Umbrella  
Ann Buki, Editor, Carrollian Notes  
Cindy Watter, Editor, Of Books and Things  
James Welsch & Rachel Eley, Editors, From Our Far-Flung Correspondents  
Mark Burstein, Production Editor  
Andrew H. Ogus, Designer



**THE LEWIS CARROLL SOCIETY OF NORTH AMERICA**

*President:*

Mark Burstein, [president@lewiscarroll.org](mailto:president@lewiscarroll.org)

*Vice-President:*

Cindy Watter, [hedgehogccw@sbcglobal.net](mailto:hedgehogccw@sbcglobal.net)

*Secretary:*

Clare Imholtz, [secretary@lewiscarroll.org](mailto:secretary@lewiscarroll.org)

[www.LewisCarroll.org](http://www.LewisCarroll.org)

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\$50 (international), and \$100 (sustaining).

Subscriptions, correspondence, and inquiries should be addressed to:

Clare Imholtz, LCSNA Secretary

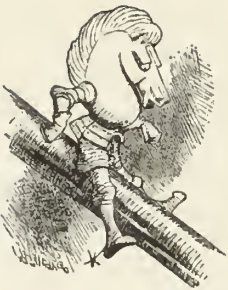
11935 Beltsville Dr.

Beltsville, Maryland 20705

Additional contributors to this issue:

Clare Imholtz, Dr. Selwyn Goodacre, Mark Richards and Rose Owens

On the cover: A tribute to the journey up the Isis, collage by Andrew Ogus.



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This issue of the *KL* marks the 150<sup>th</sup> anniversary of CLD & Co's boat ride upon the *Isis* on July 4th, 1862. Whether you are a devotee of the *Alice* books or the *Snark* or *Sylvie and Bruno*, that seminal afternoon is the *raison d'être* of all things Carrollian. On that particular day, Charles Lutwidge Dodgson truly became Lewis Carroll and conjured up his own version of an eternally radical art form, nonsense, which continues to enchant and sometimes even perplex us to this day.

To celebrate this white stone day, our talented designer, Andrew Ogus, has conceived and designed a special full-color poster of images, with a poem by Brian Sibley, commemorating this sesquicentennial of the conception of *Alice's Adventures under Ground*. In addition to Andrew's chromatic tribute, we also present the first part of a two-part analysis of *AAUG* by Matt Demakos, a detailed and definitive account of the many differences between it and its final incarnation as *AAIW*.

The Spring Meeting in Cambridge, MA was enlivened by the announcement of the re-launching of the Canadian LCS and further updates on the Alice150 project. Readers interested in participating in the latter should refer to page 37, where Joel Birnbaum goes into the details, and Canadian readers

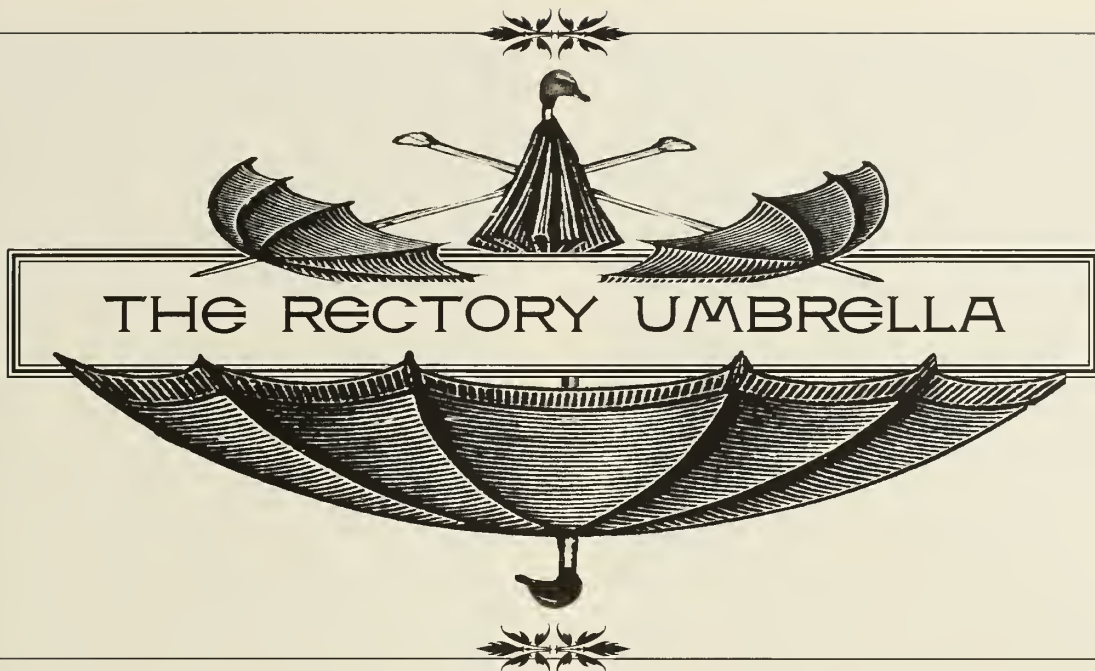
interested in the former should contact Dayna Nuhn at [sheerluck@sympatico.ca](mailto:sheerluck@sympatico.ca).

Francophiles will be intrigued (or maybe just shrug their shoulders) by our publication of a previously unknown Henri Parisot translation of some juvenile poetry of LC, while movie buffs might enjoy our semi-exhaustive survey of the ages of the many cinematic Alices of the last 109 years. As usual, this is all interspersed with news of various Carrollians in Europe and Brazil doing things with pinholes and dead Italian surrealists plus the usual cavalcade of errant typewriters and other assorted bibliographic, musical, and Internet oddities of a nonsensical bent.

And on a penultimate note, we'd like to welcome Patricia Colacino and Rose Owens to our ragged band of *KL* contributors; Patricia is helping out with the Rectory Umbrella, and Rose is doing various writing chores. Many thanks to both for giving so generously of their time and talents.

In summation, this issue of the *KL* has a definite theme but refuses to change its usual contrariwise system of avoiding a definite theme, for if it was so, it might be; and if it were so, it would be; but as it isn't, it ain't.

MAHENDRA SINGH



# BOSTON TEA PARTY

MAHENDRA SINGH

**A**round noon on Saturday, April 27, our Spring 2012 meeting was convened in the Houghton Library of Harvard University. The LCSNA has met before in this venue, and this particular session was especially auspicious since various watercolors, drawings, and prints by Edward Lear were on display in the meeting room as part of the library's *Natural History of Edward Lear* exhibition. These exquisite works by the other great master of High Nonsense provided a perfect ambience for our Carrollian activities.

The Houghton's coordinator of programs, Peter Accardo, welcomed us to Harvard, which was, as he reminded us, the home of the fabled Harcourt Amory Collection, donated to the Houghton Library by Amory's widow in 1926. Heather Cole, the assistant curator of the Houghton's Modern Books and Manuscripts collection, informed us that she was busy planning a major exhibit to celebrate the sesquicentennial in 2015.

Our president, Mark Burstein, then updated members on various Society issues. Our Facebook page has been updated, and all members and their friends and family are urged to "like" it (logically speaking, you have no choice). He also announced the dates and venues of upcoming meetings, which are recounted in his Ravings, p. 34.

No mention of Alice150 could be complete without Joel Birenbaum, who gave us a brief update of the planned celebrations. He noted that Alice150 could be encapsulated into two basic activities: the exhibitions and the conference. The former are many in number and scope and will be designed to attract the general public. The latter will last two days and may well be folded into the regular LCSNA meeting. Above all, as Joel pointed out, is the need to ensure that Alice150 will appeal to the younger generation and that it will get them interested in both Lewis Carroll and the Society. Please see page 37.

Our first speaker was Dr. Selwyn Goodacre, the former editor of *Jabberwocky*, the journal of the Lewis Carroll Society (UK)—now called *The Carrollian*—and a well-known and truly learned Carrollian. His bibliographic survey of the various print facsimiles of *Alice's Adventure under Ground* told a well-known story, but one that has rarely been done with such wit and charm. He covered the meteorological myth of cool and wet weather on July 4, 1862; Carroll's writing and illustrating the manuscript (and the story of the photo on the last page); the various facsimile printings during and after his lifetime and how they handled that page (including the text); the peregrinations of the manuscript itself and how it ended up in the British Library (and its occasional travels since); the tale of



Selwyn Goodacre



Matt Demakos

how the photograph was questioned and at long last removed to reveal the drawing underneath; and a wonderful Portuguese translation—with typeface and layout matching the original—from the talented Adriano Peliano, which Dr. Goodacre declared “a total gem.”

Our next speaker was Matt Demakos, whose entire discussion of the textual variants between *Under Ground* and *Wonderland* can be found on p. 16 (and will be continued in the next issue).

At this point, the meeting paused so that Charlie Lovett could distribute keepsakes to the assembled members. His monograph, *Feeding the Mind: A New Chapter in the Publication History of a “Sparkle from the Pen” of Lewis Carroll*, shattered the myth of the publication history of this essay, long thought to have been first delivered as a lecture in 1884 and not to have seen print until 1906. In fact, it was originally printed in 1861. Charlie’s scholarship was impeccable, and his inclusion of facsimiles most generous. Dayna Nuhn announced the resurrection of the LCS Canada, a welcome bit of news indeed, and distributed a keepsake, *A Return to Wonderland* by Ada Leonora Harris, a short pastiche that originally was published in *Blackie’s Children’s Annual* in 1929. To top off this outbreak of Canadian enthusiasm, her fellow Torontonion, Oleg Lipchenko, had just received the first copies of his beautifully illustrated *The Hunting of the Snark* and was distributing copies to lucky subscriber members, and selling others.

Our next speaker was Mark Richards, the chairman of the LCS (UK), who had much to say about *A Tangled Tale* and its undeserved obscurity in Carrollian circles. He nominated it as Carroll’s most typi-

cal work—as opposed to those maddeningly popular *Alice* books—on account of its highly evolved sense of word- and math play and its dry and incisive sense of humor. He urged members put off by the *Tale’s* mathematical puzzles to focus instead on the fine quality of their writing, for the latter quality is just as important to their final effect as the brain-teasers they contain.

*A Tangled Tale* first appeared in serial form in *The Monthly Packet of Evening Readings for Members of the English Church*, a magazine aimed at young Anglican girls and edited by Charlotte Yonge, a friend of Dodgson’s. One popular feature of the magazine was its “Spider Subjects,” a regular column whose pseudonymous respondents were dubbed Spiders. One would suppose that most of the Spiders were young girls, but it was clear from their answers that they were of all ages and sexes, but were, according to Mark, the ideal Carrollian readers.

Beginning in April 1880, Carroll contributed a series of problems to the journal, each of which he called a Knot. The first Knot was entitled “Excelsior”—probably as a gentle jab at H. W. Longfellow’s poem of that name—and involves a travel problem posed by two knights. The full solution and Carroll’s gently mocking, humorous commentary upon the answers received appeared in June 1880.

Nine more Knots followed in the magazine, each setting a different problem and discussing the answers to the previous Knot. The problems ranged from genealogy to voting problems, the latter being a subject in which Carroll was deeply interested and had done original research.



Mark Richards

As the Knots appeared, certain patterns and peculiarities became apparent, as the problems became more interlocked and more digressive. What had begun as disparate and unrelated puzzles began to share characters and situations with greater frequency. The medieval knights of Knot One reappeared in Knot Three as travelers in the impending twentieth century, reflecting a certain science-fiction, time-and-space theme in Carroll's work that reappears in full force with *Sylvie and Bruno*.

These enthusiasms continued unabated in Carroll's commentary upon the submitted answers to his Knots and his concealment of his readers' identity with genuinely Carrollian pseudonyms. One fine one in particular was Bradshaw of the Future, a sly subversion of that famous Victorian compendium of railway schedules. The commentaries were increasingly humorous and at the same time demanding, for Carroll insisted upon all answers being properly worked out in full. Those who did not measure up were subjected to a good dose of Carrollian ribbing, which was not always well received by his victims, who were, in theory at least, young Anglican women. LC liberally bestowed such epithets as "hapless," "malefactors," and even "desperate wrongdoers," upon them, and when his readers' protestations reached a certain pitch, he was forced to issue a defense in print.

The last Knot appeared in March 1885, and in July of that year Carroll approached Macmillan with the idea of publishing the collected Knots with their answers and commentaries as a Christmas book. The

Knots were modified slightly and their order changed, and the book appeared in the shops on December 22, 1885. Carroll had contracted the American illustrator A. B. Frost to provide ten drawings. In the approval stage, Carroll had entirely rejected four of the drawings, which so infuriated Frost that he refused to have anything more to do with the project.

The book was dedicated to Edith Rix, a young woman who first came to Carroll's attention when she submitted solutions to some of the magazine Knots. He had replied to her with a detailed critique, and over time they became good friends. He described her as the cleverest woman he had ever known, strong praise indeed, and he took a friendly interest in her religious and secular education—at one point even advising her mother to eschew sending young Edith to Girton College (in Cambridge University) on account of the "fast and mannish" nature of the female students there. (Mark drily pointed out that his own wife was a Cambridge U. graduate, and furthermore, Edith turned out to be quite an eccentric by Victorian [and Carrollian] standards. She wore her hair short, rode a bicycle, and dispensed with wearing stockings in the countryside.)

On March 27, 1886, Carroll thanked Macmillan for forwarding him the mostly negative review clips, although the book sold well and went into four printings. It was deemed too trenchant by some critics, too full of puns by others, and it has not fared well with either biographers and scholars. Morton Cohen devoted little space to it, and Donald Thomas seems to have confused it with *Pillow Problems*. Curiously enough, Stuart Collingwood called it the most popular of all Carroll's works, although he may have had ulterior motives.

On the basis of various contemporary references and meanings, Richards speculated that the curious structure and tenor of the work might be a result of some sort of hidden authorial constraint. Collingwood's praise may provide a clue, if one proposes that many of the characters in the Knots are based upon friends and family of Carroll. Mark speculated that several of the Dodgson youngsters may be hidden in the book (Stuart and Bertram Collingwood, in particular) and that Professor Balbus may be a reference to the Republican consul, Lucius Cornelius Balbus, whose patronym in Latin means "the stammerer"—and his first two names do smack a bit of that other Latinized pseudonym, Lewis Carroll.

It was only fitting that our next speaker, Alan Tannenbaum, would give us a short talk about Arthur Burdett Frost, the semi-illustrator of *A Tangled Tale* and the fully engaged illustrator of *Rhyme? and Reason?* Frost was born in Philadelphia in 1851 and became an engraver's apprentice when young. Despite being told by his employer that he had no talent



Andrew Woodham's winning statue, Queen Victoria of Hearts



Photo by Alan Tannenbaum

Linda Cassady

for drawing, he went on to have a successful career in illustration, beginning with his first major book, Charles Heber Clark's *Out of the Hurly Burly*, which sold extremely well but is forgotten today. Frost went on to work for Harper and Scribner's, did the original illustrations for the various *Uncle Remus* books by Joel Chandler Harris, and ultimately gained a name as a cartoonist and America's premier illustrator of sporting and rural scenes.

He joined Harper's art department in 1876 where he picked up various fresh styles—despite being colorblind—and then went to London in 1878 to refine his professional techniques. It was there that he first met Carroll, who was then on the hunt for an illustrator for his 1869 collection of poems entitled *Phantasmagoria*. At first, the (other) famous *Punch* cartoonist, Linley Sambourne, got the job, or at least part of it, "The Lang Coortin" poem, for which Carroll purchased one illustration, which is now lost. Frost finally got the job and began working on it once he returned to the U.S.A.

The logistics of such a project were difficult in Victorian times; the artist would send blocks to the

U.K. via steamship, and Carroll would do his corrections (or changes, which is not the same thing, despite some editorial delusions) and then return them to the U.S.A. The process took five years in all, and in 1883, "Phantasmagoria" and several other poems, including the *Snark*, were finally published by Macmillan as *Rhyme? and Reason?*.

Frost returned to Carroll but with less productive results, as we heard earlier in Mark Richard's talk. Frost had been engaged to do *A Tangled Tale* until the two men fell out over excessive changes. As Allan noted, Frost was quite dismissive of Carroll in his letter to the bibliophile Ray Safford, calling the poet "the fussiest little man I ever met, finicky and fussy." Strong stuff from an illustrator, and indicative perhaps of the much stronger social and commercial position that illustrators held in the publishing circles of fin de siècle America.

Our next speaker was Linda Cassady, who, along with her husband George, sponsors the Wonderland Award at the University of Southern California. Since 2004, they have been sponsoring this multidisciplinary competition among California university students, a contest open to any type of expression or elaboration upon the works of Lewis Carroll. The entries are judged by academics, creative professionals, and students on the basic criteria of Carrollian spirit, originality, quality, and a statement of purpose. Linda admitted that the latter had become a necessity after they had received some rather vague, indecipherable entries.





Christopher Morgan

The Wonderland 2012 first-prize winner was Andrew Woodham, a molecular biology student, who created a four-foot-tall statue made of playing cards, entitled *Queen Victoria of Hearts*. There were many other winners in many other genres, including games, crafts, creative writing, poetry, music, movies, and even movement. The other genres' winning entries ranged from an intricately shaded and rendered pen drawing executed in a single line to a hilarious video involving a young coed's quest for a live lobster to quadrille with on the sunny beaches of LaLaLand. A common denominator was the lack of a common denominator aside from their interest in Carroll. The students came from all disciplines, and they submitted work that often had nothing to do with their studies; a blood technician's chic fashion designs spring to this writer's mind as a good example. Linda said that several of the young people had remarked to her that working with Carroll's remarkable literary templates had relaxed them and given them a feeling of deep fulfillment that their regular studies did not always supply.

Linda and George are hoping to expand the competition beyond California's borders and one member of the audience pointed out to her how neatly the Wonderland Award might fit into the ever-evolving Alice150 plans. For further information about the Cassadys' generous and fascinating contest, go online to <http://www.usc.edu/libraries/news/wonderland/> and [http://dotsx.usc.edu/newsblog/index.php/main/comments/photos\\_from\\_eighth-annual\\_wonderland\\_award\\_ceremony/](http://dotsx.usc.edu/newsblog/index.php/main/comments/photos_from_eighth-annual_wonderland_award_ceremony/). In addition,

you can see the 2009 Exhibit Catalogue at <http://omeka.usclibraries.com/exhibits/show/wonderland>.

Our final speaker was Christopher Morgan, whom Mark Burstein introduced as a "geek god." In addition to his cosmic digital omnipotence, Mr. Morgan is a founding editor of *Popular Computing*, a musician, a bibliophile, a puzzle designer, and an organizer of the Gathering4Gardner. He is also an accomplished amateur magician, and his purpose at our meeting was to demonstrate Carroll's repertory of magic tricks to us.

Performing simple magic tricks and illusions for both adults and children was very popular in Victorian England, and Carroll's fondness for amateur magic has been well documented in various letters, diaries, and reminiscences. So, Mr. Morgan asked, which magic tricks did Carroll do? As it turns out, John Fisher's *Magic of Lewis Carroll* and Martin Gardner's *The Universe in a Handkerchief* and *Mathematics, Magic and Mystery* furnished enough evidence to allow Chris to give us an abbreviated but authentic Carrollian conjuring session.

Lewis Carroll and Martin Gardner (who was voted one of the top 100 magicians of the century by *Magic* magazine) shared this passion but performed only for family and friends. Several tricks were demonstrated, beginning with the passing of a rope through the nose and proceeding onto a higher intellectual plane with some truly delightful illusions involving mirrors and missing parts of dollar bills.

One of the most effective tricks was the Handkerchief Mouse, which Isa Bowman also remarked upon, an intricate twisting up and manipulating of handkerchiefs until they leap around like maddened mice upon the magician's body. There were origami-like puzzles, card tricks, geometric paradoxes, and much more, all of them favorites of Carroll and clearly still entertaining to modern audiences.

Where did Carroll learn his magic and find his supplies? Morgan showed us advertisements for W. H. Cremer's Conjuring Saloon on Regent Street, where Carroll would have found "instructions given daily . . . with apparatus of the finest perfection."

Naturally, Carroll put some conjuring tricks in his books, in particular *Looking-Glass*. Morgan pointed out and then performed the Sheep's standing-up of eggs in "Wool and Water," a common trick of the time. He also noted that Haigha's extraction of a sandwich from his Magic Bag was a variation of the so-called Egg Bag Trick.

In sum, both performance and explanations were quite entertaining and furnished all of us with an unexpected glimpse into the quotidian pastimes of Carroll and Victorian society. With that, our meeting officially closed, and most of us repaired to a nearby restaurant for food, drink, and stimulating conversation.

The next day, Sunday, furnished a special treat for members who were still in Boston. On a bright and very pleasant morning and “golden afternoon,” about 42 members and guests were treated to a splendid tour of the Tannenbaum collection, in Chelmsford, Massachusetts, about 35 miles northwest of Boston. Climbing on a stepladder in *Our Town* stage manager fashion, Alan welcomed all to the huge library room he and Alison had built onto their house, the older part of which dates from 1770. He spent less than a minute per shelf talking about the contents of the 84 bookshelves (behind glass doors, each with a cabinet knob depicting, in order, a scene from *AAiW*), the vitrines of figurines, the original illustration art on the walls, and the collection of (the only two) Alice in Wonderland pinball machines ever pro-

duced—in working order! A special exhibit case held some of the rarer and unique items, including books from Carroll’s own library, a blue *The Hunting of the Snark* inscribed by Carroll to Henry Holiday’s daughter Winifred, a delightful mirror-writing inscribed card by Carroll in French, and much more. The guests spilled outside into the beautiful gardens to continue conversations about all things Carroll—of which there seemed to be an unending supply. A little keepsake in celebration of the 150th anniversary, a 1-inch-high facsimile of *Under Ground* made by Lee Ann Borgia, complete with the final-page drawing and the photo, was taken away by each of the attendees. All who were fortunate enough to be able to visit Alison and Alan owe them their gratitude for a most splendiferous day.



Alan Tannenbaum (far left) amidst his collection

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# A FROST IN BRAZIL: ANTONIO PETICOV

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ROSE OWENS

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*The recent spate of Carrollian interest amongst Brazilian artists seems to continue unabated. Yet another fine artist, Antonio Peticov, has been inspired by the Alice novels to create various surrealist-inflected works. We interviewed Antonio via e-mail recently.*

**KL:** *Could you tell us something about your education and background and how you became an artist?*

**AP:** I did not go to any university because I was 12 years old when I discovered my vocation. Since then I've been researching and studying all things related to art and culture, with a predilection for math and themes such as illusions, ambiguity, and the fantastic. My attention has become focused on magic realism and sacred geometry.

I lived 15 months in England, 14 years in Milan, and another 14 years in New York City. Since 1999 I've been living and working in São Paulo, Brasil.

**KL:** *What led you to Lewis Carroll?*

**AP:** Lewis Carroll has been a presence in my life since I was a child, but his connections with Martin Gardner enlarged my interest in all of his work and life. When I was living in the States, I used to be a member of the LCSNA.

**KL:** *Your style in the Carrollian pictures we've seen is very Mediterranean; there is an open, sunny, and yet mythic feeling to your work. It's reminiscent of Alberto Savinio. How did you make the connections between Carroll and this other visual and artistic tradition?*

**AP:** I am indeed greatly indebted to Alberto Savinio, whose work has been an inspiration to me. However, during all the years that I lived abroad I was recognized as a "Brazilian painter," especially owing to my intense use of colors in all of my work. In addition, pastel drawing has been one of my passions, and I often study old master drawings and etchings in search of inspiring images that I can reinterpret. Gustave Doré is also one of my favorites.

**KL:** *It is unusual to see anyone illustrating Rhyme? and Reason?. What about these poems interests you?*

**AP:** I have a volume of *The Complete Illustrated Works of Lewis Carroll*. I am amazed by the work of A. B. Frost, who, besides Tenniel, best illustrated

Carroll's work. Besides, Lewis Carroll poems are delightful reading.

**KL:** *How did you make the anamorphic art? It's very interesting and seems quite complex to execute.*

**AP:** I first started doing anamorphic art by hand, with lots of "elbow grease." But now I have found a way of doing it using the computer.

**KL:** *Are you active in the Brazilian LC Society with Adriana Peliano, and if so, have you done anything with the Society (or Adriana) that you want to show or discuss?*

**AP:** I didn't know about the Brazilian LC Society until last October, when I organized a Brazilian "Celebration of the Mind" event here in São Paulo and had Adriana Peliano as one of the speakers. She was great explaining to us her relation with Alice and the work that came after it.

**KL:** *It seems that Brazilian artists interested in Carroll (that we know of) are creating work that is very energetic yet intellectual, very youthful yet looking to the past, and also deeply interested in surrealism. Do you have any theories about this Brazilian taste for Carroll and surrealism?*

**AP:** In truth, I know very few Brazilian artists who have any interest in Carroll's work. But I think that Adriana's work is superb.

*Interested members can view and purchase more of Antonio's work online at either [www.peticov.com.br](http://www.peticov.com.br) or [www.antoniopticov.com.br](http://www.antoniopticov.com.br).*



*"Unerringly," by Antonio Peticov*

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CAROLLIAN JUVENILIA:  
PARISOT'S UNKNOWN TRANSLATIONS

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DOUGLAS PROCTOR

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I inherited from my father a copy of the French art magazine *Cahiers d'art*. It is numbered No. 5-10, and was published in late 1939. Although the magazine is devoted mostly to the visual arts, it does contain some short written material, including poetry. Imagine my surprise when I found a page devoted to poems written by Lewis Carroll, and translated into French by Henri Parisot. I confess that I did not recognize any of them.

Before I go any further, I had better say a few things about my background. I am a retired gentleman, and my high school French has faded through the years, so I could not read these poems very well. I came to really appreciate Lewis Carroll in college. It was then that I discovered my love of science, math, and particularly logic. I was an avid reader of *Scientific American*, and Martin Gardner's Mathematical Games column. It was also then that a friend gave me *The Annotated Alice*. I enjoyed how Carroll played with logical concepts, and my father, who was an avid book collector, noticed this and found me a first edition of *The Hunting of the Snark* and an early edition of *Tangled Tales*. I had great fun with these. Through the years I have returned to them many times, but I didn't explore the world of Carroll any further. Then my daughter gave me *The Annotated Alice: The Definitive Edition* last year. I had a great time reading it, and at the end I found out about the Lewis Carroll Society of North America. I explored the Web site, and joined the LCSNA.

I wanted to ask someone about the poems in Dad's old *Cahiers d'art*. On the LCSNA Web site was an option to ask questions. I asked about my magazine, and this started a correspondence with Mark Burstein. I sent him a copy of the Lewis Carroll page. Mark was able to identify the poems as early verse, and said that Parisot was a respected translator of Carroll's works. Mark added that he had not seen these translations before, and they might be rare. He encouraged me to come to the fall meeting in New York, and bring the magazine. My wife and I did this, and had

a wonderful time, but no one was able to tell me any more about these translations.

Since then I have done some more searching on the Internet. I have found copies of *Cahiers d'art* for sale, but none as old as 1939. If the translations were commissioned by the magazine, they may not exist anywhere else. I am sure that many copies were sold in 1939, but I wonder how many of them have survived in private hands to today. I would also like to hear comments on the quality of the translations. I think they are good, but as I said before, my French is rusty. I would be very curious to hear any other information about them.

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\*

The first paragraph on the opposite page is a translation from the French introduction as it appeared in the magazine; it is not completely accurate.

"*Méodies*" are four limericks (two together as verses in the third poem) that appeared as "Melodies" in the Dodgson family magazine *Useful and Instructive Poetry* (1845), the first beginning, "There was an old farmer of Readall." In the translation the limerick form has been abandoned, and the farmer has moved to Reading; similar liberties are taken throughout.

"*Chanson de la Fausse Tortue*" (The Mock Turtle's Song) is from *Alice's Adventures under Ground* (1865); "Beneath the Waters of the Sea," is an early version of the "Lobster-Quadrille" and parodies a Negro minstrel song Carroll heard the Liddell sisters singing the day before the Isis expedition. Parisot later translated both *Wonderland* and *Under Ground* in full, in which his translation of this poem is different.

"*Un Jour*" is "As It Fell upon a Day" from *The Rectory Magazine* (1850); "*Ma Fée*" is "My Fairy" from *Useful and Instructive Poetry*.

These poems are commonly available in collections of Carroll's complete works. —Mark Burstein

# LEWIS CARROLL

## Poèmes de Jeunesse



THE FOUR POEMS BELOW WERE WRITTEN BETWEEN 1845 AND 1849, WHEN LEWIS CARROLL WAS ATTENDING SCHOOL, FIRST AT RICHMOND THEN RUGBY. DURING THESE FIVE YEARS, CARROLL PUBLISHED NO LESS THAN SEVEN "LITERARY REVIEWS" IN THE FORM OF SMALL NOTEBOOK MANUSCRIPTS: "USEFUL AND INSTRUCTIVE POETRY," "THE RECTORY MAGAZINE" "THE COMET," "THE ROSEBUD," "THE STAR," "THE WILL-O'-THE-WISP," AND "THE RECTORY UMBRELLA." THE POEM ENTITLED "MY FAIRY" DATES FROM 1845, WHEN LEWIS CARROLL WAS 13 YEARS OLD.

### MÉLODIES

- 1 Il y avait un vieux fermier de Reading  
Qui se faisait des trous dans la figure  
avec une épingle;  
Il l'enfonçait bien plus profondément  
qu'il ne faut  
Pour transpercer seulement la peau,  
Et pourtant, chose étrange à dire, il fut  
nommé bedeau.
- 2 Il y avait un vieux drapeir excentrique  
Qui portait un chapeau de papier brun;  
Il s'éleva jusqu'à un certain point,  
Pourtant il paraissait hors de ses joints :  
La raison en était «la vapeur», disait-il.
- 3 Il y avait une fois un jeune homme  
de Harcourt  
Qui devenait de plus en plus court;  
La raison de ce fait  
Était l'auge qu'il avait sur la tête,  
Laquelle était remplie du mortier le plus lourd.  
  
Sa sœur, nommée Lucy Stevens,  
Devenait de plus en plus mince;  
La raison, la voici :  
Elle couchait dehors sous la pluie  
Et n'était jamais invitée à aucun dîner.

### CHANSON DE LA FAUSSE TORTUE

Sous les eaux de la mer  
Sont les homards épais comme ils peuvent  
l'être—  
Ils aiment danser avec toi et moi,  
Mon cher et mon gentil Saumon!

#### CHŒUR:

Saumon, viens par ici ! Saumon, viens par là!  
Saumon, viens entortiller ta queue autour!  
Parmi tous les poissons de la mer  
Il n'en est pas un d'aussi bon que le Saumon!

### UN JOUR

Comme j'étais assis devant l'âtre  
(Et oh, mais le cochon est gras !)  
Un homme monta le sentier en hâte  
(Et en quoi me soucié-je de cela?)  
Quand il parvint à la maison,  
Il s'arrêta un instant pour souffler.  
Quand il arriva devant la porte,  
Son visage devint plus pâle qu'avant.  
Quand il fit tourner la poignée,  
L'homme tomba évanoui sur le sol.  
Quand il traversa le couloir,  
Encore et encore je l'entendis tomber.  
  
Quand il atteignit l'escalier,  
Il cria et arracha sa chevelure de corbeau.  
  
Quand il pénétra dans ma chambre  
(Et oh, mais le cochon est gras!)  
Je le transperçai d'une épingle d'or  
(Et en quoi me soucié-je de cela?)

### MA FÉE

J'ai une fée à mes côtés,  
Qui dit qu'il ne faut pas dormir,  
Quand la douleur me fait fondre en larmes,  
Elle dit : «Il ne faut pas pleurer».  
  
Si plein d'entrain je souris et grimace,  
Elle dit : «Il ne faut pas rire»;  
Si dans mon verre je verse un peu de gin,  
Elle dit : «Il ne faut pas boire».  
  
Si par hasard je veux goûter un mets,  
Elle dit : «Il ne faut pas mordre»;  
Si vers les guerres je me dirige en hâte,  
Elle dit : «Il ne faut pas se battre».  
  
«Que faut-il faire?» m'écriai-je à la fin,  
Fatigué du pénible devoir.  
La fée tranquillement répond  
Et dit : «Il ne faut pas questionner».  
Moralité : «Il ne faut pas».

(Traduit de l'anglais par HENRI PARISOT.)

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# The Age of Alice

MARK BURSTEIN WITH GEOFFREY CHANDLER

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Calling Alice “ageless” might prove to be more literal than metaphorical, a notion that also applies to the title of this article, which addresses the perennial question, “Why is almost every film actress who plays Alice far too old?”

It is extremely unlikely, but not impossible, that Dodgson, toward the end of his life, attended an entertainment in a theater where a silent film was shown; however, we do know for certain that he had a wealth of experience with theatrical productions of his masterworks. Charles Lovett’s excellent history, *Alice on Stage* (Westport, CT: Meckler, 1990), recounts Dodgson’s involvement with such endeavors, such as the diary entry for September 28, 1872, in which he noted an eight-year-old actress named Lydia Howard, who he felt “would do well to act ‘Alice’ if it should ever be dramatized.”

On December 7, 1874, he attended the first such “staged” production, a private theatrical performance at the house of Thomas Arnold,<sup>1</sup> which featured Arnold’s daughters and a family friend, Beatrice Fearon, nine, as Alice.<sup>2</sup> The reader may wish to peruse Lovett’s book for its catalogue of many such productions, from the first professional one (Buckland’s in 1876, featuring Martha Woolridge, ten, in the lead) through the famous 1886 Savile Clarke musical starring Phoebe Carlo, twelve, and its revival at the Globe Theatre in 1888, with Isa Bowman, fourteen, and beyond.

Alice Liddell was ten on the famous boating trip up the Isis where the tale was first told. But how old is the Alice of the stories themselves? Based on the crude drawings that Carroll himself did for *Under Ground* and the polished ones done by Tenniel for *Wonderland*, she could be anywhere from seven to ten. But, of course, the text of *Looking-Glass* (Chapter V) reveals her as being exactly seven-and-a-half in that tale, and Gardner’s oft-cited footnotes posit rather definitively that therefore her adventures in *Wonderland* took place on her seventh birthday.<sup>3</sup>

Despite the higher standards for realism in film than on the stage, the majority of actresses who have played Alice in movies have been in their teens or early twenties, a far cry from what Carroll originally envisioned. There have been only two where the age was even close to correct. Natalie Gregory in the two-part

made-for-television Irwin Allen production in 1985 was around nine during its filming.<sup>4</sup> (That movie was inexplicably nominated for five Emmys, including one for hairstyling, which is somewhat odd given the ghastly-looking blond wig Gregory wore throughout.)

The other actress is Kristýna Kohoutová in the stop-motion animated movie *Neco z Alenky* (1988), released in English as *Alice*, directed by a Czech, Jan Švankmajer. There is no official birth date given for the actress, but an undocumented reference on a website and our best guess make her out to be between seven and eight when the movie was filmed. This strange film does not follow either of the two novels exactly, but at least the young actress does not wear any wigs. In fact, her hair and face are closer to Tenniel’s drawings than those of any other actress playing Alice we’ve ever seen.

Mention could arguably be made of five-year-old Virginia Davis, who appeared in Disney’s *Alice’s Wonderland* in 1923, and Kathryn Beaumont, best known for the 1951 Disney cartoon, but who also appeared live as the character in a number of television shows (she was ten when she began fulfilling her contract).

There are a multitude of reasons for this discrepancy, of course, beginning with the talent and experience needed to carry a motion picture, although it is hard to imagine that *no* suitable actresses of the right age could ever have been found. Child actors have often demonstrated immense gifts, from Shirley Temple, who was but three whilst filming her first shorts and features, through Elle Fanning, who was even younger than that when she played in *I Am Sam* (and who was the most likely candidate for the role of Alice in a film proposed by Les Bohem to DreamWorks [KL 74:9]; she would have been exactly seven).<sup>5</sup> There is also the misbegotten twentieth-century canard concerning Dodgson’s allegedly prurient interest in girls, which may also have informed these casting decisions to make her older.<sup>6</sup>

The problem is that it inherently affects the gestalt. Interactions of adults—even ones who are “mad” or happen to be inhabiting the bodies of caterpillars or cats—with teenagers are intrinsically different from their exchanges with a girl who has barely turned seven and has a child’s view of the world.

YEAR	COUNTRY	COMPANY	RUNNING TIME	ACTRESS	AGE
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*Adventures in Wonderland*

1991–1995	US	Disney	100 30-m episodes	Elisabeth Harnois	11–15
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*Alice*

1965	UK	BBC "The Wednesday Play" (Dennis Potter)	72 m	Deborah Watling	16
2009	US	SyFy	2 90-m episodes	Caterina Scorsone* Janette Bundic**	27 12?

*Alice in Wonderland or Alice's Adventures in Wonderland*

1903	UK	Hepworth	8 m	May Clark	13/14
1910	US	Edison	10 m	Gladys Hulette	14
1915	US	Nonpareil	52 m	Viola Savoy	15/16
1931	US	Commonwealth	55 m	Ruth Gilbert	18/19
1933	US	Paramount	1 h 16 m	Charlotte Henry	19
1948	US/France	Victorine	1 h 23 m	Carol Marsh	22
1966	UK	BBC	1 h 15 m	Anne-Marie Malik	13
1972	UK	Shaftel	1 h 41 m	Fiona Fullerton	16
1985	US	CBS	3 h 7 m	Natalie Gregory	9
1985	UK	Anglia	5 20-m episodes	Giselle Andrews	13
1988	Czechoslovakia	Švankmajer	1 h 26 m	Kristýna Kohoutová	7/8?
1999	US	Hallmark/NBC	2 h 30 m	Tina Majorino	13
2010	US	Disney	1 h 48 m	Mia Wasikowska*	20

*Dreamchild*

1985	UK	PfH Ltd.	1 h 34 m	Amelia Shankley**	12
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*Through the Looking-Glass*

1966	US	NBC	1 h 12 m	Judi Rolin	20
1973	UK	BBC	unknown	Sarah Sutton	11
1985	US	CBS	93 m	Natalie Gregory	9
1998	UK	Channel 4	1 h 23 m	Kate Beckinsale	25

\* as an adult

\*\* as a child

Following is a list of not all, but certainly the most important, movies, miniseries, and television specials, along with the age during filming of the actress playing Alice. Animated versions are not included, as voice actresses are indeed ageless, as Janet Waldo—who was 42 when she performed Alice in the 1966 Hanna-Barbera extravaganza and 63(!) in an animated *Looking-Glass* released by Australia’s Burbank Films in 1987—can attest to. We have also not included “adult” titles, filmings of other genres (e.g., stage productions, ice skating, ballet, opera, and musicals such as *Alice at the Palace* [1982], in which she was portrayed by a 32-year-old Meryl Streep), obscure films such as the 1928 *Through a Looking-Glass* for which we could not determine the age (or the name) of the actress, non-English-language films, etc. However, we did feel that certain films that are not strict adaptations but nevertheless portray a young Alice in her Wonderland are relevant.

- <sup>1</sup> Tom Arnold “The Younger” (1823–1900) was a British literary scholar, the son of Thomas Arnold, headmaster of Rugby School. He was also the younger brother of the poet Matthew Arnold, the father of author Mrs. Humphry Ward, the grandfather of Julian and Aldous Huxley, and later in life a professor of English literature at University College, Dublin, where one of his students was James Joyce.
- <sup>2</sup> Miss Beatrice Fearon was born in 1865, according to [www.goodbytree.org/Genealogy/ginasfami/pafg342.htm#13249](http://www.goodbytree.org/Genealogy/ginasfami/pafg342.htm#13249).
- <sup>3</sup> *The Annotated Alice* (*Wonderland*, chapter VII, note 4, and *Looking-Glass*, chapter I, note 1); *AA: The Definitive Edition* (*Wonderland*, chapter VII, note 6, and ditto).
- <sup>4</sup> In a meeting of the West Coast Chapter of the LCSNA on June 26, 1983, at the Los Angeles home of CBS VP Bill Self, Irwin Allen led a discussion on the miniseries he was considering making. One of the present authors (MB) distinctly remembers making the request of Mr. Allen that the actress “for once be about the right age.”
- <sup>5</sup> The late, beloved Carrollian Hilda Bohem’s son, Les, won an Emmy for writing the Sci-Fi (now SyFy) channel’s miniseries *Taken*, 2003, produced by Steven Spielberg.
- <sup>6</sup> A notion explored by Emily Aguilo-Perez in her master’s thesis, and summarized in a talk given to our Society last year (*KL* 87:2–3).



*Alice’s 80th birthday.*



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# Alice Through the Pinhole

MABEL ODESSEY

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My interest in the Alice books was reignited a couple of years ago when I first saw my friend Michael Cook's marionettes, which depict the characters from *Alice's Adventures in Wonderland* and *Through the Looking Glass*. The puppets were made by his mother, the artist Margaret Littleton Cook, in the 1940s. I immediately knew I wanted to use them for a photographic project. I didn't realize how inspiring the journey into Wonderland would be.

Michael, a professional orchestra conductor, was thrilled to see the puppets live again through the photographs, and he lent his voice to the sound installation. On his advice I got a copy of Martin Gardner's *Annotated Alice* and immersed myself in the stories in preparation for making the photographs.

I was immediately captivated by the many levels on which the narrative functions. The challenge of photographing a dream world was very exciting. Perception, time, and identity are at the core of both the books and my photographic work. My objective was to evoke the atmosphere rather than to illustrate particular scenes.

My technique is pinhole photography. Pinhole photography is the root of all photography (even Lewis Carroll used more sophisticated equipment than I do). My homemade cameras are simple wooden boxes. They have a tiny aperture, literally a pinhole (no lens), no viewfinder, no wind-on, no auto anything. I use sheets of 5 × 4 inch film, and the exposures can take hours. For the Alice series I used a mixture of studio flash and tungsten lighting.

I found many parallels between my working methods and Carroll's stories. Both the books and the photographic process date back to Victorian times, yet the modern photographer, like the reader, brings to them a contemporary point of view. These photographs should evoke a new understanding, while a Victorian framework remains present like a ghost, like Alice's formal, somewhat antiquated language.

The adventures begin with the fall down the rabbit hole, and this is where I began the photographic work. Losing solid ground and letting go are always necessary when embarking on a journey or new project. When Alice lands, she suffers a kind of amnesia, which frees her to go further.

Her first interactions challenge her identity, her physical size, and her mental continuum. Who am I?—a fundamental existential question—hangs in the periphery of these pictures.

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The Hatter declares, "You mustn't beat time or he won't do anything for you." Wonderland time, Looking Glass time, exposure time: rather than being condensed into a millisecond, time is expanded to minutes and hours.

Carroll refers to the subjective nature of dream-time: clocks staying at the same time, making time do what you want, or running to stay in the same place. In Victorian portraiture, the effect of time is to make the sitters look stiff and static. However, with pinhole photography, movement inevitably creeps into the long exposures and gives life to the puppets and the pictures.

Working with pinhole photography is very slow and reflective. Each stage of the process is both active and passive; between bouts of activity there is a lot of waiting. The lapse between making the exposure and developing the film allows one's memory and expectations of the image to ripen, so that when it comes time to print, ideas have often changed considerably.



*Alice's fall*

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Perception, which is a critical theme in the books, is at the heart of the photographic work. Alice's experiences as a giant and as a tiny person are similar to the way camera angles and choice of viewpoint can change our understanding. Humpty Dumpty talks about things meaning what you

want them to mean. Photography, like writing, recreates reality as one chooses. We can apply the literary and theatrical expression “suspension of disbelief”—the observers know that they are not looking at something real (it’s a subjective view) but cannot help but believe it.

“Why it’s a looking glass book, of course! And if I hold it up to a glass, the words will go the right way again.” We can also compare the topsy-turvy Looking Glass world to the nature of black-and-white photography. The image that is projected through the pinhole is upside down and back to front. The negatives are reversed spatially and tonally; dark areas appear light and vice versa. To arrive at a final print in which things appear the right way round, the photographer must first work with its opposite, the negative.

One often has to go in the wrong direction before finding the right way. In the darkroom, scale and composition are manipulated to create menacing atmospheres, or evoke fear, vulnerability, or whatever you choose.

There are also similarities with a game of chess, and like Carroll, although I try to stick to the rules, there are times when it’s necessary to create my own. Each chess piece moves in a particular way; similarly, one cannot arrive at the final print without correctly developing the film. Each photo is an adventure into unknown territory—you know the way to go, but you don’t know where you are going to arrive. What is projected through the pinhole is inevitably different



*Alice pursues the White Rabbit*

from the way we see things. It is free from the subjectivity and editing that goes on in our brains; the images reveal aspects often overlooked by the eye.



The third theme I explore in the installation is that of political satire and social criticism. Our contemporary society would appear to be far from Victorian England, but Carroll’s observations are still relevant today. Compare the Queen of Hearts to many dictators: “the world’s gone mad” or “upside down” and “nonsense rules.” In every country we have judicial farces like the Knave’s trial. We don’t have to look far to find bureaucracies that function on their own logic and thrive on their own inefficiency.



Underlying these themes I also considered the *Alice* books from a Buddhist perspective. The adventure starts when Alice goes down the rabbit hole, to an inner world projected by her mind. She crosses the chessboard, becomes a queen, and wakes up—is this not a spiritual journey?

Along the way, she encounters manifestations of what in Buddhist language would be called disturbing emotions: anger (the Queen of Hearts), pride (Humpty Dumpty), fear (the White Rabbit), laziness (the Dormouse), to name a few. The Cheshire Cat tells Alice *she* must be mad to be there, since they are all mad there. Wonderland could in fact be compared to the Buddhist concept of *samsara*, our deluded mental condition that implies that our perception of reality is false. Tweedle Dee and Tweedle Dum characterize the positive and negative duality inherent in this condition: “nothing would be what it is, but everything would be what it isn’t. And contrariwise, what it is, it isn’t, and what it isn’t, it is. You see?”

Carroll himself brings up ideas similar to Buddhist concepts such as emptiness in *Through the Looking Glass*. Emptiness could be summarized as the essential quality of all things. Nothing exists in an absolutely independent way but only in interdependence and because of causes and conditions. Alice’s meeting with the fawn in “the wood where things have no names” brings this to mind. Consider the universe as a whole and all things as parts that relate to one another. In the wood, when Alice and the fawn meet, there is no fear to keep them apart. Upon leaving the wood, memory and convention return, and separate the two. Names are simply labels, and, Alice says, are “useful to the people that name them.” Many of the puns in the books allude to the difference between the word and the thing. In Buddhism one aspect of the realization of emptiness is the vast spaciousness beyond language. Language and conceptualization contribute to keeping things separated and obscure

the connections and interdependence of all things. Carroll often uses nonsense as a means to refer to this.

Perception and illusion are common concerns in Buddhist philosophy and the photographic process. The pinhole camera without viewfinder indiscriminately records the world of light and dark, challenging our assumption that our view of reality is fixed and objective.

The photograph can be viewed in terms of emptiness. It has no existence of its own, on its own, but is entirely dependent upon causes and conditions. Consider the subject of the photo, the materials it is made of, the light necessary to expose the film and paper, the photographer who sets in motion the process, and finally a viewer to interpret the image. Each of these contributes to the photograph, but they are not *of* the photograph. Even the word “photograph” expresses the interdependence of light and graphism.

As the work progressed, I found more and more underlying similarities between my photography and these books. The playful nature of the puppets and their use as a base for abstract concepts mirrored Carroll’s playful approach to language. The photographs become an invented physical evidence of Alice’s jour-

ney through Wonderland and the Looking Glass. Alice is transformed from Carroll’s fictional character into a marionette character by Margaret Littleton, and then by me back into two dimensions, this time as a photograph.

“The Red Queen shook her head, ‘You may call it “nonsense” if you like,’ she said, ‘but I’ve heard nonsense, compared with which that would be as sensible as a dictionary!’”

The photographic and sound installation *Alice aux pays de merveilles* was on view at the Château de Lacaze, Lacaze, France, from the 28th of April through the 29th of May, 2012. You can find more information about my work at [www.mabelodessey.com](http://www.mabelodessey.com).

*Mabel Odessey was born in New York and left the comforts of American suburbia at the age of 17. She lived on an Israeli kibbutz and traveled through Europe and North Africa. In the 1980s, she discovered pinhole photography in the UK, where she also obtained her BA in Art and Design. For the last 20 years she has lived in southwest France with her family. She exhibits and leads workshops in North America and Europe.*



*The Queen of Hearts*

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# From Under Ground to Wonderland

MATT DEMAKOS

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*Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations.*

—Lewis Carroll, *Alice's Adventures under Ground*

Were these the opening words to the story Lewis Carroll told on the famed river journey? Were these even *nearly* the same words he used 150 years ago, on the fourth day of July, when he and Robinson Duckworth rowed Alice Liddell and her two sisters to Godstow? His nephew and first biographer, Stuart Dodgson Collingwood, would have us believe so: “His memory was so good that I believe the story as he wrote it down was almost word for word the same that he had told in the boat.” Others have written of a fidelity between the verbal and the written tale as well. Roger Lancelyn Green even claims that when Carroll wrote out *Alice's Adventures under Ground*, the handwritten version of the verbal tale promised to Alice, there were “big bits missing which Dodgson wrote in afterwards.”<sup>1</sup>

Some writers are more skeptical. Not only do Jean Gattégno and James Playsted Wood suggest a significant difference between the verbal and handwritten story,<sup>2</sup> but Lewis Carroll does so himself. “In writing it out,” he is on record as saying, “I added many fresh ideas.”<sup>3</sup> His revisions show no faithfulness to the original boat tale, and his words “fresh ideas” conflict with Collingwood’s and Green’s statements.

The skeptic can point out—some may say speculate on—the probable differences between the verbal rendition and the first handwritten account (which Carroll eventually published in facsimile). It is highly unlikely, for example, that the verbal tale had the eight full verses of the “Father William” parody. Since Carroll also admitted that he sent Alice “straight down a rabbit-hole, to begin with, without the least idea what was to happen afterwards,”<sup>4</sup> it is hardly likely he had the foresight to toss in all those delicious hints that Alice was dreaming, let alone to give Alice’s sister a perfect slumber-inducing object, a thick-paragraphed book with “no pictures or conversations.”<sup>5</sup>

We do not have to speculate, however, on the difference between *Under Ground* and *Alice's Adventures in Wonderland*, the first published version of the tale,

as both can be easily pulled from the shelf and examined. Broadly speaking, *Alice's Adventures under Ground* is a handwritten book of 12,772 words, consisting of a short one-line dedication, four untitled chapters, and amateurish illustrations by the author. *Alice's Adventures in Wonderland*, on the other hand, is a skillfully typeset book of 26,710 words, consisting of a long 42-line poetic dedication, twelve titled chapters, and professional illustrations by John Tenniel. Of these differences, Carroll only explained the altered title and the need for a professional illustrator. “I have tried my hand at drawing on the wood,” he wrote Tom Taylor, a leading playwright, “and come to the conclusion that it would take much more time than I can afford, and that the result would not be satisfactory after all.” Three and a half months later, he received Tenniel’s consent to draw the illustrations, and six months later he shows concern over the title. “I first thought of ‘Alice’s Adventures under Ground,’” he wrote to Taylor again, “but that was pronounced too like a lesson-book, in which instruction about mines would be administered in the form of a grill.” After diagramming a few titles, Carroll concludes “Of all these I at present prefer ‘Alice’s Adventures in Wonderland.’”<sup>6</sup>

Figure 1 illustrates the growth in the text, the most significant difference between the two versions. The first section shows the four chapters of *Under Ground*, and the middle section shows the twelve chapters of *Wonderland*, with the light gray areas marking the approximate location of the lengthening text. The last section shows the percentage difference in words between *Under Ground* and *Wonderland*. (Figure 1 is based on the numbers in Figure 2.)

Still speaking broadly—we will discuss the plot differences later—Figure 1 shows the changes Carroll made from *Under Ground* chapter to *Wonderland* chapter. He split chapter one of *Under Ground* into two chapters, adding words or phrases sporadically, (the scattered gray areas in Figure 1). He split chapter two in half as well, but with a more concentrated addition,

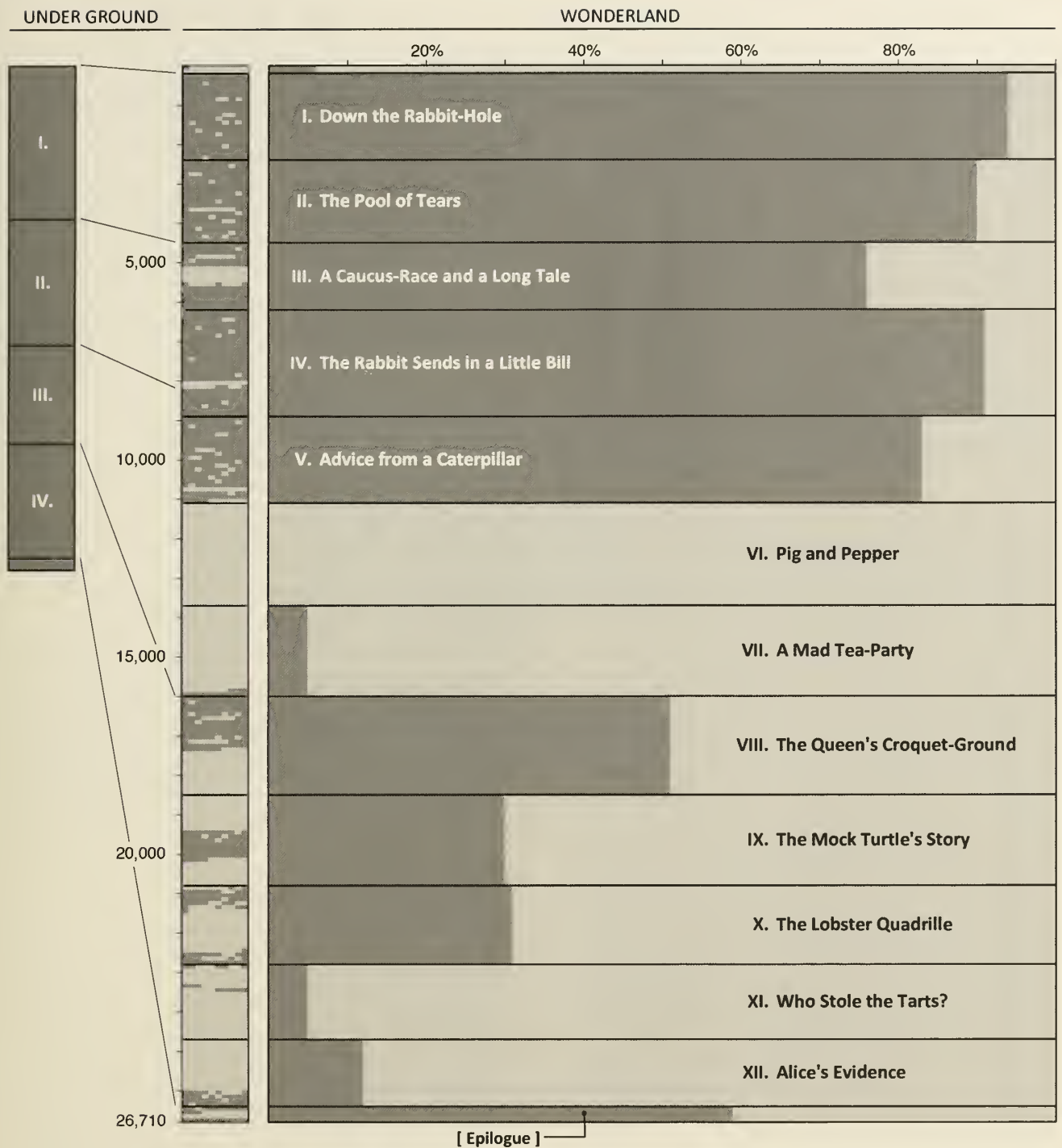


Figure 1. Carroll's Additions to the Alice Story. The above maps out the difference between Alice's Adventures Under Ground and Alice's Adventures in Wonderland. The first section represents Under Ground, dividing out the four untitled chapters. The middle section represents Wonderland, with the light areas mapping out the additions and the dark areas the commonalities with Under Ground. (Each light gray speck equals approximately 10 words.) The diagonal lines illustrate the location of Under Ground's chapter breaks in Wonderland. The last section represents the percentage of Under Ground (dark areas) found in each chapter of Wonderland. Diagram by Matt Demakos.

<i>Under Ground</i>			<i>Wonderland</i>			<i>Under Ground in Wonderland</i>				
Ch.	Words	%	Ch.	Words	%	Words	Growth	%	Chapter Titles	
D	13	0.1%	D	229	0.9%	13	216	5.7%	[ Dedication ]	
1	3929	30.8%	1	2157	8.1%	2023	134	93.8%	Down the Rabbit-Hole	
2	3143	24.6%	2	2118	7.9%	1906	212	90.0%	The Pool of Tears	
3	2528	19.8%	3	1700	6.4%	1299	401	76.4%	A Caucus-Race and a Long Tale	
4	2897	22.7%	4	2658	10.0%	2438	220	91.7%	The Rabbit Sends in a Little Bill	
E	262	2.1%	5	2170	8.1%	1810	360	83.4%	Advice from a Caterpillar	
			6	2605	9.8%	0	2605	0.0%	Pig and Pepper	
			7	2305	8.6%	124	2181	5.4%	A Mad Tea-Party	
			8	2498	9.4%	1279	1219	51.2%	The Queen's Croquet-Ground	
			9	2293	8.6%	703	1590	30.7%	The Mock Turtle's Story	
			10	1966	7.4%	609	1357	31.0%	The Lobster Quadrille	
			11	1887	7.1%	100	1787	5.3%	Who Stole the Tarts?	
			12	1676	6.3%	206	1470	12.3%	Alice's Evidence	
			E	448	1.7%	262	186	58.5%	[ Epilogue ]	
<b>12772</b>			<b>26710</b>			<b>12772</b>	<b>13938</b>	<b>47.8%</b>		

Figure 2. Separating Under Ground's Words into Wonderland's Chapters. The numbers pertain to the original publication dated 1866 (actually published in 1865), and not to any later edition. Long dashes, symbols, chapter numbers and titles, are not counted as words, and hyphenated words are counted as one word. Though the texts were carefully checked over, the numbers should be considered approximations.

the large gray area after the 5,000-word mark, which represents the insertion of the caucus-race. He also places the chapter break between chapters two and three a bit earlier for *Wonderland*. The most significant change made to chapter three, however, is the addition of two new chapters, "Pig and Pepper" and "A Mad Tea-Party." Finally, the figure shows that he tore the last chapter apart completely, expanding it and dividing it into five full chapters.

Several have spoken of the ideas that stretched *Under Ground* into *Wonderland*. "No doubt he added some of the earlier adventures," Alice (Liddell) Hargreaves wrote, "to make up the difference between *Alice in Wonderland* and *Alice's Adventures Underground*."<sup>7</sup> Several biographers, such as Lennon,<sup>8</sup> use this statement as fact, and Roger Lancelyn Green, as stated earlier, believed the added material was actually left out of *Under Ground*. This complete faithfulness to the famed river journey or the idea that every concept in *Wonderland* must have a connection to the Liddell family conflicts with Carroll's own words. In his article "'Alice' on the Stage," he wrote unequivocally that "fresh ideas" were added not only when he first wrote out *Under Ground* but also when he expanded it into *Wonderland*: "and many more added themselves when, years afterwards, I wrote it all over again for publication." He also specified when and where these ideas occurred: "an idea comes at night, when I have had to get up and strike a light to note it down—sometimes when out on a lonely winter walk, when I have had to stop, and with half frozen fingers jot

down a few words." But what he stresses most of all in his article about the creation of *Alice's Adventures in Wonderland* is that every idea "came of itself" (Carroll's italics). He mentions the phrase, in slightly different wording, four times in one paragraph. "I cannot set invention going like a clock," he admitted. The ideas in *Alice's Adventures* and even *Through the Looking-Glass* were "made up almost wholly of bits and scraps."<sup>9</sup>

He does not mention, as Alice and others suggest, his new ideas coming from extempore storytelling. In truth, *Wonderland's* prefatory poem only paints a negative picture of such storytelling. The narrator's "leisurely" boating expedition is interrupted by a "cruel Three" who "in such an hour, / Beneath such dreamy weather" "beg a tale of breath too weak," which, after "its quaint events were hammered out," leaves the teller "weary" and his "wells of fancy dry." Note how the article's phrase "invention going like a clock" is analogous to the prefatory poem's "quaint events were hammered out," both suggesting not craftsmanship but labor or hackwork—a clang, clang, clang that cannot stop but must continue, even if uninspired ("The rest next time—' 'It is next time!'"). The repeated phrase, "came of itself" can be read as a indictment as well against extempore storytelling, which can often be forced, producing mere padding (a form of writing Carroll takes pains to rail against in the article). Carroll's diary also shows him guarding against the pressures of creating impromptu tales by having a stock of known oral tales handy when an occasion called for one. No doubt Carroll was in im-

But her sister sat still just as she left her, leaning her head on her hand, watching the setting sun, and thinking of little Alice and of all her wonderful adventures, till she too began dreaming after a fashion, and this was her dream:—

She saw an ancient city, and a quiet river winding near it along the plain: boats were rowing up and down the stream, and one of them had a merry party of children on board—she could hear their voices and laughter like distant music on the water—and among them was another little Alice, (so she named her in her dream,) who sat listening with bright eager eyes to a story that was being told, and she tried to catch the words of the story, and lo! it was the dream of her own little sister.

So the boat slowly wound its way up the stream, under the bright summer sky, with its happy crew and its music of voices and laughter, till it passed round one of the many turnings of the river, and she saw it no more.

Then she pictured to herself, (in a dream within the dream, as it were,) how this same little Alice would, in the after-time, be herself a grown woman; and how she would keep, through all her riper years, the simple and loving heart of her childhood: and how she would gather about her other little children, and make their eyes bright and eager with many a wonderful tale, perhaps even with these very adventures of the little Alice of long-ago: and how she would feel with all their simple sorrows, and find a pleasure in all their simple joys, remembering her own child-life, and the happy summer days.

View page

18

see  
M.S

Figure 3. Galley Sheet for Alice's Adventures in Wonderland.

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lastly, /  
this little  
Alice of hers

her dream

pressive form on July 4, 1862, but the bulk of what we know as *Wonderland*, and likely most of its worthiness and its inspired ideas, were created in solitary, intermittent moments long after the initial boating expedition. Only a fraction, anywhere from twenty to thirty-five percent of *Wonderland* was told on that famous July day, the story being expanded on another boat trip (and perhaps on some previous occasion), again for *Under Ground*, and yet again for *Wonderland*.<sup>10</sup>

Carroll did not discuss how these ideas took physical shape, though there are several clues. There survives a *Wonderland* galley sheet prepared by his printer with Carroll's corrections, both deletions and insertions (see Figure 3).<sup>11</sup> What is already typeset, disregarding Carroll's handwritten corrections, is a fine illustration of *Under Ground* dissolving into *Wonderland*. It contains words solely found in *Under Ground* and words solely found in *Wonderland*, and a few words of its very own. Another clue is found in the only surviving letter from Tenniel regarding *Wonderland*: "Could you manage to let me have the text of 'A Mad Tea-party' for a day or two? There is much more in it than my copy contains."<sup>12</sup> Evidence of how Carroll physi-

cally worked is also found in the surviving text. Surprisingly, though he greatly alters the last chapter of *Under Ground*, very little is thrown out, and at times, a small part of the original text is surrounded by long sections of new material. It would be more expected, with such a drastic revision, for a writer to disregard wholly the old material and write with an undistracted mind. But not Carroll—in his expansion of chapter 4, he uses all of *Under Ground* for the most part, excepting one poem replacing another.

These clues show us that Carroll's methods for working on *Wonderland* were exactly like his methods for *Looking-Glass*, *The Hunting of the Snark*, and the *Sylvie and Bruno* books.<sup>13</sup> The galley sheet shows that he was in the habit, even at this early date, of sending text to a printer knowing full well it would only be used to make probable alterations. The Tenniel letter shows that Carroll worked haphazardly, squeezing in his "bits and scraps" to improve—let's not say fill out—the story. And this is also supported by the fact that he throws away little of *Under Ground*, even when greatly altering the story line, which suggests that new material was being added at different times, not all at once.

There are several sample title pages and several sample text pages, one even in double columns.<sup>14</sup> These show Carroll at work on the *book*, however, and not on the creation of the material within. Like the other documents, they do show the use of trial-and-error, a point we will discuss later on.

The first evidence that Carroll was writing for publication is his May 2, 1864, diary entry: "Sent Tenniell (sic) the first piece of slip set up for *Alice's Adventures*, from the beginning of Chap. III."<sup>15</sup> This suggests that he actually began writing about a month before, when he received Tenniel's consent to draw.<sup>16</sup> It is possible that he was reworking the text before engaging an illustrator, but it seems unlikely that he was expanding the text during the stage when he was considering illustrating the story himself; he was well aware of his procrastination with the *Under Ground* illustrations, and perhaps of his own lack of skill as well. The first sign of completing the text, although we have no idea if it was the full text, comes on December 15, 1864, when he sends it to Macmillan: "It is the only complete copy I have. I hope you may not think it unfitted to come under your auspices."<sup>17</sup> So, roughly speaking, Carroll created *Wonderland* from April to December, 1864.

What did he set out to accomplish in those months? Did he specifically decide to make the story more zany, more physical, more philosophical, or more refined? Or did he simply want to make it longer, having no regard to the overall effect? These concepts are best discussed after a chapter-by-chapter review.

### *Under Ground's* CHAPTER 1

The first chapter of *Under Ground* begins with Alice sitting on a river bank with an elder sister, who is reading a book that bores the young girl. Alice spies a white rabbit and follows it down a rabbit hole. She falls slowly and eventually lands on sticks and shavings. After following the rabbit down a long passage, she comes into a hall with many doors, all of which are locked. On a glass table, she finds a golden key that fits a small door behind a curtain, not seen on a first time around. The door, about eighteen inches high, leads into a beautiful garden. Desiring to enter the garden, Alice goes back to the table and finds a bottle with a label reading "DRINK ME." She drinks it and shrinks, but she cries when she realizes the door is locked and the key is on the table. Soon she finds an ebony box under the table—again, not seen before—with a cake in it and a card with the words "EAT ME." She first tries a bit of the cake and then finishes it off.

Alice soon grows so tall she says goodbye to her feet. Now being too large to fit through the door, she cries yet again, creating a pool of tears. She tries to ask the white rabbit for help, but he only gets scared and runs away, dropping his nosegay and gloves. She

begins to wonder if she is Gertrude or Florence and tries to recite "How doth the little crocodile." After unknowingly putting on the rabbit's gloves, she begins to shrink. She believes the nosegay is making her shrink too fast, so she drops it. She goes back to the curtained door, but it is locked, and the key, alas, is still on the table. At this time, however, she slips and finds herself in her own pool of tears. She hears a mouse splashing about and begins talking to it but unfortunately continually mentions Dinah, her cat, which angers it. The mouse promises to tell Alice why it hates cats and dogs, once they reach the shore. The chapter ends with Alice leading the animals, as many others have also fallen into the pool, to the shore.<sup>18</sup>

As can be seen in Figure 1, of all four *Under Ground* chapters, the first is the most like *Wonderland*. The chief differences are that Carroll splits the chapter in half (at the split in the paragraphs above) and adds 346 words, giving it about an eight percent growth. Section (b) shows this growth to be scattered rather than condensed.

There are several additions, all of which are relatively slight when compared to the additions in other chapters. When Alice is falling down the rabbit hole, Carroll now has her name the people she may meet on the other side of the earth:

"The Antipathies, I think—" (she was rather glad there *was* no one listening, this time, as it didn't sound at all the right word)

and he gives the White Rabbit some worrying to do before he ignores Alice's question:

he came trotting along in a great hurry, muttering to himself as he came, "Oh! the Duchess, the Duchess! Oh! won't she be savage if I've kept her waiting!"

Later in *Under Ground*, the white rabbit explains to Alice that the Marchioness (who is the Duchess in *Wonderland*) and the Queen of Hearts are one and the same person. The above hints—and there will be two more hints—that Carroll was going to keep that relationship intact for *Wonderland*, as there is little reason in the plot for the White Rabbit to worry about the Duchess. In fact, we never learn what business the Rabbit had with the Duchess, or with the Queen for that matter.<sup>19</sup> Carroll also adds Alice's thought on how to properly speak to a mouse, as well as her Latin conjugation of the creature's name: "A mouse—to a mouse—to a mouse—a mouse—O mouse!" The longest addition, however, which is noticeable in Figure 1 (around the 3,600-word mark), occurs when Alice, after she slips in her own pool of tears, thinks she could go back by railway:

"and in that case I can go back by railway," she said to herself. (Alice had been to the seaside once in her life, and had come to the general



<i>Under Ground</i>		<i>Wonderland</i>		
The Liddells (♥), the Writing (♠), & the Pictures (♦)		The Writing (♠), & the Pictures (♦)		
<b>1862</b>				
17 Boat trip to Nuneham with Duckworth, "heavy rain"	♥	JUNE		
3 Boat trip canceled, rain, hears "Sally Come Up," plays croquet	♥	JULY		
4 The <i>Alice</i> trip				
5 Writes headings on train				
8 Meets in Gallery				
1 Does crest books and hears "Beautiful Star"	♥ ♠	AUGUST		
6 Continues "interminable fairy-tale" on boat trip to Godstow				
13 Falls in with, "a rare event of late," begins writing <i>Alice</i> , hopes to finish by Xmas	♥	NOVEMBER		
21 Crest books, parlour-Croquet in rooms, no Ina				
28 Deanery, dinner, music, parlour-croquet				
4 Spends three hours at deanery, story-telling, games, crest books	♥	DECEMBER		
<b>1863</b>				
10 Finishes text before this date, pictures "not nearly done"	♥ ♠ ♦	FEBRUARY		
16 Deanery dinner, games				
17 "destined to meet...perpetually"				
19, 24 Meets girls				
9, 10, 13, 20, 21 Meets girls	♥ ♠	MARCH		
10 Borrows a natural history book to illustrate <i>Alice</i> from Deanery				
13 Begins poem "in which I mean to embody something about <i>Alice</i> "				
4-7, 17, 21, 22, 27, 29 Sees the girls, sometimes without a sick <i>Alice</i> , visits them at grandparents, various activities	♥	APRIL		
1, 5, 6, 14, 16, 20, 25, 16 Takes two boat trips, experiments with new croquet game, dines at the Deanery, takes 3 walks, Liddell baby dies	♥	MAY		
9, 15-18, 23-25, 27 Takes two boat trips, helps at the bazaar, takes to the Circus, tea at Deanery, receives mother's "courting" letter	♥	JUNE		
		JULY	♦	16 Drawing on wood condemned 20 Sees Jewitt, woodcutter, will improve
5 Sees, with mother, at theatrical in Berner's rooms, "held aloof"	♥ ♦	DECEMBER	♦	20 Writes Tom Taylor: "Do you know Mr. Tenniel... whether he could undertake... a dozen wood-cuts...it has been read and liked by so many children...often asked to publish... I would send him the book..."
17, 19 Writes to see girls, doing so two days later, music and talk				



# GODSTOW

BRIAN SIBLEY

Down at Godstow, the sun dancing  
on the river  
Drifts a tiny boat. There, in a hazy dream,  
A don of mathematics weaves a tale of  
subtle fantasy  
To enchant a little girl. Then it was that  
one small part  
Of our endless, dusty heritage  
was hammered out,  
Was shaped and polished till it now  
gleams and sparkles

Like the Thames that bore the little craft  
on into Wonderland.  
Low and golden, wrapped in  
ethereal mists,  
Lies Oxford awaiting the return  
from the realm of dreams,  
Of the gentle man, to find  
on narrow shelves  
The narrow books by narrow men  
on Elementary Calculus.

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<i>Under Ground</i>		<i>Wonderland</i>	
The Liddells (♥), the Writing (♠), & the Pictures (♦)		The Writing (♠), & the Pictures (♦)	
<b>1864</b>			
		<b>FEBRUARY</b>	25 calls on Tenniel with Tom Taylor letter, favourable, but must see book
12 Pictures “not yet” done	♦	<b>MARCH</b>	
		<b>APRIL</b>	5 “got his consent to draw ... for ‘Alice’s Adventures Underground’”
6 Runs into, with Prickett, inspects new grand stand	♥	<b>MAY</b>	♠ ♦ 2 Sends Tenniel first slip, beginning of Chapter 3
12 Tries in vain for a boat trip (Rhoda for Ina) “but Mrs. Liddell will not let any come in future—rather superfluous caution”			17 Calls on Tenniel who is out 30 Sees Tenniel
7 Runs into, with Prickett, on a walk with Cookson	♥	<b>JUNE</b>	♠ ♦ 9 ‘Alice’s Hour in Elfland’ 21 Asks Taylor about title (diagrams) 21 Sees Tenniel (after Macmillan) who agrees to new size 28 ‘Alice’s Adventures in Wonderland’
	♦	<b>JULY</b>	17 Tenniel not home
		<b>AUGUST</b>	♠ 2 Sends chapter three to Combe
13 The “pictures in MS finished”		<b>SEPTEMBER</b>	♦ 19 Macmillan writes: title pages, likes title, best to publish late Oct or early November, “Tenniel’s drawings in the book need no such meretricious help”
		<b>OCTOBER</b>	12 Calls on Tenniel, shows him drawing on wood “only thing he had,” Alice sitting by pool of tears, settle on 34 pictures 28 Tenniel not home, at Dalziels, some pictures, all Father William
26 “MS. Finally sent to Alice”	♠	<b>NOVEMBER</b>	♠ 20 Book delayed, perhaps owing to the death of Tenniel’s mother
		<b>DECEMBER</b>	♠ 15 Sends Macmillan entire text
<b>1865</b>			
		<b>FEBRUARY</b>	26 Sees Tenniel [no details]
6 Sees Richmond’s “The Sisters” painting: Ina too severe, Alice lovely, not quite natural, Edith best likeness	♥	<b>MARCH</b>	♠ ♦ 8 Tenniel letter discusses “two Footmen,” selects Hatter’s riddle and Dormouse in Teapot, against Twinkle, mentions having incomplete text 8 Sees Tenniel, who is doing 30th picture
11 Runs into Prickett with Alice, “seems changed a good deal” not “for the better... the usual awkward stage of transition”	♥	<b>MAY</b>	
		<b>JUNE</b>	20 Sends last portion marked Press
4 Plans for Alice to receive white vellum copy on anniversary	♥	<b>JULY</b>	19 Hears from Tenniel, dissatisfied with printing of pictures
		<b>NOVEMBER</b>	♠ 28 Tenniel approves print
14 Sends Alice “new impression”	♥	<b>DECEMBER</b>	

conclusion, that wherever you go to on the English coast you find a number of bathing machines in the sea, some children digging in the sand with wooden spades, then a row of lodging houses, and behind them a railway station.)

There are several minor replacements. The “sticks and shavings” she falls on become “sticks and dry leaves” (shavings are indeed hard), and the little “door about eighteen inches high” becomes “about fifteen inches high.” The change in height may be owed to Tenniel’s illustration of Alice holding back the curtain hiding the door. If Carroll did not revise the height of the door, given the average height of girls today and the increasing height of human beings, Alice could only be some age older than nine, whereas the revision makes her some age older than five. Since Carroll makes Alice exactly seven—though, admittedly, this is only known through a close reading of *Looking-Glass*—the revision seems justified.<sup>20</sup> The “ebony box” with a card spelling out “EAT ME” becomes a “glass box,” a more fairy-tale-like object, with currant lettering on the cake itself, and the “nosegay” the white rabbit is carrying, and which Alice picks up, becomes a “fan.” Carroll may have decided to quell the notion that the rabbit was courting the Duchess (perhaps at Tenniel’s suggestion).<sup>21</sup> The girls “Gertrude” and “Florence,” whom Alice describes unfavorably and whose identities she believes she may have assumed, become “Ada” and “Mabel.” Alice had two real cousins with the names Florentia Emily Liddell and Gertrude Frances Elizabeth Liddell, and it would be inappropriate for a mass-produced book to portray them so insensitively, even if jokingly. There is little doubt that the names refer to them, since Florentia, the daughter of Henry Thomas Liddell, the first Earl of Ravensworth, is comically described as living in a “pokey little house,” and with “next to no toys to play with.”<sup>22</sup> Lastly, Carroll adds a more precise size, “three inches high,” to Alice after she shrinks for the last time.

The chapter also receives several style changes, true for the whole of the book. In *Under Ground*, Carroll did not consistently place Alice’s thoughts in quotation marks, but he did so for *Wonderland*. He also was not consistent in capitalizing the names of the main characters, but was so for *Wonderland*—the “white rabbit” becomes the “White Rabbit,” for example. Even the “Mouse” gets more respect. Some of the characters did not receive a gender in the earlier work either, but in the later work they become “he” or “she” and “him” or “her,” instead of the undignified “it” (though there are exceptions, especially the birds). Lastly, *Under Ground* tended to have long paragraphs, which Carroll wisely divided for *Wonderland*, although there are some cases of fusing paragraphs.

Just about every sentence in the chapter receives an alteration of some kind, whether it is a substitui-

Down, down, down. Would the fall *never* come to an end? “I wonder how many miles I’ve fallen by this time?” she said ~~she~~ aloud—  
 “I must be getting somewhere near the centre of the earth. Let me see: that would be four thousand miles down, I think—” (for, you see, Alice had learnt several things of this sort in her lessons in the schoolroom, and though this was not a *very* good opportunity ~~of~~ ~~for~~ showing off her knowledge, as there was no one to ~~hear~~ ~~listen~~ to her, still it was good practice to say it over —) “—yes, that’s *about* the right distance — but then I wonder what *Latitude* or *Longitude* or *Latitude* ~~line~~ shall I be in I’ve got to?” (Alice had ~~no~~ ~~not~~ the slightest idea what *Longitude* *Latitude*, was, or *Latitude* *Longitude* either, but she thought they were nice grand words to say.)

Presently she began again:—“I wonder if I shall fall right *through* the earth! How funny it’ll ~~be~~ ~~seem~~ to come out among the people that walk with their heads downwards! The *Antipathies*, I think—” (she was rather glad there was no one listening, this time, as it didn’t sound at all the right word) “—~~But~~ I shall have to ask them what the name of the country is, you know. Please, Ma’am, is this New Zealand or Australia?” — (and she tried to curtsy as she spoke — (— fancy *curtysing* as you’re falling through the air! ~~do~~ Do you think you could manage it?) “~~a~~ And what an ignorant little girl she’ll think me for asking! No, it’ll never do to ask; perhaps I shall see it written up somewhere.”

Figure 4. Sample Edits in Chapter 1 of *Under Ground*, for *Wonderland*. Additions are shaded, and deletions crossed out. Italics represent underlining in *Under Ground* and are such in *Wonderland*. The insertion of the “*Antipathies*” is the longest in *Wonderland*’s first chapter.

tion, an insertion, a relocation of a word, a deletion, or a change in punctuation. This is best illustrated in Figure 4, which gives a sample of Carroll’s editing. In actuality, the chapter received approximately 132 changes in punctuation, 128 substitutions (word, phrases, or sentences), eighty-four insertions, eighteen re-ordering of words, eighteen deletions, and eleven paragraph splits. Though this accounting will not be offered for the other three chapters, a flip through a document containing all the edits shows a steady stream of revisions throughout the work.

### ***Under Ground*’s Chapter II**

The second chapter begins with Alice and the animals assembling on the bank. To get them dry, the mouse, around whom they all sit, recites a history about William the Conqueror, the driest thing he knows. The mouse pauses—only stopping once before, when the Lory interrupted—and asks Alice how she is getting on. As the plan does not seem to be working, the Dodo suggests “an immediate adoption of more energetic remedies—” which prompts the Duck to blurt out “Speak English!” The Dodo, offended, leads them to a cottage where they can get dry and where

the mouse can tell them his story. Alice, the Lory, and the Eaglet, led by the Dodo, arrive first and, comfortably wrapped in blankets, enjoy the warmth of the fire, while awaiting the others. Back on the bank, the mouse tells his “long tale,” which Alice imagines as being in the shape of a tail. In poetic verse, he tells about living under a mat and how a dog and cat had sat on each rat crushing each flat. The Mouse accuses Alice of not listening and leaves, shaking its ears when Alice calls to it to come back. After Alice mentions that her cat Dinah could fetch it back, and her ability with birds as well, the other animals begin to depart. Alice soon is alone, “sorrowful and silent,” and picks up her spirits again only to reminisce about her time with the animals. But her prattling is interrupted by the sound of pattering feet.

It is a very anxious white rabbit, worrying about the Marchioness and his missing white gloves and nosegay. Mistaking Alice for Mary Ann, the rabbit demands she go back to his house to fetch the missing items. She finds the house with the brass plate reading “W. RABBIT, ESQ.” and locates the gloves. Before leaving, she drinks from a bottle and grows so large she has to put her arm through a window to make room for herself. After first trying to open the door to get inside, the rabbit goes around to the window. Alice makes a snatch at it, causing it to crash into what she believes is a cucumber-frame. After another snatch at the rabbit, and Pat the gardener, with yet more crashing noises, she hears that they are planning to send Bill, a lizard, down the chimney. But she sends him flying with a kick of her foot. When they begin discussing the idea of burning down the house, Alice threatens to set Dinah on them. She suddenly begins to shrink, however, back to three inches tall. She runs out of the house, past a crowd of animals, some of which are nursing Bill. The animals rush at her, but she escapes into a deep wood.<sup>23</sup>

Carroll again splits the chapter in two for *Wonderland*, as can be seen in Figure 1, but this time adding a short scene from *Under Ground*'s chapter 3 to *Wonderland*'s chapter 4, thus creating a new chapter break. That 385-word scene is Alice's encounter with the large puppy, which many have found to be oddly realistic in a book filled with unrealities. The less prominent location may show Carroll in agreement, or may have been an attempt to balance out the chapter lengths (at least at some stage in the rewriting), or it may have been done to allow the “Advice From a Caterpillar” chapter to begin with the title character.<sup>24</sup> More notable, however, are the two scenes that lengthen the story, viewable on the figure after 5,000 words and after 8,000 words.

The first replaces the scene where the animals walk along the river to a house to dry off:

“I only meant to say,” said the Dodo in a rather offended tone, “that I know of a house near here, where we could get the young Lady and the rest of the party dried, and then we could listen comfortably to the story which I think you were good enough to promise to tell us,” bowing gravely to the mouse.

The mouse made no objection to this, and the whole party moved along the river bank, (for the pool had by this time begun to flow out of the hall, and the edge of it was fringed with rushes and forget-me-nots,)<sup>25</sup> in a slow procession, the Dodo leading the way. After a time the Dodo became impatient, and, leaving the Duck to bring up the rest of the party, moved on at a quicker pace with Alice, the Lory, and the Eaglet, and soon brought them to a little cottage, and there they sat snugly by the fire, wrapped up in blankets, until the rest of the party had arrived, and they were all dry again.

Alice and her sisters would have recognized the episode as portraying an earlier boating expedition to Nuneham with Duckworth, two of Carroll's sisters, and his Aunt Lucy, when “heavy rain came on.” The children had to walk three miles through the rain to a house Carroll knew, to dry off their clothes. As many know, the Dodo and the Duck represent Carroll and Duckworth, and the Lory and the Eaglet represent Lorina and Edith. As with the events in the story, Carroll did split off from the others, arriving at the house with the faster-walking girls before the rest of the party. Unlike the characters in the story, the party walked to the house in a drenching rain.<sup>26</sup>

Carroll replaced the scene with the much longer caucus-race. Alice asks what it is, and the Dodo declares “the best way to explain it is to do it.” In short, the Dodo draws “a sort of circle”—the animals run around for about a half hour—the Dodo declares the race over—he decides, after being asked, that all win prizes—Alice hands out comfits from her pocket. The scene ends with the Dodo solemnly presenting Alice with her prize, a thimble, also from her pocket.

The second scene to add weight to the text is a pure addition, and not a mere substitution. In *Under Ground* Alice simply begins to shrink after being trapped in the white rabbit's house. In *Wonderland* Carroll gives her a reason for shrinking. After Alice hears the others threatening to burn down the house, there is silence and Alice hears the Rabbit say, “A barrowful will do, to begin with.” Suddenly, she is pelted by little pebbles. They turn into cakes, however, and Alice eats them, believing that they certainly can't make her any bigger and so they must, and do, make her grow smaller.

There is another minor addition (just viewable in Figure 1 as a short gray line above the 5,000 word

mark) where Carroll has the Duck interrupt the Mouse's "William the Conqueror" speech, after the words "the patriotic archbishop of Canterbury, found it advisable—"

"Found *what?*" said the Duck.

"Found *it,*" the Mouse replied rather crossly: "of course you know what 'it' means."

"I know what 'it' means well enough, when *I* find a thing," said the Duck: "it's generally a frog or a worm. The question is, what did the archbishop find?"

The Mouse did not notice this question, but hurriedly went on.

Giving the interruption to the Duck may be the reason Carroll has the Eaglet instead of the Duck, as in *Under Ground*, interrupt the Dodo's lofty speech with "Speak English!"

There are two replacements that do not show up on Figure 1, as they are about the same word length as the originals. Carroll replaced the mouse's tale in *Under Ground* with a different poem in *Wonderland*. The new poem tells of a dog, Fury, who wants to prosecute a mouse and condemn it to death. Though the original poem may be considered poetically weak, the new poem, despite being better versed and rhymed, feels out of place. The original poem "fulfills the mouse's promise to explain why he dislikes cats and dogs," Martin Gardner explains, "whereas the tale as it appears here contains no such reference to cats."<sup>27</sup> The second substitution replaced a paragraph that contained references to the deleted cottage scene:

"I do wish some of them had stayed a little longer! and I was getting to be such friends with them—really the Lory and I were almost like sisters! and so was that dear little Eaglet! And then the Duck and the Dodo! How nicely the Duck sang to us as we came along through the water: and if the Dodo hadn't known the way to that nice little cottage, I don't know when we should have got dry again—"

The deletion eliminated a three-part in-joke. In the first part, the Lory and the Eaglet, who became "almost like sisters!" with Alice, represent her true sisters Lorina and Edith. In the middle part, the Duck, who "sang to us as we came along through the water," represents Duckworth, in truth, a talented singer. And in the last part, the Dodo, who knew "the way to that nice little cottage" represents Carroll, who did suggest the house in which the rowing party took shelter. Carroll replaced the paragraph with Alice's bemoaning that she may never see her cat again, thus retaining the character's melancholic state.

There are several minor changes in the chapter. When the mouse tells the driest thing he knows, they sit around Alice in the original but, more properly,

around the Mouse in the revision. The Marchioness gets the revised title of Duchess, a character that we meet later, and the white rabbit loses his courtesy title on his house plaque: "W. RABBIT, ESQ" becoming simply "W. RABBIT."

Of all the changes in the chapter, most attention has been given to the deletion of the cottage scene. Anne Clark uses the deletion to illustrate a point that *Under Ground* "contained a lot of private jokes which were amusing to Alice and her sisters, but which Dodgson felt would be unsuitable for a wider audience." Gattégno writes, "details that were too true to history were left out,"<sup>28</sup> a comment also referring to Alice's reminiscence of the scene.

But Carroll not only keeps some in-jokes and true events in the story, he adds some as well. He keeps the line where the Lory says "I am older than you, and must know best," certainly an in-joke of the same timbre as the "almost like sisters" line, and he even corrects the last word to "better." He keeps the parody "Beautiful Soup," based on the sisters' singing of "Beautiful Star," and even adds a verse. He adds more in-jokes and true events in his names for the girls in the treacle well (which obliquely refer to the Liddell sisters), when he has the story take place on May 4 (Alice's real birthday), and when he creates the prefatory poem (a reference to the July 4 boating expedition). He had no qualms about in-jokes per se, and even shows a predilection for them, which is exemplified in the ones found in *Looking-Glass*.<sup>29</sup>

It is more likely that the cottage scene was deleted because Carroll noted that the chapter would have been awkwardly short if something were not added (see Figure 1). So he created a longer method for drying off the characters, one more in tune with the direction his new material was taking, perhaps first as an addition but ultimately as a replacement for the cottage scene. Naturally, the main attributes of the replacement scene (zaniness, surrealism) hint at the attributes in the original scene he found objectionable (tameness, realism), especially since they oppose one another. He had to eliminate references to the deleted scene and did so despite the elaborate in-joke; others, he knew, would be created or were already created. Carroll realized there was no place for Alice to become "almost like sisters" with the Lory and the Eaglet without the cottage scene, where the three, with the Dodo, "sat snugly by the fire, wrapped up in blankets, until the rest of the party had arrived," and there was certainly no place for the Duck to sing without the scene where "the whole party moved along the river bank . . . in a slow procession."

### *Under Ground*'S CHAPTER III

The third chapter of *Under Ground* begins with Alice wandering in the wood, determined to first grow big again and second to enter the "lovely garden." She

encounters a large puppy and inadvertently picks up a stick to protect herself. But the puppy believes Alice, who is hiding behind a thistle, wants to play with the stick. She finally escapes when it stops to pant, a good distance from Alice. As she rests against a buttermilk and fans herself with her hat, she realizes that she must eat or drink something to grow larger. She spies a mushroom and eventually finds a caterpillar smoking a long hookah on the top, “taking not the least notice of her.”

After some time, the caterpillar languidly asks, “Who are you?” Alice, with some difficulty, explains how she isn’t herself, and how confusing it is “to be so many different sizes in one day.” The caterpillar does not sympathize; as Alice points out, it will eventually turn into a chrysalis and into a butterfly. Annoyed with the caterpillar’s temper, Alice walks away, but the creature calls her back again with something important to say: “Keep your temper.” The caterpillar asks her to repeat “Father William,” and Alice does so with the usual effect of its coming out all wrong. She states that she would like to be taller, as “three inches is a wretched height to be,” which insults the creature. Before crawling off the mushroom and away in the grass, the caterpillar tells Alice, “the top will make you grow taller, and the stalk will make you grow shorter.” Forgetting which does what, she tries the stalk and becomes suddenly shorter. She just manages, her chin barely able to open, to eat the top to make her taller. Her neck grows high above the trees, and when she winds her head back down again to see her hands, she meets a large pigeon, who calls her a “serpent!” The pigeon complains about serpents stealing her eggs, and Alice declares that she is a “little girl.” She nibbles the different pieces of the mushroom until she is the right size again. Now with half her plan accomplished, she wonders how “to get into that beautiful garden—how *is* that to be done, I wonder?”

Just as Alice says the words, she spies a door in a tree and enters, finding herself back in the hall and near the glass table. With the help of the golden key and the pieces of mushroom (to make her fifteen inches high), not to mention her past experience, she finally manages to pass through the door and into the garden.<sup>30</sup>

As can be seen from Figure 1, Carroll did not split the chapter in half like the two previous chapters—despite its having two main sections, the Caterpillar and the Pigeon scenes. Instead, he brings the chapter into *Wonderland* almost as is, being that it is the shortest in *Under Ground* and short enough for *Wonderland*, even if it retained the opening puppy-scene. Though the two new chapters—“Pig and Pepper” and “A Mad Tea-Party”—are technically within the chapter, Carroll likely perceived them as additions between *Under Ground*’s two last chapters.

Carroll inserts the “Pig and Pepper” episode by having Alice not come across the door in the tree (the beginning of the third paragraph of the synopsis above) but across “an open place, with a little house in it about four feet high.” And so begins the chapter: the meeting with the frog- and fish-footmen—the strange occupants: the Duchess, Cook, cat, and baby—the ill treatment of the baby—the Cook’s throwing of pans—the transformation of the baby into a pig—the meeting with the Cheshire Cat in a tree—its remark that “we’re all mad here”—its vanishing and reappearance, and its slow dissolve into a grin. The chapter ends with Alice at the house of the March Hare, and her eating a mushroom until she is two feet high.

As has already been mentioned, in *Under Ground* the Queen and the Marchioness are the same character, a fact Alice learns from the white rabbit in the last chapter. Though Carroll cleaved the two apart for *Wonderland*, there is a vestige of the old relationship in “Pig and Pepper,” despite its being a wholly new chapter. It occurs when the Duchess says, “Talking of axes”—a comment prompted by Alice’s mention of the earth’s *axis*—“chop off her head!” The threat predates the character of the Queen of Hearts, whose threats are also not taken too seriously, and hints—and there will be one more hint—that Carroll may have initially thought to keep the relationship intact while first composing the new chapter.

“A Mad Tea-Party” follows directly behind “Pig and Pepper.” The plot is familiar to many, being one of the more popular chapters in the book: the meeting of the March Hare, the Hatter and the sleepy Dormouse—the large table with open seats—the raven and writing-desk riddle—the Hatter’s “Twinkle, Twinkle Little Bat”—the Dormouse’s story of the sisters in a treacle well—and the placing of the Dormouse in the teapot. The chapter ends with Alice finding the tree with a door (the third paragraph of the synopsis above). Carroll edits the first part of the last sentence from:

Then she set to work eating the pieces of mushroom till she was about fifteen inches high.

to:

Then she went to work nibbling at the mushroom (she had kept a piece of it in her pocket) till she was about a foot high.

The edits respond to the previous changes. Since the door was changed from eighteen to fifteen inches high, Alice would naturally make herself lower than fifteen inches, and since two long chapters were added after Alice’s meeting with the Caterpillar, there is good reason to remind the readers about the pieces



of mushroom in her pocket. (Notice how skillfully he handles the reminder, wording it tangentially so as not to insult the older readers.) Since “A Mad Tea-Party” contains this little linking episode, technically, the only full chapter added to *Wonderland* is “Pig and Pepper.”

Tenniel mentions in a letter to Carroll that in his copy of the “Mad Tea-Party,” the scene where the Hatter asks his riddle—“Why is a raven like a writing-desk?”—“comes close upon” the “Twinkle twinkle” scene, but knowing full well that Carroll added material to the chapter.<sup>31</sup> This hints that either Carroll added the discussion about “I see what I eat” being the same as “I eat what I see” or that he added the discussion about the Hatter’s watch, or perhaps both. Whatever was added, it shows Carroll working his new material, expanding and editing it as he did with the old.

The watch discussion also includes—after Alice refers to “Time” as “it”—the Hatter’s retort: “If you knew Time as well as I do, you wouldn’t talk about wasting *it*. It’s *him*.” Interestingly, part of Carroll’s editing duties at the time was to revise the use of pronouns (he, she, it, him, and her), which may have suggested the Hatter’s comment. For example, the line about the Mock Turtle is changed from “Alice could hear it sighing as if its heart would break” to “Alice could hear *him* sighing as if *his* heart would break” (italics added).

Carroll has the caterpillar say, “the top will make you grow taller, and the stalk will make you grow shorter,” but in *Wonderland*, he amusingly has the caterpillar say, “One side will make you grow taller, and the other side will make you grow shorter”—a vagueness that adds a nice philosophical puzzle, solved wonderfully by Alice’s 180-degree reach. *Wonderland* has an added dialogue in which the Pigeon does not believe that little girls eat eggs (like snakes) and says that, if they do, then they are a kind of serpent, which also adds a nice philosophical touch, giving Alice pause. Lastly, Carroll adds a bit of emergency to *Wonderland* when Alice tastes the mushroom for the first time; she must quickly eat the other half before shrinking even more.

*This essay will be concluded in the Fall 2012 issue of the KL.*

*Epigraph.* Lewis Carroll, *Alice’s Adventures Under Ground: A Facsimile of the Original Lewis Carroll Manuscript* (Ann Arbor: University Microfilms, 1964), 1.

<sup>1</sup> Stuart Dodgson Collingwood, *The Life and Letters of Lewis Carroll* (New York: The Century Co., 1898), 106; Roger Lancelyn Green, *The Story of Lewis Carroll* (New York: Henry Schuman, 1951), 58.

<sup>2</sup> Jean Gattégno, *Lewis Carroll: Fragments of a Looking-Glass*, translated by Rosemary Sheed (New York: Thomas Y. Crowell, 1974), 20; James Playsted Wood, *The Snark Was*

*a Boojum: A Life of Lewis Carroll* (New York: Pantheon, 1966), 68.

<sup>3</sup> Lewis Carroll, “‘Alice’ on the Stage,” *The Theatre*, n.s., 9 (April 1887): p. 180.

<sup>4</sup> *Ibid.*

<sup>5</sup> Carroll, *Under Ground*, p. 1. For early examples of hints that Alice is dreaming, see Carroll, *Under Ground*, pp. 1, 4–5, 7.

<sup>6</sup> Lewis Carroll to Tom Taylor, December 20, 1863, and June 10, 1864, in *The Letters of Lewis Carroll*, ed. Morton Cohen (New York: Oxford University Press, 1979), pp. 1:62, 65.

<sup>7</sup> Alice and Caryl Hargreaves, “Alice’s Recollections of Carrollian Days: As Told to her Son,” *The Cornhill Magazine* 73, no. 433, n.s. (July 1932): p. 5.

<sup>8</sup> Florence Becker Lennon, *Victoria Through the Looking-Glass: The Life of Lewis Carroll* (New York: Simon and Schuster, 1945), p. 115.

<sup>9</sup> “‘Alice’ on the Stage”: p. 180.

<sup>10</sup> Carroll only details one other time telling the *Alice* story. On a boat trip with a friend named Harcourt, he tried playing a game of “Ural Mountains,” one he likely devised, which “did not prove very successful, and I had to go on with my interminable fairy-tale of ‘Alice’s Adventures.’” If this indeed is only the second time he told the tale, his exaggerated phrasing is yet another negative description of extempore storytelling. Lewis Carroll, August 6, 1862, *Lewis Carroll’s Diaries: The Private Journals of Charles Lutwidge Dodgson*, ed. Edward Wakeling, vol. 4 (Luton, Beds: The Lewis Carroll Society, 1997), p. 115. For oral tales told to children, see under “Storytelling” in the index to the *Diaries* above (vol. 10, p. 122).

<sup>11</sup> Lewis Carroll, galley sheet for *Alice’s Adventures in Wonderland*, Deanery Collection A8, Christ Church Library, Oxford.

<sup>12</sup> John Tenniel to Lewis Carroll, March 8, 1865, in *Lewis Carroll and His Illustrators: Collaborations and Correspondence, 1865–1898*, Morton Cohen and Edward Wakeling, eds. (Ithaca, New York: Cornell University Press, 2003), p. 12.

<sup>13</sup> See, for example, the galley sheets to the “Wasp in a Wig” episode (Lewis Carroll, *A Wasp in a Wig: A ‘Suppressed’ Episode of Through the Looking-Glass and What Alice Found There*, Martin Gardner, ed. [London: Macmillan, 1977]); Henry Holiday’s comments on working with Carroll for the illustrations to *The Hunting of the Snark* (Henry Holiday, *Reminiscences of my Life*, in *Lewis Carroll: Interviews and Recollections*, Morton N. Cohen, ed. [Iowa City: University of Iowa Press, 1989], p. 119), and likewise, Harry Furniss’s comments on working with him for the illustrations to the *Sylvie and Bruno* books (Harry Furniss, *Confessions of a Caricaturist*, in *Lewis Carroll: Interviews and Recollections*, p. 225).

<sup>14</sup> These documents, in Christ Church Library, are not dated, and some may have been created after the first publication of *Wonderland*, especially the version of the tale in two columns.

<sup>15</sup> Carroll, May 2, 1864, *Lewis Carroll’s Diaries*, p. 297. Carroll may be referring to chapter 3 of *Wonderland*, where the animals assemble on the shore, instead of chapter 3 of *Under Ground*, where Alice meets the enormous puppy, as


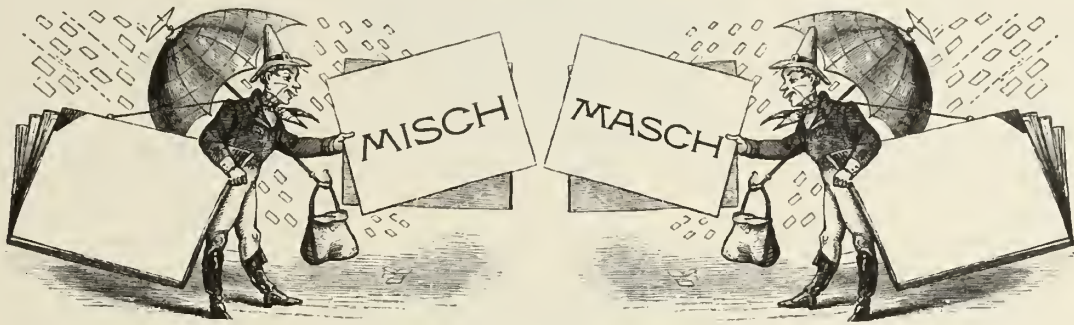
the latter is not even a chapter break in *Wonderland*. Then again, it may refer to neither episode, given the fact that Carroll worked and reworked the book.

- <sup>16</sup> Ibid., April 5, 1864, p. 284.
- <sup>17</sup> Lewis Carroll to Macmillan, December 15, 1864, in *Lewis Carroll and the House of Macmillan*, Morton Cohen and Anita Gandolfo, eds. (New York: Cambridge University Press, 1987), p. 36.
- <sup>18</sup> Carroll, *Under Ground: A Facsimile of the Original Lewis Carroll Manuscript* (Ann Arbor: University Microfilms, 1964), pp. 1–23. The text for *Wonderland* is based on a facsimile edition included in the Riverside Records boxed set, containing four LPs of Cyril Ritchard reading of the story: Lewis Carroll, *Alice's Adventures in Wonderland* (New York: Crown Publishers, 1957). The paragraph breaks in each of the four synopses given for *Under Ground* represent the chapter breaks in *Wonderland*. Owing to the nature of this paper, and so as not to burden the reader, who likely has another edition, citations will not be given for *Wonderland*.
- <sup>19</sup> When Alice first sees the White Rabbit later in the book, he is in the grand procession “talking in a hurried nervous manner, smiling at everything that was said, and went by without noticing her.” This may be Carroll’s way of saying he was almost late, just stepping in line.
- <sup>20</sup> Alice says in reference to the March Hare, “as this is May it won’t be raving mad,” and she later answers the Hatter that it is “The fourth.” So the story takes place on Alice Liddell’s real birthday. But we only know she is seven from statements made in *Looking-Glass*. She tells the White Queen, “I’m seven and a half exactly” and Humpty Dumpty “Seven years and six months.” That makes it November 4, which accords with the allusion to the next day being Guy Fawkes Day in the opening chapter. Though there is no way to prove that only six months elapsed between the stories, and not a year and a half, Tenniel’s drawings make it a surety. Carroll, *Wonderland*, pp. 92, 99; Lewis Carroll, *Through the Looking-Glass* (London: Macmillan, 1872), pp. 3–4, 99, 119. For average height, see <http://www.disabled-world.com/artman/publish/height-weight-teens.shtml>.
- <sup>21</sup> Carroll altered the line “Were walking hand-in-hand” in “The Walrus and the Carpenter” poem “to suit the artist.” It is unclear what Tenniel objected to, but it may have been the notion of a romantic relationship between an


animal and a human, as suggested here with the White Rabbit and the Duchess. See Lewis Carroll to Edith A. Goodier and Alice S. Wood, March 20, 1875, *Letters*, p. 222.

- <sup>22</sup> Edward Wakeling, e-mail message to the author, November 26, 2010. Florentia is not mentioned in the diaries, nor in any notes. But Carroll met Gertrude and wrote in his diary on September 21, 1855, very favorably of her: “The youngest Liddell, Gertrude, is even prettier than my little favourite Freddie: indeed she has quite the most lovely face I ever saw in a child.” She was about three years old at the time. *Lewis Carroll's Diaries: The Private Journals of Charles Lutwidge Dodgson*, ed. Edward Wakeling, vol. 1 (Luton, Beds: The Lewis Carroll Society, 1993), pp. 131–2.
- <sup>23</sup> Stuart Dodgson Collingwood, *The Life and Letters of Lewis Carroll* (New York: The Century Co., 1898), 106; Roger Lancelyn Green, *The Story of Lewis Carroll* (New York: Henry Schuman, 1951), 58.
- <sup>24</sup> Admittedly, Carroll’s chapter titles do not always refer to the initial topic in the chapter (for example, “The Mock Turtle’s Story”).
- <sup>25</sup> Gattégno, Lewis Carroll: *Fragments*, pp. 21–2. Gattégno mentions the deletion of the phrase “fringed with rushes and forget-me-nots,” failing, however, to mention that the whole scene was deleted.
- <sup>26</sup> Carroll, June 17, 1862, *Diaries*, vol. 4, pp. 81–2. For Alice Liddell’s memory of the incident, see Alice and Caryl Hargreaves, “Alice’s Recollections of Carrollian Days,” p. 7.
- <sup>27</sup> Martin Gardner, *The Annotated Alice: The Definitive Edition* (New York: Norton, 2000), p. 34.
- <sup>28</sup> Anne Clark, *The Real Alice* (New York: Stein and Day, 1981), pp. 93–4; Gattégno, *Lewis Carroll: Fragments*, p. 21.
- <sup>29</sup> See, for example, the word “pleasance,” Alice Liddell’s middle name, in the prefatory poem (unpaged); the terminal poem, an acrostic on her full name (mentioned above as an Oxford allusion as well); and the Rose and the Violet in “The Garden of Live Flowers” chapter, Alice’s sisters Rhoda and Violet (so it is said). Carroll, *Looking-Glass*, pp. 28–34, 223–4.
- <sup>30</sup> Carroll, *Under Ground*, pp. 46–67.
- <sup>31</sup> See note 12.





## Leaves from The Deanery Garden



Dear Editor,  
While working on our Alice150 project, we discovered that Weaver cites a 1924 Budapest edition of *Alice* in Hungarian and in turn cites its listing in W & M, 1931. It is also listed in W, M & Green, 1962. Neither book gives a source. Weaver did not have a copy

Our Hungarian bibliographer finds the book in no Hungarian bibliography or library and so has concluded it is a "ghost" edition.

I am making a survey of Carroll and Alice collectors to see if anyone has a copy. I lack the book. Anyone who has the book or knows of a copy can contact me at [jalindseth@gmail.com](mailto:jalindseth@gmail.com)

Thank you,  
*Jon Lindseth*

---

Dear Editor,  
As you know, there is an ongoing controversy about the authorship of the *Alice* books. Another proof that they are in fact written by Queen Victoria herself may be found in the presence of a hyphen in both "Looking-Glass," the last word of the last title in the last of the series of two books, and in the Queen's own last name, "Saxe-Coburg."

*Dr. Fernly Bowers, BA, BFA, MA,  
MFA, PhD, DDS, MD, DVM,  
DoD, LLD*

*In transit in California*

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Dear LCSNA,  
On behalf of our Fourth grade students and staff, please accept my most sincere thanks and appreciation of your visit to our school. The members of the LCSNA did a truly remarkable job of making Alice and her fellow characters come alive for our students, many

of whom have not had the pleasure of reading this classic.

Our students were amazed and delighted by the reading. I can tell from their reaction that the books will be treasured for many years. The special memory they will have about that presentation today and their special keepsake will last just as long.

I witnessed the students reading the books for the remainder of the school day; many of them are well on their way to finishing it in the next few hours. Thanks again for brightening our day, and for passing on the special pleasures of a most wonderful book.

Sincerely,  
*Nicholas Leonardos  
Principal  
Maria L. Baldwin School  
Cambridge, MA*

... one scene segues into another like the scenes in *Alice*—and Carroll must of course have been inspired by the inconstant landscape of dreams ...

*Penelope Lively, How It All Began, Viking Penguin, New York, 2011.*

The conclusion of the dream is almost as predictable in Lewis Carroll.

*Donald Thomas, Henry Fielding, St. Martin's Press, New York, 1991.*

"It was the very best butter," he said, and for some reason this idiotic remark made Susan laugh as well.

... she didn't want to be found looking like a sick Cheshire cat.

*Margery Sharp, The Nutmeg Tree, Grosset & Dunlap, New York, 1937.*

"...Means nothing to me, sir!"  
"Nor to me." Wycliffe grinned.  
"In *Alice*, the jurymen added up the dates given in evidence and reduced their answers to pounds, shillings, and pence."

Smith did not smile. "That would be before we went metric, I take it, sir."

*W.J. Burley, Wycliffe and the Four Jacks, Avon Books, 1987.*

... he turns and looks back over their heads to the house bathed in brazen unnatural light. In its front courtyard a man with bucket and brush is methodically painting the plastic roses a brilliant, glamorous crimson.

*Alison Lurie, Foreign Affairs, Random House, New York, 1984.*

Most of the names were familiar: George Bernard Shaw, W. T. Stead, Cunningham-Grahame, Annie Besant, Lord Tennyson. Others meant little: Marie Spartali



Stilman, Adam Adamant, Olive Schreiner, Alfred Waterhouse, Edward Carpenter, C. L. Dodgson. There were some surprises. 'Gilbert?' Sir Charles asked. 'Why? The man's as much a vampire as you or I.

*Kim Newman, Anno Dracula, Simon and Schuster, 1992.*

[Mr. Aghayan] said: "We have a problem here. I want you, tomorrow, to go to the May Company, and buy me, and bring here, the Red Queen's costume." (Alice's Red Queen did not shop at the May Company.)

*The New York Times, October 15, 2011, in the obituary of Ray Aghayan, costume designer and winner of an Emmy for a 1967 TV movie of Alice Through the Looking Glass."*

"Oh . . . well, you know that kind of cat that grins all the time? Heard of that? Well, I'm the kind that makes, you know, weird faces," said Maurice desperately.

*Terry Pratchett, The Amazing Maurice and His Educated Rodents, Harper Collins, New York, 2001.*

"Oh, if only one had a key and could get into the gardens and sit on one of those seats. I feel like Alice in Wonderland about it."

*Elizabeth Taylor, Mrs. Palfrey at the Claremont, The Viking Press, New York, 1971.*

Maria, the untidy woman in charge, hair flying and papers everywhere on the desk, like the White Queen in steady employment, had said over the telephone that there was a nice house which had just come on the market. Should she send them the particulars?

*Philip Hensher, King of the Badgers, Faber and Faber, New York, 2011.*

But on most other matters, to change the metaphor, it was like going down the rabbit hole.

*Reginald Hill, The Woodcutter, Harper-Collins, New York, 2010.*

There were blatant messages hanging opposite indecipherable jabberwocky.

*Steve Martin, An Object of Beauty, Grand Central Publishing, New York, 2010.*

Lewis Carroll ... claimed to have found 165 individual fairies depicted in *The Quarrel Between Oberon and Titania*. One attraction of the business of such detailed scrutiny was that these scantily clad creatures are not "real" ladies, but innocuous fairies from another world, tastefully veiled in the trappings of allegory or myth.

*Jeremy Paxman, The Victorians: Britain Through the Paintings of the Age, BBC Books, an imprint of Ebury Publishing Company, 2010.*

The mad, disheveled, but congenial older man in the back office with the missing teeth did nothing but put together anagrams based on *Alice in Wonderland*.

*Edmund White, Jack Holmes & His Friend, Bloomsbury, New York, 2012.*

BANDERSNATCH

\BAN-der-snach\, noun;

- 1. An imaginary wild animal of fierce disposition.
- 2. A person of uncouth or unconventional habits, attitudes, etc., especially one considered a menace, nuisance, or the like ...

Bandersnatch was invented by Lewis Carroll in 1871 in his book *Through the Looking-Glass*.

*Dictionary.com's Word of the Day, Wednesday, October 5, 2011*



An article in the *SF Chronicle's* Style section on Sunday, October 9, by Aidin Vaziri, "Mission's Viracocha Not Just a Glorified Garage Sale," says: "One of the prize pieces is a barely held together copy of 'Alice in Wonderland' from 1828. 'It's not all that rare,' Siegel [the proprietor] says. 'But it is a really nice piece.'"



A brief article about actor Benedict Cumberbatch in Tuesday's *Washington Post* included a quirky name change that looked more like an iPhone autocorrect fail.



A photo of what looked like a typo was tweeted by AFP photographer Alex Ogle, who seemed to come across the name change by AFP journalist Susan Stumme.

In both the print and online versions of an article about the PBS *Sherlock* star criticizing *Downton Abbey*, Cumberbatch's name appeared drastically differently the second time it was mentioned in the article. Even though editors spelled his name correctly in the article's lede, Cumberbatch was later referred to as "Bandersnatch Cumberbund" in the third paragraph.



Here's a beautiful 1949 edition of *Alice's Adventures in Wonderland* and *Through the Looking Glass*, illustrated by Leonard Weisgard — only the second version of the Lewis Carroll classic, and the first with color illustrations. — post by Maria Popova on Brain Pickings.org.

The project attracts the attention of a clandestine American intelligence agency called the Directorate of the Extremely Improbable, whose director, Red Queen (yes we are down the rabbit hole), says: "Our job is to assess threats to national security that we don't know exist, using methods we don't know work."

*Cameron Martin, in a review of The Coincidence Engine by Sam Leath, NYT Book Review, March 25, 2012.*



Reading the transcript of Tuesday's Republican debate on the economy is, for anyone who has actually been following economic events these past few years, like falling down a rabbit hole. Suddenly, you find yourself in a fantasy world where nothing looks or behaves the way it does in real life ... Well, the Cheshire Cat-like Rick Perry — he seems to be fading out, bit by bit, until only the hair remains ...

*Paul Krugman, "Rabbit-Hole Economics," The New York Times, October 14, 2011.*



Linda Cassady  
 Gabriela Tully  
 Claymore  
 Heather Cole  
 Carrie Daignault  
 Brittany Erdman  
 Jeremiah Farrell



Ann Mayo  
 Elizabeth Rice-Munro  
 Henri Ruizenaar  
 Melissa Sanders  
 Sarah Sterling  
 Sally Turlington  
 Christopher Tyle

Joan Frankel  
 Beverly Hock  
 Deborah J. Lightfoot



# Ravings from The WRITING Desk

OF MARK BURSTEIN

First, of course, kudos and props to those who made the spring Boston meeting such a success, Number One being **Alan Tannenbaum**, who arranged for the venue, speakers, dinner, after-party, transportation, hotel, and all such matters, in collaboration with his wife, **Alison**, to be sure. To the staff at the Houghton Library, in particular **Peter Accardo**, coordinator of programs, and **Heather Cole**, exhibition curator, who will be curating a Carroll exhibition at the Houghton during the Alice150 celebrations. To our visitors from afar: **Selwyn and Janet Goodacre** and **Mark and Catherine Richards** from England; **Linda and George Cassady** from the West Coast. And to the fine speakers: Selwyn, Mark Richards, **Matt Demakos**, **Christopher Morgan**, **Linda Cassady**, and Alan.

Boston is such a perfect venue: Where else can you literally take a train to Wonderland? It's the last stop on the MBTA Blue line, and is named after a defunct turn-of-the-century amusement park. Harvard and the Houghton provided beauty, a sense of history, and pleasure. Although it was necessary to allow an extra hour to "pahk a cah in Hahvahd Yahd," it was well worth it.

Two significant anniversaries this year: first, Alice Liddell's 160th on May 4, which coincides with the annual *Star Wars* day ("May the Fourth be with you"). Still to come: July 4, 2012, the sesquicentennial (150th anniversary) of a certain boat trip on the Isis, celebrated in this present issue. I can only repeat what I said in *KL 87*: "As this event will be falling on our national holiday celebrating our freedom from our erstwhile British oppressors, it may be difficult to get media coverage. . . . If nothing else on that day, reenact it yourself: grab a copy of *Under Ground* or *Wonderland* to read (or download the Cyril Ritchard recording from Amazon into your mobile device), invite a child or three, pack a picnic, find a spot along a nearby river (extra credit if you row there), and linger in the golden gleam."

Our updated meeting schedule for the next three years:

**September 27, 2012**, at the Fales Library at New York University, Washington Square campus in New York; confirmed speakers include **Adam Gopnik** on *Sylvie and Bruno*, **Robin Wilson**, author of *Lewis Carroll in Numberland*, and **David Schaefer** on his discovery of a reel of a 1929 *Looking-Glass*.

**April 20, 2013**: **Stephanie Lovett** and **Charlie Lovett** will be our hosts in Winston-Salem, North Carolina. Tentative plans include talks by Charlie Lovett, author of *Alice on Stage*, and a reading or production of **Dan Singer's** new play about a meeting between Charles Dodgson and Charles Dickens.

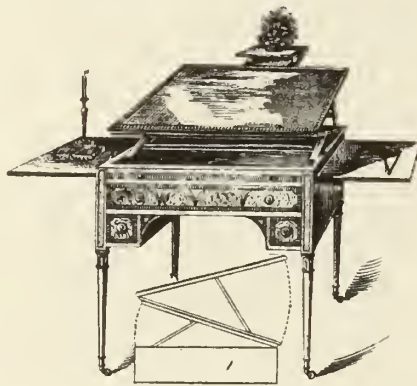
**Fall, 2013**: Sculptor **Karen Mortillaro**, actor/playwright **Dan Singer**, and **George and Linda Cassady** will arrange a meeting in Los Angeles.

**Spring, 2014**: "Somewhere in New York," as the saying goes.

**Fall, 2014**: **Dayna (McCausland) Nuhn**, **Mahendra Singh**, and **Andy Malcolm**, along with **Tania Ianovskaia** and **Oleg Lipchenko**, have agreed to host a joint LCSNA and LCSCanada meeting in Toronto.

**Spring, 2015**: San Diego, California, in conjunction with the grand opening of the Center for the Study of Children's Literature at San Diego State University.

**Fall, 2015**: October 10–11 in New York City for Alice150.





# ALL MUST HAVE PRIZES

MATT CRANDALL



I don't know what it is about ceramic figurines, but people have loved and collected them for centuries. It is no different in the world of Alice and Disney. In fact, the Disney Company has spent a great deal of effort in recent decades promoting their own line of very expensive collectible ceramic figurines via the Walt Disney Classics Collection. But the history of Disney figurines goes all the way back to the 1930s, when Mickey Mouse was a worldwide sensation.

In the 1950s, when Disney's *Alice in Wonderland* was released, the Disney Company licensed several manufacturers around the world to produce ceramic figurines. In the United States there were four companies: Evan K. Shaw (formerly known as American Pottery, later known as Metlox), Hagen-Renaker, Regal China, and Leeds China.

Evan K. Shaw held a license to produce Disney figurines from about 1943 through 1955 or 1956 and produced some of the most beautiful Disney figurines ever. In 1951, they produced a series of eight character figures from *Alice in Wonderland*, and four teapots. The eight character figures are Alice, the White Rabbit, the Hatter, the March Hare, the Dormouse, Tweedledee, Tweedledum, and the Walrus. A few of these figures have overglaze painted details, so they are sometimes found without them: the Hatter's price tag, Tweedledee and Tweedledum's collar names, and the White Rabbit's heart. The four teapots are not functional, but rather are whimsical figurines based on some of the crazy teapots seen in the film during the "Mad Tea Party" sequence. They have equally whimsical names: Tea 'n Cream, Tea 'n

Sugar, Tea for Three, and Magic Tea. There are no identifying marks on any of the Evan K. Shaw pieces; each bore a foil label with the character's name, though these are seldom found intact. It is likely that the Alice figures were only produced for the years 1951-52, and the teapot figures may not have been commercially available at all. The teapots do appear in the product catalog from 1951, and I have seen three in the collection of a former Metlox employee, who graciously sold two of the three to me—but otherwise, to my knowledge, no one has ever found one "in the wild."

Hagen-Renaker held the license for Disney figurines after Evan K. Shaw, from 1955 to 1961. Walt Disney himself said that Hagen-Renaker produced the finest miniature figurines he had ever seen. Many of you probably know of Hagen-Renaker figurines, even if you do not recognize the name. The HR company produced (and still does produce) miniature animal figurines glued to small square cards. I myself remember them in my local Hallmark store when I was growing up. Hagen-Renaker produced a series of Disney miniatures that were sold exclusively in Disneyland. In 1956 the company added an *Alice in Wonderland* set to the line, designed by Nell Bortell, which consisted of four figures: Alice, the Hatter, the March Hare, and the Caterpillar.

The Alice figure did not come on a card; she is what is known as a shelf sitter. Instead of the card she had a foil label with her name on it (much like the Shaw figures), although the foil label is almost



*Shaw's White Rabbit*

*Hagen Renaker's Alice*



never found. The Caterpillar figure is a little odd—by himself he will not stand up properly. Collectors have speculated that the Caterpillar was originally supposed to be sold with a mushroom figurine. This would explain why his underside is curved, but I imagine that it would have been far too expensive to manufacture a two-part figurine. Several pictures have surfaced over the years of this figure sitting on a mushroom, but in all cases the mushroom was purchased separately by the collector just for display purposes. The Hatter is difficult to find, given his design: standing with outstretched arms and holding a teapot. The March Hare is perhaps the most entertaining of the Hagens, as he is holding just half a cup of tea. The Hatter and March Hare figures were originally sold on the little square cards, although finding them that way is extremely difficult.

The Alice in this set is much more common than the other figures, and it has been suggested that the other three figures were only sold in 1956 or thereabouts, while Alice was sold for a much longer period of time. There is no documentation of which I am aware, but painting styles on HR figures from this era varied, and as time went on, the painting became more simplistic. There are Alice figures that feature this simpler style of painting (known as “dot eyed” versions), but there have been no recorded instances of the other three in this painting style.

Regal China is probably best known for its Little Red Riding Hood series of cookie jars and other kitchen accessories, but they also produced a large tea set for Disney’s *Alice in Wonderland*, with each piece boldly incised on the bottom: *Alice in Wonderland* © Walt Disney Productions. It is unclear if this set was produced at the time of the film’s release (presumably), but there is a photo dated 1953 that appeared in *Life* magazine showing Roy Disney seated in a room full of Disney merchandise, and one of the pieces of this set is visible. The set includes the following items: Alice

cookie jar, Alice salt and pepper shakers, Tweedledee and Tweedledum salt and pepper shakers, White Rabbit creamer, White Rabbit sugar bowl, King of Hearts milk jug, and Mad Hatter teapot. Of this set the Mad Hatter teapot is the most sought after piece and is extremely rare, although the sugar bowl is more difficult to find. The Alice S&P set comes in several colorways including full color, white with gold highlights, white with gold and painted highlights, and plain white or blank. I’ve also seen the White Rabbit creamer and sugar bowl, the cookie jar, and the Mad Hatter teapot as blanks.

The figures by Shaw, Hagen-Renaker, and Regal are very high-quality art pottery—the Shaw company catalog even goes so far as to call their pottery “native American art.” The pottery produced by Leeds China, which held a license to produce Disney pieces from 1944 to 1954 is of a different quality altogether (choose your own adjective: utilitarian, lesser, inexpensive, cheap). But that is not to say that some of the pieces they produced are not attractive, just not as pretty as from the other companies. For the most part, Leeds pieces consist of cookie jars, planters, salt and pepper shakers, and banks; and nearly all of their pieces (especially in the 1940s) were decorated overglaze. Fortunately, the Alice in Wonderland pieces (some of the last pieces they produced) were all decorated underglaze, with one exception. They produced a heart-shaped planter, a double planter, a very rare jumbo single planter, a bank, and a cookie jar. The cookie jar is the exception to the underglaze rule for Leeds: the blue variation of the cookie jar is entirely decorated overglaze, and is strange colors to boot, whereas the white variation is all underglaze. And there are variations on most of the other pieces too (I love variations). The heart planter comes plain and with gold highlights, as does the bank (the gold highlighted bank is exceptionally rare). The double planter comes in three different colors: blue, red, and yellow. All of the pieces can be found with either blue or black eyes. As previously noted, the Alice in Wonderland set was produced near the end of their license period, and are therefore in general much harder to find than other character pieces.

This only scratches the surface of the Disney figurines created for *Alice in Wonderland*. In future articles, we will explore figures of the 1960s and 1970s, and the vast category of foreign figures. Until next time!



Regal's Tweedles salt and pepper set



# ALICE150

## CELEBRATING WONDERLAND

### *A Call for Support*

JOEL BIRENBAUM

There are numerous opportunities for contributing to the success of Alice150: Celebrating Wonderland, and as specific needs arise we will notify you here.



We need an indexer for Volume 1 of *Alice in a World of Wonderlands/The Translations of Lewis Carroll's Masterpiece*. This is an analysis of the more than 100 translation languages. This volume will have about 125 essays, both the introductory and the language essays. It is an all unpaid volunteer effort with over 170 writers. The book will go to the publisher in the fall of 2013 and be published in time for the Fall, 2015 "Alice 150" celebration in New York. Interested members should contact Jon Lindseth at [Jalindseth@aol.com](mailto:Jalindseth@aol.com).

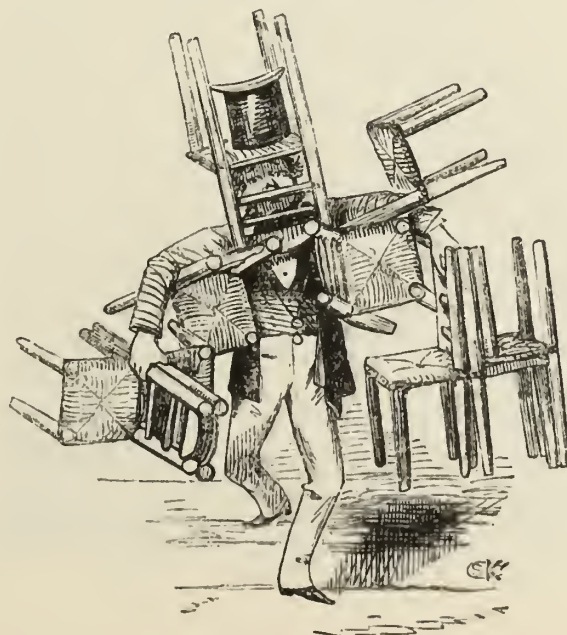


Columbia University will be mounting an exhibit focused on the exhibit they had in 1932, on the occasion of the centennial of Carroll's birth. We would like to know if anyone has memorabilia from the 1932 event, and would be willing to lend it for display. We would

also like suggestions from our members on what Alice items they think would be particularly impactful in our exhibit of collectibles. Suggestions of other events that would broaden the appeal of our celebration also would be appreciated. No idea should be considered too big or too small. If you have items or suggestions, contact me at [joel@thebirens.net](mailto:joel@thebirens.net).



Although we are still looking for more brilliant ideas, the time has come to speak of implementing the ideas we already have. To this end we need qualified people to fill positions on the following committees: budget, fundraising, conference planning, education, graphic design, merchandizing, entertainment, hosting, and speakers bureau. If you are interested or know of anyone who could fill these positions, contact me at [joel@thebirens.net](mailto:joel@thebirens.net) and we can go into further detail.



ALICE INTO THE LOOKING GLASS  
ART EXHIBITION

The Noyes Museum of Art  
The Richard Stockton College  
of New Jersey, Oceanville, NJ

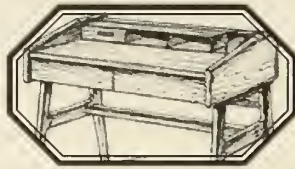
Clare Imholtz

The Noyes Museum of Art has just hosted the first multi-artist show dedicated to *Alice* that I know of in this country. If not the first, the show, which ran from February 3 through May 20, 2012, was certainly the largest. And it was very popular: almost 500 people attended the opening. The Noyes exhibited some 30 paintings, sculptures, books, and other multimedia *objets*, featuring mostly regional (New Jersey, Pennsylvania, and New York) artists, but also some from as far away as California, Florida (the popular Maggie Taylor), and Canada (LCSNA members Andy Malcolm and Tania Ianovskaia).

Upon entering the gallery, viewers immediately saw a large oil painting by Victor Grasso entitled *Drink Me*. Alice, wearing juvenile bee-stripe stockings and a much more grown-up shape-shifting blue party dress, strikes a note that is repeated by several other works in this exhibition: the loneliness of girlhood, the changes wrought by growth, the uncertainty and fears that must be faced as the external world becomes curiously, curiously, and often more menacing. Works by Csilla Sadloch (Alice upside down on a swing), Sarah Petruziello (a tense, fully developed Queen Alice building a house of cards atop a dangerous substructure beneath her skirt), and Nancy Morrow (Alice/Betty Boop clones falling, tumbling in an indeterminate space) seem to illustrate the same sense of threat and disjointedness.



## Carrollian Notes



Some of the art strikes a lighter note: Valerie Young's extravagantly fanciful gold *Alice Car*, which makes you wonder if Alice (represented by her shoes) is planning a road trip with Toad of *Wind and Willows* fame; Marisa Dipaola's giant 10-foot x 10-foot soft White Rabbit house (who could resist crawling inside?); Jacqueline Sandro's winsome 12-foot-high Queen of Hearts, her gown made of old playing cards sewn and wired together; and Sally Laird McInerney's Cheshire Cat, formed of honeysuckle vines, taxidermy eyes, and tines of plastic forks as teeth.



"I'm Late" by Dallas Piotrowski

I was also very taken with, among others, Doreen Pritchard Adam's exquisite Caterpillar mosaic of Venetian glass, Andy Malcolm's psychologically fraught juxtapositions of classic Alice images with Alice Liddell as the beggar-girl, Tania Ianovskaia's delightful multilevel (in every sense) *Queen Alice*, Dallas Piotrowski's (another LCSNA member) elegant time-challenged White Rabbit, and Nancy Palermo's hilarious and very American depiction of Dee and Dum as two good ol' boys drinking beer outside their trailer on a warm summer night.

*Alice*, the gift that never stops giving. I hope other museums will be encouraged to host similar exhibitions, especially as her sesquicentennial draws nigh.



### CARROLL'S TYPEWRITER

Rose Owens

Memories of one of the world's most famous children's authors, Lewis Carroll, were evoked in a Leicestershire sale room in February, when an early typewriter came under the hammer at Gildings in Market Harborough.

It appears Carroll acquired the typewriter on May 3<sup>rd</sup>, 1888, as his diary entry states, "May 4, (F). Chandler came across to show me how to work the 'Hammond Type-Writer', which arrived yesterday." It is still in working order, in its original polished wood fitted case. Inside the attractively shaped lid, at the top of the manufacturers instructions, in clear, spidery black ink handwriting, it is inscribed 'Rev. C. L. Dodgson, Ch. Ch. Oxford'.

The Hammond typewriter itself is a rare item and the provenance for the typewriter is fascinating—from Dodgson to the present. So while it is clear from the dates that Dodg-

son did not write his most famous *Alice* books on this machine, it is thought he completed a mathematics treatise on it, as well as a small number of items of correspondence.

Mark Gilding said: "It is a very exciting item to be handling and we are pleased to be offering it for sale in our Fine Art & Antiques auction on February 21. I am sure that it will attract great interest through its association with such a well known Victorian gentleman who has achieved so much popularity over so long. To see his name and college handwriting in the lid is a fascinating personal link with him too.

"Also the typewriter itself is of tremendous appeal as it is so early when such office equipment was only really just being developed. These machines were made by James Hammond, who became successful in the 1880's. The fact that it is in such fine condition and of such a great design, complete in its original box, just adds to its interest to collectors from this country and further afield. My client has decided to offer the typewriter for sale in the hope that it will find a new home with a private collector or institution who will treasure this important object. Although it is difficult to assess how much this typewriter may realise in the current auction market, my pre-sale estimate is £2000-3000".

The typewriter sold for £6500 (plus premium) to Charles Lovett, who promises to make a keepsake on the typewriter for every attendee at the Society meeting on April 20, 2013 in North Carolina.

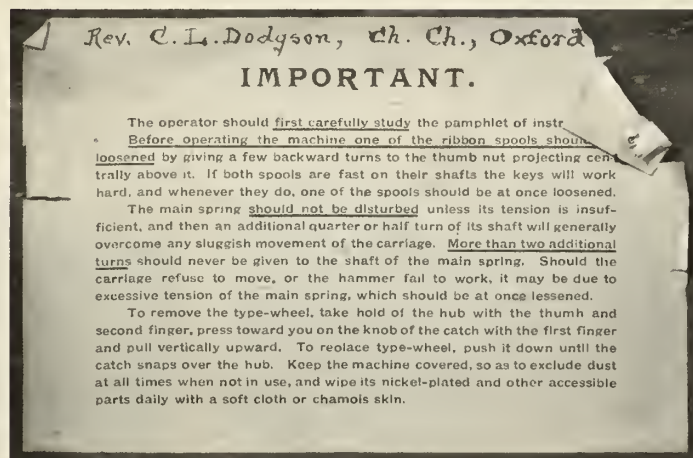
✱  
LEWIS & LEONARD

Mark Burstein

The Arne Nixon Center for the Study of Children's Literature at the Henry Madden Library at California State University, Fresno, presented *Down the Rabbit Hole with Lewis Carroll and Leonard Weisgard*



Above, the typewriter's case. Right, the typewriter itself. Below, useful instructions. Note the handwriting.



from September 16 through October 26, 2011. I was most delighted when Angelica Carpenter invited me to return to the Nixon Center, site of our fall 2004 meeting (*KL* 74:9-13), to view the superb exhibition she and Diane Mello had curated. In true nineteenth-century style, and in keeping with Alice's journey to the Third Square, I elected to undertake the voyage to Fresno via railroad.

Author and illustrator Leonard Weisgard was born in Connecticut in 1916, spent much of his childhood in England, and moved to Denmark at the age of 53, where he remained for the rest of his life and where his descendants live today (two of them, his daughters, Chrissy and Abby, flew in for the exhibition opening). He was the

illustrator of more than 200 children's books, often in collaboration with Margaret Wise Brown, and won the 1947 Caldecott medal for *The Little Island*, which Brown wrote under the pseudonym Golden MacDonald.

Seven of Weisgard's original color illustrations, in his magical signature style, for a 1949 Harper & Brothers edition of *Alice's Adventures in Wonderland and Through the Looking Glass* were on display, along with its black-and-white chapter headers—and a panoply of other Carroll material—in the spacious Leon S. Peters Ellipse Gallery. The Pete P. Peters Ellipse Balcony above contained a wealth of original art from Weisgard's other works, on loan from his family, from Little Golden Books to *New*

*Yorker* covers. The marriage of the two creators of works for children, Lewis and Leonard, was a fortuitous one.

The Carroll exhibition, beautifully displayed in a spacious, sunlit room, consisted of around 200 books and 150 other artifacts, mostly from the Nixon's own superb collection, with a few items on loan from artists and collectors. To be seen were Carroll's cribbage board, Alice's flutina, the Xie Kitchin *Tea-Merchant (On Duty)* photograph, letters, calling cards, felt sculptures, Limoges china, puzzles, games, lithographs by Anne Bachelier, woodcut illustrations by Barry Moser, whimsical art by Aliki and Dutch comic creator and illustrator Willy Schermelé (her *Wonderland* came out 1950),

*Alice*-themed *Peanuts* originals, the complete set of as-yet-unpublished Edward Gorey-style illustrations by Byron Sewell (text by Joel Birnbaum), original art from local BFA students, and maquettes and anamorphic bronze sculptures (nearly four feet tall) lent by Los Angeles artist Karen Mortillaro, whose truly astonishing work will be the theme of our spring 2014 meeting.

Other glass cases highlighted varied interpretations of the *Alice* stories, including first-edition picture books, translations, movie

scripts, poems, sheet music, pop-culture spin-offs, and an illuminated manuscript. Even the labels were a particular pleasure—not too surprising coming from Angelica, whose *Lewis Carroll Through the Looking Glass* (Lerner, 2002) is a superb biography for tween readers. As befits a modern exhibition, the labels also contained QR codes for further exploration.

On the return train trip, in company with a Goat, a Beetle, a Horse, a gentleman dressed in white paper, a paronomastic Gnat, and a (wise) Guard staring at me through various optical devices, I happily reflected back on the day, certainly worth a thousand pounds a minute.



*Karen Mortillaro's Pool of Tears.*



*Alice's Adventures in Wonderland*  
The Alice Project  
Dan Bergevin, editor  
Published by Capitalized Living  
ISBN 13: 978-0-9802479-8-5  
(hardcover) \$29.95  
ISBN 13: 0-9802479-8-5  
(paperback) 22.95

Andrew Ogus

Once again *AAIW* contains multitudes: 58 very different artists have each contributed a single illustration to this project. The result is wildly uneven, ranging from the sublime to the ridiculous, the lovely to the horrifically inappropriate. It's probably not fair to single out only a few artists from the fifty-eight, but I particularly like the hilarious paper footmen of Ralf Wandschnieder, the 3-D courtroom of Kristiaan der Nederlanden, the brilliant near abstraction of the growing Alice by Francesco Gulina, and Carmen Virginia Grisolia's subtly funny gardeners, with their clever visual pun. Federico Reyes Galván's enormous, ingratiating puppy is matched with an elegant but elderly (well, at least grown-up) Alice.

This book is also a fascinating example of the changing face of publishing: From posting of the concept on the Web to publication took a mere three months. At first glance, the interlaced chapter headings seem overdone, but they work well with the overall concept. Sadly, the same cannot be said for the dark type, whose font inexplicably changes from attractively readable to darkly less so, between the introduction and the running text. Information on contacting each artist is provided, and all proceeds from the sale of the book go to Oxfam.



—\*—  
*Wilfred Dodgson of Shropshire. Land Agent and Lewis Carroll's Brother*

David Lansley

White Stone Publishing, 2011

£16

ISBN 978-0-904117-36-3

August A. Imholtz, Jr.

Even the most fervid Lewis Carroll enthusiasts might ask, "Why a biography of Lewis Carroll's brother Wilfred?" Author David Lansley, who is certainly a Carroll enthusiast and a very serious Carroll collector as well, answers that question straightaway in his book's preface:

Countless interpretations and biographical accounts have been written about Lewis Carroll. Increasingly, it became evident to me how scant and patchy was our knowledge of his brother, Wilfred. The brothers were very close and came from a large and loving family. As an important friend, companion, and first-hand witness of his brother, it seemed to me that a more complete picture of Wilfred might serve to inform us about aspects of Charles' character in a new way. The second inspiration for writing the book was the proximity of Wilfred's Shropshire haunts to those of my own upbringing—the towns of Bridgnorth and Ludlow, the villages of Cleobury North and Burwarton and the Cleve Hills.

It is often hard to serve two purposes equally well, but Lansley generally succeeds, though perhaps a little more with the local history—note that he puts Wilfred's career first in the book's

subtitle—than with any dramatic or telling revelations about his famous brother's life.

"Wilfred Longley Dodgson was born 9 September 1838 at the Daresbury parsonage in Cheshire, the seventh child and third son of the Rev. and Mrs. Charles Dodgson"—so begins David Lansley's biography of this brother of Lewis Carroll.

In the first several chapters, he treats the Dodgsons' family life at Croft, Wilfred's education at Twyford School, and his years at Christ Church with his older brother, from 1856 to 1860. Almost as much attention is given in the early chapters to the family of Alice Donkin, whom Wilfred, after a lengthy courtship, married on August 8, 1871. At Oxford, Wilfred took his examination and passed the school of *Literae Humaniores* in 1860. He then, it is presumed, entered a kind of agricultural apprenticeship under Edward Donkin. He learned surveying—applied geometry, in a sense—as a preparation for his career as a land agent. His first position was with the firm of Pickering and Smith, which performed surveying and other work for the Ecclesiastical Commissioners for England, the body charged with "the general management of Church property . . . and a proper distribution of Church funds."

Finally, in 1871, Wilfred secured what would remain his lifelong employment: the position of land agent for the Shropshire estates—some 16,000 acres—of Gustavus Russell Hamilton-Russell, Viscount Boyne. A land agent in Victorian England "was a managerial employee who conducted the business affairs of a large landed estate for a member of the landed gentry of the United Kingdom, supervis-

ing the farming of the property by farm labourers and/or tenants and collecting rents or other payments. In this context a land agent was a relatively privileged position and a senior member of the estate's staff." It was thus a responsible and relatively remunerative position, in Wilfred's case paying £180 per annum in 1880, or about £154,000 in today's currency. A paragraph or so about who Viscount Boyne was, however, would have been helpful in understanding Wilfred's letters to him and his lordship's dealings with his land agent, as well as with the widow after Wilfred's death.

Carroll took several photographs of the young Alice Jane Donkin—a different version of the well-known "Elopement" photograph reproduced from a private collection is reprinted—and later maintained a caring and helpful relationship not only with his brother and sister-in-law but also with their children. For example, Lansley states that when Wilfred and Alice's daughter Edith went up to Oxford to begin her studies at Lady Margaret Hall (studies that lasted, unfortunately, only one term), Carroll "took good care of his niece ... had tea with her at her rooms during term, and saw her off to Cleobury."

Wilfred composed verse throughout his life, although neither in the quantity nor with the originality of Carroll's brilliant pieces. One of Wilfred's poems ("A Better Gift") had been helped into print in the periodical *The Sketch* on May 16, 1894, by the efforts of brother Charles. That poem and another published one, "Amantium Irae" are reprinted by Lansley. He also prints—I believe for the first time, since it does not appear in Morton Cohen's *The Letters of Lewis Carroll*, where

one finds only a single letter from Charles to his brother Wilfred—a long letter of October 30, 1881, in response to Wilfred's request for assistance with a practical mathematical question regarding a problem in hydraulics, namely "how many pipes of a small calibre will discharge in a given time as much as one of large calibre."

Mentions of Wilfred in the Carroll literature most familiar to Carrollians refer to his marriage to Alice Donkin (a young woman 13 years his junior, in whom he had become interested when she was only 14 years old), and a cryptic passage in Carroll's diary entry for October 17, 1866. Since those two items have sometimes been confused, let's take the diary remark first. Carroll wrote:

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.

Lansley thinks the subjects are two: Wilfred's pursuit of Alice Jane Donkin is the first subject; quite separately, he construes the initials "A.L." to refer not to Alice Donkin (possible only by a slip of the pen) nor, more intriguingly, to "Alice Liddell," but rather to Carroll's "Aunt Lucy and the anxiety caused by her failing vision." In that latter exegesis, he follows the opinion of Edward Wakeling, however pedestrian such an explanation might appear to the conspiracy-inclined. Discussion of Wilfred's relations with the Donkin family and his marriage and long life with Alice—they had ten children—of course occupies much of Lansley's narrative.

Wilfred was a committed conservative politically, a fact borne out by his essay "The Rural Poor," which was published in *The Land*

*Magazine* of April 1899, and is reprinted in the book's Appendix I. Comparison with Carroll's politics would have been an interesting exercise.

In addition to his small talent for light verse, an interest in sketching—many amusing examples of which are here reproduced—and his enthusiastic contributions to family magazines, Wilfred had much in common with Lewis Carroll, but there were also notable differences: Wilfred was a married man with ten children, he was a lifelong sportsman, he spent his life in practical pursuits rather than the theoretical world of symbolic logic, and he moved in far less rarefied strata of society than his brother.

Sometimes Lansley seems to digress—not an unknown proclivity among those caught up in the web of details of genealogical research and local history—and he tells us just a little more, I believe, than we really may need to know.

If Lansley does not shine a spotlight on any previously unknown and critical events in Lewis Carroll's life, the light reflected by Wilfred rounds out our portrait of Carroll. Just as when we learn that Nixon liked dogs, that fact changes to a small degree, at least in some minds, how we regard him.

Lansley's work was exhaustively researched in so far as he drew extensively from local community archives, family papers and reminiscences, published materials, and holdings of private collectors. The book itself is beautifully produced by the British Lewis Carroll Society with over 50 illustrations, many published here for the first time. A number of these are in color, including a humorous sketch by Wilfred displaying some similarities to Lewis Carroll's own drawings.

—\*—  
*Through the Looking-Glass, and  
What Alice Found There*

With illustrations and an  
afterword by John Vernon Lord  
and textual corrections and  
foreword by Selwyn Goodacre  
Artists' Choice Editions 2011

Standard edition:

ISBN 978-0-9558343-1-8

£98

Special Edition:

ISBN 978-0-955343-5-6

£320

*Andrew Ogus*

This new volume from John Vernon Lord will delight aficionados of his work. As in his *AAIW*, a deep reading of the text has led Mr. Lord to some unusual concepts in his illustrations, as described in his afterword, and his *TTLG* shares the same virtues and vices of its predecessor (*KL* 83:39). Three-hundred and sixty-four colored boxes that at first glance suggest a periodic table represent a year of Unbirthdays, with a blank box for Alice's actual birthday; multiples of his own eye take the place of the staring guests at Queen Alice's feast. Once again there is a *mélange* of illustration styles, including what seems to be a child's portrait of Humpty Dumpty (an entire book with such illustrations would certainly be interesting), an attractive broken egg, and a delightful frog. Alice barely appears, as a pawn and prematurely on a stamp (surely she would have to become Queen before being so honored?). The Red Queen resembles Queen Victoria, the actual author, according to some. And once again the text is interrupted by pictures, with scatterings of marginalia. It is worth turning the very last pages of the volume, but I will not spoil the delights to be found there.

Selwyn Goodacre has contributed a fascinating and thoughtful introduction, and Mr. Lord's afterword includes extremely interesting speculation on the other great Victorian nonsense writer, Edward



Lear. The special edition includes four giclée prints, one of which illustrates "The Wasp in a Wig" chapter, not included here.

—\*—  
*The Carrollian Tales of  
Inspector Spectre*

Written and illustrated by Byron  
Sewell, with contributions  
by Edward Wakeling and  
August A. Imholtz, Jr.  
Evertime

ISBN 978-1-904808-81-7

*Mahendra Singh*

Michael Everson deserves many kudos for making so many obscure and recondite Carrollian texts available to the general public. We've seen Lewis Carroll Esperantoed, Nyctographed, and even Zumorigénflitted, but we have not, as yet, seen Lewis Carroll subjected to the sordid realities of the police procedural.

We can thank Byron Sewell for resolving this situation with this

latest offering from Evertime. He has penned an ingenious (and perhaps inevitable) saga of crime, international intrigue, and even young romance, all of it spun out of a simple tale of grave robbing in Guildford. The violated grave is the Rev. C. L. Dodgson's, and the criminal violators are two dipso-maniac yeggs of a low mental and moral caliber, bent upon turning a quick profit by ransoming the Reverend's remains back to the Lewis Carroll Society.

The unflappable Inspector Spectre is assigned the case, and things move along at a snappy pace in a rather clever parody of the contemporary British crime novel/TV show. The plot is nicely thickened by the criminals' startling discovery of the two books that were interred in the coffin along with their author: a first-edition *AIW* and a diary—one of the infamous missing diaries, which have exercised the minds of Carrollians for so many years.

The two yeggs' attempt to sell both books and bodily remains is long, mostly fruitless, and utterly hilarious. It would be unfair to spoil the many surprises of the ingenious and black-humored plot; it is a comedy of errors turned Grand Guignol by the avenging spirit of the indignant Lewis Carroll. Despite the best efforts of Scotland Yard and the LCS, things come to a distinctly sticky end for almost everyone involved in the Carrollian caper. Exploding phalanges, shell-shocked ungulates, and death-dealing poltergeists figure large in the story, and to top things off, Byron had the commercial instincts to throw a North Korean hit-squad into pulpy mix. Ripped from today's headlines indeed! In addition, Julia Roberts, Kim Jong-Un, Edward Wakeling, and Mark Richards have various entertaining cameo roles.

The macabre plot is furnished with a romantic subplot involv-

ing two West Virginians who are following things through the medium of the *National Enquirer*: Tuck and Jada. Tuck is a Carolinian who's immured himself in the Appalachians for unknown reasons, and Jada is a widow (manslaughtering widow, actually) with a penchant for strong drink and Alice-themed tight skirts.

Byron's pen and ink drawings perfectly grace the story; they reminded this reader of the stippled and crosshatched drawings of the old Penguin science texts of the '60s, carefully rendered depictions of disparate scenes and objects done with a deadpan objectivity.

But there's more than grave-robbing to this Evertype publication. There's an interval of sorts in which Edward Wakeling lays out his own forensic skills in an excellent essay on the missing CLD diaries. It's all very carefully researched and thoroughly reasoned out, and in the end, Wakeling has built a watertight case against Charles Hassard Wilfrid Dodgson as the vandalizing executor and editor.

The second and final act of the book is a funny and very clever short story by August A. Imholtz, Jr. He's penned another Inspector Spectre mystery, "The Oxfordic Oracle," which is set in Carroll's lifetime and purports to explain the genesis of *Sylvie and Bruno* as well as various tidbits of Carolinian minutiae. A weird melange of spiritualism and noxious gases intoxicates a gaggle of disparate seance attendees, among whom is our CLD. The inebriated spiritualists have collective visions of a delicious Carrollian madness, and the reader will have great fun catching all the allusions and references. Among other things, nineteenth-century German Idealism endures a vigorous pummeling, which is always a good thing in print. The story is nicely explicated by Henry

Furniss's *S&B* drawings, and my sole quibble is that there could have been more of them and reproduced a bit larger.

In summation, a very funny read and strongly recommended. Lewis Carroll and crime make a great combination, especially when leavened with a bit of wickedly non sequitur hillbilly romance.



*Lewis Carroll's Alice in Wonderland*  
With artwork by Yayoi Kusama  
Penguin Classics  
Penguin USA, New York  
ISBN 978-0-141-19730-2

*Andrew Ogus*

The reader who is absent from the realms of modern art theory, chat, and learned critical explanation, leafing through Yayoi Kusama's *Wonderland*, may be led to ask, "What is the use of a book whose graphics threaten to overwhelm its text?" Certainly it's interesting, if not exactly refreshing, to come across such an approach, where the familiar characters are for the most part replaced by brightly colored abstractions. There is an exuberant irrelevance to the recycling of elements from Kusama's works, some op art-like, at least one reminiscent of Paul Klee's delicate line drawings. Her mushrooms are



cute when displaced from their original background, but what is the connection between a dancing pumpkin and pigs or pepper? Is an image from the trial scene a misunderstanding of what a tart is, or a charming, newly drawn picture of a strawberry-enhanced cake? Alas, without a catalogue raisonné or a great deal of research on the Internet or elsewhere, one cannot be sure.

In the spirit of the harshly colored pictures and hopefully mind-blowing drawings, the book is dotted throughout with Kusama's characteristic vivid polka dots, occasionally and imaginatively exploding the text out of its pleasant format. Phrases sometimes suddenly and wildly increase in size, much as Alice does. Was this the work of designer Stefanie Posavec or the artist? Such novel typography works well in this context. It's fun to speculate what it might be like in a more traditional setting.

On the very last page of the book, Ms. Kusama reiterates the assertion we read in *KL 87*: "I, Kusama, am the modern Alice in Wonderland."

Indeed?



*Everlasting*  
Mark Burstein

Since our last issue, the titles released by the pertinacious Evertype include *Alicia in Terra Miribili*, an updated edition of the 1964 Latin translation by Clive Harcourt Carruthers with an extended glossary section (ISBN 978-1-904808-69-5); *Alice's Adventures in Wonderland* printed in Carroll's Nyctographic Square Alphabet (*KL 75*:8–10), with a foreword by Alan Tannenbaum (ISBN 978-1-904808-78-7); Byron W. Sewell's *The Carrollian Tales of Inspector Spectre*, illustrated by the author (ISBN 978-1-904808-81-7), reviewed on p. 43; *Alice's Carrants in Wunnerlan*, the first translation into Ulster Scots, by Anne Morri-



son-Smyth (ISBN 978-1-904808-80-0); *L's Aventuthes d'Alice en Êmèrvil'lie*, translated into Jèrriais, the Norman language of Jersey as spoken by William the Conqueror, by Geraint Jennings (ISBN 978-1-904808-82-4); *Dee Erläwnisse von Alice em Wundalaund*, translated into Mennonite Low German, also known as Plautdietsch, by Jack Thiessen (ISBN 978-1-904808-83-1); a new edition of *Phyllis in Piskieland*, written in 1913 by J. Henry Harris and illustrated by Patten Wilson (ISBN 978-1-904808-84-8); *La Aventuroj de Alico en Mirlando*, an updated edition of Donald Broadribb's 1996 translation into Esperanto (ISBN 978-1-904808-86-2); *Lès-Aventûres d'Alice ô Pèyis dès Mèrvèy*, translated into Borain Picard by André Capron (ISBN 978-1-904808-87-9); *La aventuras de Alisia en la país de mervelias*, translated into Lingua Franca Nova by Simon Davies (ISBN 978-1-904808-

88-6); *Na Hana Kupanaha a 'Aleka ma ka 'Aina 'Kamaha'o*, translated into Hawaiian by R. Keao NeSmith (ISBN 978-1-904808-97-8); and a dark, humorous parody, *The Haunting of the Snarkasbord: A Portmanteau* by Alison Tannenbaum, Byron W. Sewell, Charlie Lovett, and August A. Imholtz, Jr. (ISBN 978-1-904808-98-5).



À Travers le miroir  
Lewis Carroll

Translated by Jacques Papy  
Illustrated by Lostfish  
Mc Productions/Lostfish  
Soleil Productions Paris 2011

Andrew Ogus

My initial reaction to the illustrations in this French *TTLG* was, in fact, "How French!" I'm not quite sure what that means, but there is definitely something sophisticated, elegant, and intellectual going on here. The restricted color palette (brown, pink, a little blue) is appealing and often quite lovely, and very subtly applied. But the red noses and cheeks quickly become wearing; the mincing characters look essentially alike, except perhaps the disdainful White Sheep, who is more leonine than ovine.

The red Lion itself and the opposing white Unicorn are effete, coyly posing dancers rather than fighters. Alice's costume is just this side of suggestive—well, sometimes it falls onto the other side; the striped stockings of the original Alice taper from voluptuous thighs to tiny ankles, providing too much evidence under minuscule skirts. In fact a strong whiff of eroticism floats throughout these affected illustrations, sometimes veering into the grotesque, where even the Red and White Knights have cleavage. The drawings are admittedly well executed in their very particular style, the type and layout attractive. An edition not for children, and for few adults. Curiously, Mlle. Lostfish has not done an accompanying *AAIW*. Perhaps it's just as well.

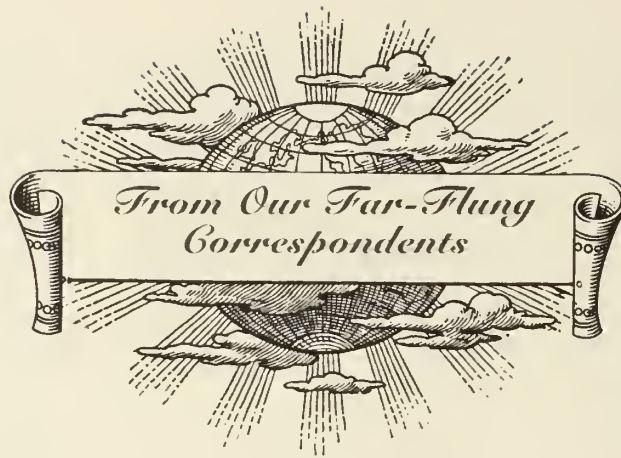


## ART & ILLUSTRATION

The Noyes Museum of Art in Oceanville, NJ presented exhibition called "Alice: Into the Looking Glass" from February 3 until May 20. The show is described as a "diverse selection of works rang[ing] from illustrations based closely on Carroll's text, to works which allude more subtly to the original story, offering new and sometimes challenging interpretations." Included is LCSNA member Dallas Piotrowski's *The Clintons*, delightfully depicting Hillary and Bill as the Queen and King of Hearts. There was also a panel discussion called "Lewis Carroll and the Alice in Wonderland Stories" on March 20, featuring August Imholz.

The *Publisher's Weekly* blog *PWxyz* ranked "The 5 Books that Inspire the Most Tattoos," finding *AAiW* in second place. Their online research seems to be thorough, even if the methods aren't scientific: "We spent an untold number of hours combing the Internet's two most extensive literary tattoo sites: *Contrariwise: Literary Tattoos* and *The Word Made Flesh*, then cross-checking the most frequently occurring tattoos with Google searches and Google image searches, all to get to the bottom of what books inspire the most tattoos and why." Lewis Carroll's book was beat out only by . . . *Slaughterhouse Five* by Kurt Vonnegut, only because of the popularity of the phrase "So it goes." So it goes.

Jenny Portlock, a wood engraver from Bury St Edmunds in Suffolk, UK, has taken inspiration from Lewis Carroll for years. Now you can see some of her art on her new website, [www.woodengravings.eu](http://www.woodengravings.eu). "I print my wood engravings and linocuts onto hand-made papers using an antique cast-iron press and have designed my own



imprint which is hand-embossed into each print," writes Portlock of her process. "Each original engraving and linocut is part of a small limited edition and prices range from £50-£150."

*Silver, Salt, and Sunlight*, an evocatively titled exhibition at the Museum of Fine Art, Boston, is celebrating the pioneers of early photography in Britain and France. Lounging among the Roger Fentons and Francis Friths is Dodgson's picture *Xie Kitchin Asleep on Sofa*, taken in 1873. The exhibition will run until August 19, 2012.

Mervyn Peake illustrated *AAiW* and *The Hunting of the Snark* in the 1940s, amongst many other imaginative classics. His fantastic pictures were on display at the Laing Art Gallery in Newcastle-upon-Tyne from October 15, 2011, to January 8, 2012, in honor of Peake's 100th anniversary. This

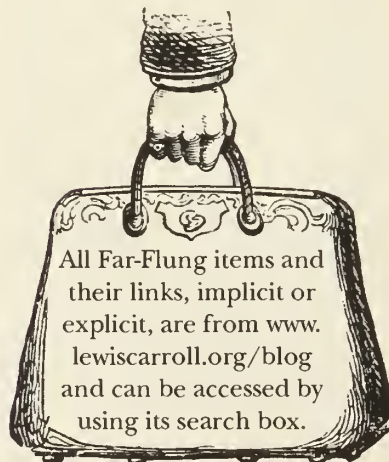


exhibit was initiated at the fabulously named Maison d'Ailleurs Museum of Science-Fiction, Utopia and Extraordinary Journeys in Yverdonles-Bains, Switzerland.

Famous Japanese illustrator Hirai Takako released a 2012 calendar called, naturally, *Alice in Calendarland*, including pretty pictures of floating tea cups, floating hot dogs, houses of cards, and other Wonderland-themed imagery.

Three contemporary artists inspired by Lewis Carroll exhibited at the Leith Gallery in Edinburgh, UK, during March 2012. Large, colorful, surrealist oils by Marie Louise Wrightson were the main event, accompanied by bronze sculptures from the Robert James Workshop and delicate mimsy borogoves wrought in stained glass by Emma Butler-Cole Aitken.

In Italy, the Modern and Contemporary Art Museum of Trento and Rovereto hosted a grandiose celebration of Alice from February 25 to June 3. On display are works by Max Ernst, John Everett Millais, and Anna Gaskell, among many others.

Finally, the museum event of the season has clearly been the Tate Liverpool's *Alice in Wonderland* exhibition, curated by Christoph Schulz, which ran from November 4, 2011, to January 29, 2012. Even for those (like us) unable to dash over to England to see it, the exhibition generated plenty of entertaining reviews and commentary, as well as an outstanding catalogue. The exhibition will be reviewed in our next issue.

## ARTICLES & ACADEMIA

An article by the resident "Explainer" Brian Palmer online at *Slate* last December sought to

answer the question “What do you do on a Scientology Cruise Ship?” “They hang out in the Starlight Room, play shuffleboard, and achieve Operating Thetan Level VIII,” is part of his explanation. And, according to him, our favorite novel is also on the syllabus: “Classic examples [of training exercises] include staring another student in the face for hours without blinking, or reading *Alice’s Adventures in Wonderland* to each other.” This was news to us, but apparently the use of Carroll’s classic in Scientology training is well documented. During the exercise, called “Dear Alice,” the coach judges the trainee on whether the memorized passage of *AAiW* is communicated clearly.

Author Salman Rushdie celebrated the 140th anniversary of *Through the Looking-Glass* in a brief but personal article for the January 2012 *Vanity Fair*. He cites Carroll’s excellent sequel as an inspiration to writers suffering a “Follow-That Problem,” name-dropping his own children’s books in the process, and concluding: “it comforted me that a writer I admired so greatly overcame his [follow-that] problem with such brilliant flair.”

C. M. Rubin is a regular contributor to the *Huffington Post* on matters of Aliceology. In the past year, she has posted articles on Alice’s legacy (“Alice,” December 15, 2011); on Sir William Blake Richmond’s painting of the Liddells, *The Sisters* (1864), which was at the Tate Liverpool exhibit (“Alice—in Wales?” January 16, 2012); on the *Alice in Wonderland* show at the Modern and Contemporary Art Museum of Trento and Rovereto, and what Alice means to Italians (“Alice in Italy,” February 23, 2012); and even an article called “Freedom: What Do July 4th and Alice in Wonderland Have in Common?” (July 1, 2011). Rubin’s is a distant relative of the Liddell family, her devotion to keeping Alice in the news is admirable.

The online magazine *io9* (covering “science, science fiction, and the future”) published a clever article called “What Happens When Alice and Anti-Alice Meet? (A Celebration of Lewis Carroll’s 180th Birthday)” on January 27. The anonymous author posits an anti-Alice, through the looking-glass, and compares Carroll’s mirrored universe to anti-matter in quantum mechanics. “Unbeknownst to Carroll, matter and anti-matter have never much liked each other. The moment that Alice, a girl of matter, pokes her hand through the mirror and poof! is magically whisked into the reflection, she will explode in a brilliant flash, emitting energy in proportion to her mass- $E=mc^2$ .”

In “What Alice did” (*Prospect Magazine*, Issue 187), Richard Jenkyns, professor of classics at Lady Margaret Hall, Oxford, considers the lasting impact of the *Alice* books: “We have grown so used to bunnies in blue jackets with brass buttons that it is hard to remember how comparatively recent such things are ...”

Alice’s great-grandson Hugh St Clair had a short article in the *Huffington Post*, titled “What was the real Alice in Wonderland like? Her great-grandson is fascinated.” The article, which was posted online on November 25, contains little to surprise, except perhaps his admission, “As a child, I never read *Alice*.”

As part of “Visions and Voices: the University of Southern California Arts and Humanities Initiative,” experts from three different fields met for a discussion of “Wonderland and the Mathematical Imaginary.” The trio consisted of Margaret Wertheim, an Australian science writer; Francis Bonahon, a professor of mathematics at the USC Dornsife College; and Jim Kincaid, Aerol Arnold Chair in English at the USC Dornsife College. Among them, the three

brought expertise in the cultural history of physics, coral reefs, hyperbolic geometry, quantum topology, and Victorian culture, lunacy, and perversion. The discussion was held at the historic Edward L. Doheny Jr. Memorial Library, Los Angeles, CA, on February 22.

“Further Adventures in Wonderland: The Afterlife of Alice” was a one-day conference held on December 1, 2011, in Manchester, England. Speakers included Justine Houyaux and Neil Elliott Beisson from the University of Mons in Belgium, who discussed Tom Waits and Alice, and Franziska Kohlt from the University of Sheffield, whose paper was entitled “Into the X-Box and What Alice Found There: American McGee’s *Alice: Madness Returns*.”

*The Nabokovian* #67 (Fall 2011) contains the article “Sebastian Through the Looking Glass,” by Zachary Fischman, which investigates *AAiW* as a subtext for *The Real Life of Sebastian Knight* (1941), Nabokov’s first novel in English.

*Princeton University Library Chronicle*, Vol. LXXII No. 3 (Spring 2011) contains “Parrish the Thought: Alice’s Misadventures at Christ Church, Oxford,” in which August A. Imholtz, Jr., discusses Morris Parrish’s little-known failed attempt to donate his Lewis Carroll collection to that Oxford college, a series of events that resulted in his giving it to Princeton instead.

*Salmagundi*, Nos. 172–173 (Fall 2011/Winter 2012), contains the essay “Lewis Carroll and Lolita,” by Jeffrey Meyers.

Charles Jennings, a British “learning and performance consultant,” attempts to draw lessons in management strategy from Lewis Carroll in three articles published in issues of the magazine *Inside Learning Technologies and Skills* (November 2011, December 2011, and January 2012). In the final article,

“Managers and Mad Hatters: Work that Stretches,” Jennings suggests that many people feel that their managers, like the Hatter, pose riddles for them to resolve, without providing appropriate guidance or feedback.

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BOOKS & COMICS

There’s no arguing that *Alice in Wonderland* is the obvious title for a prequel to the comic book series *Return to Wonderland*. Graphic novelist Raven Gregory has now written several installments in his Wonderland universe, beginning with *Return to Wonderland* (2007) and followed by various “*Tales from . . .*” and “*Escapes from . . .*” The original *Return to Wonderland* followed Alice Liddell’s granddaughter Calie, but according to Comic Book Resources, “the fate of Wonderland’s original protagonist has remained untold, *until now*.” So the prequel, called *Alice in Wonderland*, will star an Alice Liddell bustier and blonder than you’ve ever seen her. Zenescope will release the hardcover on July 31, 2012.

Jennifer Adams and Alison Oliver believe that it is never too early to start children on the classics of Western literature. Following on adaptations of *Jane Eyre* and *Pride and Prejudice* aimed at the under-3s, comes *Alice in Wonderland: A Colors Primer* (Gibbs Smith, 2012). The sturdy board book teaches colors with the aid of a white rabbit, a green frog, a blue caterpillar, and others.

If you were wondering what to listen to in your car as you travel between Cut Bank, Montana, and McNab, Alberta (about a 105-minute drive, depending on traffic at the border), how about downloading Dodgson’s mathematics book *The Game of Logic*, read as an audiobook and free on iTunes? The work is a part of the Lit2Go collection, a collaboration between the Florida Department of Education and the University of South Florida College of Education. They also

have a complete audiobook of *Symbolic Logic*, if you’re planning a longer drive.

Not tired of comparisons between the political Tea Party and the Mad Tea Party? Try *mAlice in Wonderland: A Tea Party Fable* (TBTM Media, 2011). Michael Stinson and Julie Sigwart of *TakeBackTheMedia.com* have adapted Carroll’s book and recast most of Wonderland as current GOP politicians. Karl Rove is the White “SuperPAC” Rabbit, John Boehner is the Mock Turtle, Rush Limbaugh is the Gryphon . . . you get the picture. Why are comparisons to Wonderland always used as insults in political analogies?

Batman follows the White Rabbit down the rabbit hole to battle none other than our favorite arch villain, Mad Hatter, in a new 112-page full-color hardcover graphic novel *Batman: Through the Looking Glass*, written by Bruce Jones and Sam Keith, released by Titan Books in January 2012. With a new big-budget *Batman* movie every year or so, how long before we see DC Comics’ Mad Hatter battle the Dark Knight in a summer blockbuster?

Witches, wizards, and Wonderland mix in the new *Waterspell* fantasy trilogy by Deborah J. Lightfoot. Lightfoot tells us that her books are “strongly connected” to *Through the Looking Glass* and “The Jabberwocky”: “*Waterspell* is about a homeless teenager who conjures the Jabberwock as her weapon against two wizards. One of them is her kidnapper; the other is her rescuer—unless he kills her first.” The trilogy is published by Seven Rivers Publishing and is available to order online.

Perfect for teatime, *Mad Hatter Crosswords* (St. Martin’s Griffin, 2011) reproduces 75 *New York Times* crosswords published between January 2009 and April 2010. The Mad Hatter connection wouldn’t seem to go beyond the

title and cover illustration, though it is possible that once you open the book you may wish that your watch had stopped at 5:55 too.

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EVENTS, EXHIBITS, PLACES

Each winter, Jon Rowley of Taylor Shellfish Farms leads guests up and down the moonlit sands of the Washington coast on nighttime oyster picnics, inspired by the Walrus and the Carpenter. The most recent outings were January and February this year, the midst of icy winter, but Rowley, based in Shelton, WA, makes them sound rather appealing: “Lantern light, freezing weather, plump, sweet oysters just roused from their beds and opened on the spot, award-winning ‘oyster wines’ drunk out of Reidel stemware, a bonfire—just the right mix of magic and madness.” Contact Rowley at (206) 963-5959 for further details.

A plaintive headline caught our eye on December 11 last year: “Lonely walrus seeks companion.” The article, in the *Sunderland Echo*, was announcing the launch of a fund-raising campaign to create a carpenter for a large bronze walrus that sits in a public park in the north of England. In 2000, a grant from the national lottery funded the \$54,000 walrus, but no carpenter to keep him company. “We thought it was right to do this,” said Sylvia, chairman of the Friends of Mowbray Park. “The poem is ‘The Walrus and the Carpenter,’ but all we have is the walrus. It could be any old walrus without its carpenter.”

Library nerds and other bibliophiles have pounced on an online database called “What Middletown read,” the complete records of the Muncie Public Library between 1891 and 1902, and the labor of Ball State University English professor Frank Felsenstein. “Could you see how many times a particular book had been taken out? Could you find out when? And by whom?”

Yes, yes, and yes,” writes David Plotz at *Slate.com*. Curiously, *AAiW* doesn’t seem to have been acquired until 1900, but after that it was checked out a little more than once a month until the records cut off in 1902.

“Springing to Life: Movable Books & Mechanical Devices,” at the University of Rochester Rush Rhees Library, is an exhibit of over 50 examples of “interactive” books with nary an iPad in sight. Robert Sabuda’s *Alice* pop-up is there, as is work by Voitech Kubasta, though not his 1960 pop-up *Alice*. The exhibition will run from January 23 to August 17, 2012. Call (585) 275-4477 for hours.

The secretive Swallowtail Supper Club created a “Down the Rabbit Hole” dining experience for gastronomes in the know in Vancouver, Canada. The fine dining club presented a Wonderland-themed five-course meal in a pop-up restaurant in a secret location between November 24 and December 17 last year.

The ILLOIHA Fitness Club, located deep underground in Tokyo, has a climbing wall that looks curiously like the rabbit hole that Alice tumbled down. In designing the wall, the architecture firm Nendo chose to embrace the urban, interior setting: handholds are provided, not by naturalistic clifflike features, but by randomly arranged picture frames, bookcases, and flower vases. Just don’t expect to land as softly as Alice did if you happen to fall off.

President Obama’s 2009 Halloween party, with such guests as Johnny Depp and Mia Wasikowska in their costumes from Tim Burton’s film, was not especially remarked upon in 2009. In 2012, however, after it was mentioned in Jodi Kantor’s book *The Obamas*, it became a mini-scandal, with right-wing pundits claiming it was secret and extravagant, and the White House firing back that it was prop-

erly publicized and for military families. Rush Limbaugh called it a “Hollywood-esque-type Henry VIII bash.” Stephen Colbert used heavy doses of Carrollian puns while covering “Alicegate,” such as “this malice in blunderland continues to Depp-en.” We recommend the January 10 episode of *The Colbert Report* for his epic rant on the subject, which ends with a slightly sloppy rendition of “Jabberwocky.”

Speaking of Halloween, don’t Alice and Steampunk seem like good ingredients to make a perfect haunted house? Third Rail Projects created a spooky Steampunk Haunted House at Abron’s Art Center in Lower Manhattan last October. *Through the Looking Glass* “borrowed from author Lewis Carroll’s dark side.” It was so scary children under 8 were not allowed in!



#### INTERNET & TECHNOLOGY

*Batman: Arkham City*, a sequel to the award-winning videogame *Batman: Arkham Asylum*, was released at the end of last year. In the game, the Mad Hatter, voiced by Peter MacNicol, has joined the ever-growing roster of villains the caped crusader must defeat. The game is based on DC Comics’ Batman series, in which Jervis Tetch, aka Mad Hatter, is a crazed scientist who conceals sinister mind-control devices in his oversized top hat.

If you went to Google.com on October 21, 2011, you probably noticed a girl in an Alice-blue dress doodling on their logo. That day’s “Google doodle” honored classic Disney artist Mary Blair on her 100th birthday. Blair did the original conceptual sketches for Disney’s 1951 *Alice in Wonderland*.

Typographer Stefan Huebsch says that his new typeface “Lith” is inspired by Alice in Wonderland and the Brothers Grimm fairy tales, though we also detect a touch of

Tim Burton in the mix. The whimsical and eldritch typeface comes with alternate letters, ligatures, and icons, and can be downloaded for \$22 from [www.myfonts.com](http://www.myfonts.com).

A new WordPress website theme also claims Alice as inspiration. “Alice” designed by Raygun (single site license, \$25), offers a clean and tidy layout, though it appears more minimalist than Victorian. The theme is also described as “flexible-width” and “responsive.” Perhaps that’s where Alice comes in?

Since January this year, players of the Sims Social, a version of the popular Sims videogame adapted for Facebook, have been able to purchase Alice in Wonderland-themed items with which to decorate their imaginary world, as well as undertake themed “quests” in the company of other virtual Sim characters.

On [wonderlandbooks.blogspot.com](http://wonderlandbooks.blogspot.com), Caterina Morelli is carefully cataloging her large collection of illustrated editions of *AAiW*. She described the blog as an updated card catalog: “every post is an index card for a book.” The blog is currently in Italian, but Morelli has ambitions to create an English version. If you are interested in helping her with this project, drop us a line and we’ll put you in touch.

Digital collage artist Kenneth Rougeau, whom we mentioned here in *KL 84*, continues to create *AAiW* and *TTLG* inspired art and merchandise at his website. He has also released a free digital book/computer program of *Alice* (although the software is unfortunately very 1990s).

According to American paleontologist Leon Claessens, we know less about the dodo than we do about dinosaurs that have been extinct for millions of years. Yet dodo studies took a significant

step forward in January, when Claesens and his team at Massachusetts College of the Holy Cross used advanced scanning technology to digitally capture a rare complete dodo skeleton. The fully manipulable 3D images are now available to the world online at [aves3d.org](http://aves3d.org), where it is hoped that researchers (and, in our thinking, illustrators) will be able to make good use of them.

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MOVIES & TELEVISION

Controversial British director Ken Russell, known for *The Who's Tommy* and many other classic films, passed away on November 27, 2011. The crew who were working on his final film are expected to finish it with a new director, and guess what the project was? A "raunchy musical version of *Alice in Wonderland*," according the UK *Guardian*. That's right, his unfinished symphony was based on the 1976 film starring Kristine DeBell, the original X-Rated Musical Comedy (which somehow triply failed at music, comedy, and pornography). Composer Simon Boswell said, "It was in many ways a perfect Ken Russell film—raunchy and funny. *Alice in Wonderland* is almost his perfect vehicle, with sexual freakery and religious aspects."

If you want to hear a great actor read a great poem, John Hurt was on Charlie Rose's show on PBS on December 13, 2011. He recited "Jabberwocky" from memory, explaining that he had memorized it at age nine. The full episode can be watched at [charlierose.com](http://charlierose.com); the poem comes about two-thirds of the way in.

*American Pickers*, The History Channel's reality show about antique hunters, had an episode airing December 19, 2011, called "The Mad Catter," which featured the original papier-mâché and clay

model for Dinah on the Central Park *Alice* statue. (The show streams on Netflix, so as soon as Season 3 is released, it should be rentable there and elsewhere.)

An episode of *CSI* which aired on March 21 might well have been called "When Wonderland-themed weddings go wrong." In the episode (boringly called "Malice in Wonderland"), the team are called to the scene of an "Alice in Wonderland" wedding in Las Vegas, which has been tragically interrupted by a white rabbit and a Cheshire cat wielding assault rifles.

ABC's fantasy drama *Once Upon a Time* also took a Wonderland theme for an episode called "Hat Trick" on March 25. Lead character Emma, who is able to pass between fairy tale New England and the more familiar version, is given drugged tea and abducted by a man in a top hat, and in the course of her imprisonment learns just what it was that drove him mad.

In George R. R. Martin's classic 1996 fantasy novel *A Game of Thrones*, "grumpkins and snarks" are mentioned as make-believe monsters used to frighten children. Although it's a minor detail, it's no doubt a nice nod from Martin to Carroll. Since the book was adapted into a beloved HBO series last year, now available on DVD, you can now hear the word enunciated with satisfying condescension by the excellent actor Peter Dinklage: "Ah, ah, yes, yes, [protect the realm] against grumpkins and snarks and all the other monsters your wet nurse warned you about."

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MUSIC

The world wished a happy 75th un-Unbirthday to composer David Del Tredici on March 16. The composer has used Carrollian influences heavily throughout his career, and several institutions celebrated his milestone with performances. Leonard Slatkin

(conducting) and Hila Plitman (soprano) reprised their rendition of *Final Alice* (1976) on March 1 with the Detroit Symphony Orchestra. Opera on Tap and American Opera Projects offered up two delicious nights of Alice-themed music on March 25 and 26 at the Galapagos Art Space in Brooklyn, including the composer himself playing piano in his White Knight-flavored piece "Haddocks' Eyes" (1986), starring Amy van Roekel. Also on the program was a cirque/burlesque performance by Rita MenWeep, excerpts from Manly Romero's opera *Dreaming of Wonderland*, and parts of Susan Botti's opera *Wunderglass*.

So many *Alice* operas! And here's another one: Opera Theatre of Saint Louis presented the "much-anticipated" American premiere of Unsik Chin's opera *Alice in Wonderland*, with a libretto by playwright David Henry Hwang. The European debut in 2011 was called "the world premiere of the year" by *Opernwelt*. Ashley Emerson will star as Alice, and Michael Christie conducted six performances between June 13 and 23, 2012.

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PERFORMING ARTS

Alice did not hesitate to join the dance in three recent ballet productions. The San Diego Ballet's *Alice: Wonderland* was performed at the Lyceum Theatre, San Diego, CA, on October 15 and 16. Director and choreographer Javier Velasco incorporated hip hop dancers as a modern take on character dances, not unlike the mazurkas and waltzes that are woven "into *Swan Lake*. At almost the same place and time, the California Ballet returned to an *Alice in Wonderland* choreographed by Charles Bennett, elder statesman of the American Ballet Theatre and New York City Ballet. First performed by the company in 1995, this production took place at the Poway Center for the Performing Arts

in Poway, CA, also on October 15 and 16. Six months later and 2,500 miles away, the Washington Ballet performed the world premiere of their own artistic director Septime Webre's *Alice (in Wonderland)* at the Eisenhower Theatre in Washington, D.C. The performance, which ran from April 11 to 15, was notable for Webre's choreography, for original music by composer Matthew Pierce, and for flamboyant costumes designed by Liz Vandal, previously a designer for the Cirque du Soleil.

One of the most famous actors in Australian cinema, Jack Thompson, has recorded a CD of Lewis Carroll's poems. When interviewed on a Brisbane radio station last November, Thompson traced the origins of his love for Carroll's verse to a happy encounter with "You Are Old, Father William" at the age of six. A CD of the recordings can be purchased from [www.finepoets.com](http://www.finepoets.com) for around \$20.

A performance of "Jabberwocky" in American Sign Language, by Gabby Humlicek, wowed judges at the Iowa School for the Deaf and won her a place at the Poetry Out Loud state finals in Des Moines, IA. Humlicek readily admitted that it was "a really challenging poem" to turn into ASL but said that it helped that she was "a gregarious signer." Humlicek went on to compete with hearing students at the State final, which was won by Gwen Morrison from Marshalltown with renditions of "Insomnia" by Dante Gabriel Rossetti and "The Blackstone Rangers" by Gwendolyn Brooks.

*Snark in the Park* was promised by Skin Horse Theater last March. The small theater company's adap-

tation of *The Hunting of the Snark* was performed in the sculpture garden at the New Orleans Museum of Art on March 10 and March 17. Evening performances (*Snark in the Park after Dark!*) took place at the Backyard Ballroom, also in New Orleans.

Last November in Wichita Falls, Texas, Midwestern State University's McCoy School of Engineering collaborated with the school's theater department to present a new high-tech theater piece called *Bandersnatch*. The show used shadow puppets, mechanical costumes, and other modern puppetry techniques to tell a comedic story based on "Jabberwocky." It was written by Brandon Smith and Josh Blann, who wondered what became of the boy after "Jabberwocky" ends, imagining him to have further monster-slaying adventures.

The Manhattan Project, under the direction of Andre Gregory, created their classic avant-garde production of *Alice in Wonderland* in 1970. There was a new performance at the Greenbelt Arts Center in Greenbelt, Maryland, on November 27, 2011.

The acrobatic dance troupe Galumph will be touring all over New York state this spring and summer. The troupe was founded in 2002 and, though there is nothing whatsoever Carrollian in their performances, we have to admire their name.



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## THINGS

Oh, how the flow of new *Alice* merchandise diminishes to a trickle only a few short years after a pertinent Hollywood blockbuster! There are a couple of small items to be mentioned this issue, but in lieu of past bounty, we would like to take the opportunity to remind you of the existence of [www.etsy.com](http://www.etsy.com). Etsy is an online market dedicated to independent artists and artisans. A search for "Alice in Wonderland" on the home-page yields, at last count, over 21,000 handmade gifts, for the most part attractive, unique, and reasonably priced. A sampling of *Alice*-inspired works on offer would include leatherbound journals, button badges, sculpted soaps, and birthday party accessories. While handmade jewelry and clothing abound, there are surprises too, such as an Alice in Wonderland embellished toilet seat. All in all, it's a great place to look for one-of-a-kind gifts for yourself, your loved ones, and the smallest room in your house.

Shabby Apple is an online clothing boutique with a youthfully vintage vibe. Their new Mad Hatter collection includes Victorian-leaning lace dresses and full-length skirts with names like Frabjous Day (a bold print tea-dress) and Jabberwocky (a black, pleated, floor-sweeping skirt).

The soft toy industry has moved on a long way since Roosevelt's namesake bear. The Toy Vault Company is now making a Jabberwock plush doll, for sale on [Amazon.com](http://Amazon.com). The Jabberwock is artfully rendered with adorable snatching jaws and posable limbs all ready to whiffle into a nursery near you.

