



# Knight Letter

THE LEWIS CARROLL SOCIETY OF NORTH AMERICA

NUMBER 37 SPRING 1991



## PROFILE:

### JANET JURIST

Should Janet Jurist not know something, she knows how to find out. Her letterhead features a magnifying glass resting on an open book, signifying her pursuits as a free-lance bibliographic researcher, a vocation which follows her career as a reference librarian. Not only does Janet's research keep her in libraries still, but she also helps run the booming and bustling weekly book sale at the Mid-Manhattan Library.

Janet's resourcefulness has certainly served the LCSNA well. As Program Director, she has arranged the meetings in the Northeast since 1982, and her varied and astonishing contacts have resulted in many memorable locations and speakers. Her programming talents were made manifest when she arranged numerous activities in New York for the 1982 Lewis Carroll sesquicentennial.

Although Janet still has her first copy of *Alice*, a ninth birthday gift, her active interest in Carroll is the result of the request of a friend that Janet accompany her to LCSNA meetings, thereby "bagging" us a most valuable member! Her primary interests as a collector are the Diaghilev Ballet and Isak Dinesen, subjects to which she brings the same energy and Sherlock Holmes abilities from which the LCSNA benefits so greatly.

## Spring Gathering Focuses on Interaction of Text & Illustration

Our Spring meeting on April 20 at the Grolier Club on 60th Street in New York City combined some traditional elements of past meetings with a few successful innovations. A special exhibit and our usual three presentations all addressed the relationship between text and illustration in the *Alice* books.

LCSNA president Charles Lovett opened the meeting a few minutes past 4:00 by welcoming members and guests and by thanking the Grolier Club for its hospitality. Then, Charles asked us all to stand and move to the back of the hall where Louis Weinstein of the Heritage Bookshop in Los Angeles and bookseller David J. Brass were waiting with an Alician treasure to show us. They were offering for sale at the New York Antiquarian Book Fair (which was being held the same weekend as our meeting) a folio size manuscript of *Alice's Adventures in Wonderland* hand lettered on vellum, illuminated and illustrated by the scribe and artist Alberto Sangorski. It consisted of 124 pages with 42 Tenniel-based illustrations and three additional pictures all done with tender feeling and in beautiful color. The work was commissioned in 1930 by



Jeffrey Maiden & Gary Graham

the family of Sir John Tenniel, took an entire year to create, and was bound in its sumptuous, jewel-studded binding the following year by Riviere. Mr. Weinstein and Mr. Brass showed us a selection of illustrations and illuminated pages, and as we gathered around them they spoke about the artist, commented on the fine points of the lettering and illustrations, and answered questions about this recently discovered work. It is a truly remarkable work of art and, at an asking price in the \$400,000 neighborhood, definitely toward the upper range of books offered at the fair.

As the 65 to 70 of us present returned to our seats, Charles Lovett thanked Mr. Weinstein and Mr. Brass for allowing us to see their treasure. The society's finances, Charles reported, are in good order and work is progressing toward the publication of the first volume of Lewis Carroll's collected pamphlets. The executive committee, he announced, hopes to develop a plan

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## Editorial— Who Are You?

The Lewis Carroll Society of North America has now spanned three decades, and during that time our membership has been quite dynamic. As each year passes, new members join, old memberships lapse, and our list maintains a length of about 300 names. In order to keep you, our current members from falling into the category of “lapsed,” I want to make every effort to see that the Society provides you with the benefits, information, and programs that you expect and desire.

To this end, the present issue of *Knight Letter* contains our first membership survey. Please take a moment to fill out this survey and return it as soon as possible. The information received from the results will help in the planning of future meetings, special programs, and publications. Please do not hesitate to send an attachment with your survey with any particular suggestions you may have.

The next few years will be very exciting ones for the Society—the six volumes of *The Complete Pamphlets of Lewis Carroll* will be published over the next several years, and 1994 will feature the Society’s 20th birthday and an International Lewis Carroll Conference sponsored by the LCSNA. With programs and publications being planned far in advance, the input of members is essential to ensure that the Society will meet your wants and needs in the future.

At the Spring meeting, the Board of the LCSNA made a commitment to set the locations of all the meetings up until the 1994 conference at our next gathering. If you have any interest in hosting or assisting with a future meeting, now is the time to act. There is also a need, which will intensify in a year or two, for members to help in the planning and running of the 1994 conference.

So please, whether you’ve always wanted to be more involved in the Society’s activities, or you’re simply happy reading the *Knight Letter* and attending the occasional meeting, let us hear from you. That way we can ensure that next year you will eagerly await your membership renewal so you can continue to share in the delights of our Society.

## MEETING (continued from page 1)

for the location of meetings over the next few years at their fall meeting. The society will also host an International Lewis Carroll Conference at Princeton in 1994. Members with ideas for our meeting programs or willingness to help host or organize a meeting or the upcoming conference were asked to contact our program coordinator Janet Jurist, 510 East 86th St., New York, N.Y., 10028. With a final word of warning about sending checks to the reportedly insolvent Carroll Foundation in Australia, Charles completed the business portion of the meeting.

Two college freshmen, Jeffrey Maiden and Gary Graham, were our first speakers. Jeff and Gary’s talk was about their discovery, made while writing a term paper for their English teacher Ms. Nancy Fox at the Pennington High School in New Jersey in 1989, that Carroll had used a “tail rhyme” scheme in the mouse’s tail. They recounted how they had chosen to write on *Alice* thinking a children’s book would make an easy subject. They noticed straightaway some of the differences between the text of the manuscript of *Alice’s Adventures Underground* and the published version, *Alice’s Adventures in Wonderland*. Intrigued by the changes Carroll had made in the mouse’s tail, they found a description of a tail rhyme in the *Oxford Companion to English Literature*. A tail rhyme is a scheme “in which a pair of rhyming lines is followed by a single line of different length and the three-line pattern is repeated to make up a six-line stanza.” The mouse’s tail, they showed, is both a “tail” and an example of the “tail rhyme.” Carroll, they suspected, had been aware of the tail rhyme when he wrote the original and far simpler version of the tail in *Underground*. They discovered that when one looks at the shape of the stanzas in *Wonderland* written out in ordinary fashion, each of the four triplet stanzas has the shape of a mouse. Consider, for example, the first stanza:  
Fury said to a mouse,  
That he met in the house,  
“Let us both go to law: I will prosecute you—  
The caudal, or tail, line of the stanza is literally its tail. Quite ingenious. In the discussion that followed, Prof. Morton N. Cohen recommended that the two young men visit the library at Christ Church, Oxford, where they might learn more about the mouse’s tail. Their article on the tail rhyme discovery appeared in the summer/autumn issue of *Jabberwocky* (see p. 5 and KL 35).

Taking us from text as illustration to illustrations as text, our second speaker, Stephanie Lovett, presented a lecture entitled “In Fancy They Pursue: Illustrations for *Alice* as Alternative Text.” Stephanie began

by pointing out that illustrations can either support and complement the text or clash with and contradict it. In the latter case, the illustrations themselves become an intrusive alternative text. Without reducing the text itself to a desolate minefield of deconstructionism, she observed, quoting Nina Demurova, that the *Alice* books are subject to misinterpretation: they contain dialogue and action but little physical description. The illustrator’s pictures, Stephanie pointed out, can help to develop this aspect of the text. The first of many slides we viewed was the Gwynedd Hudson illustration of Alice and Dinah which was compared with pictures of Alice by Bessie Pease Gutmann, Charles Robinson, Mabel Lucie Attwell, Barry Moser, and others. Stephanie cited instances where the illustrator seemed to further the text by his pictures or, occasionally, to detract from it. Tenniel was often the counterpoint for her comments on particular illustrators’ interpretations. For example, in Tenniel’s drawing of Alice and the flamingo, Alice, in contradiction to the text, has her usual solemn expression; however, in Greg Hildebrandt’s illustration one sees a more realistic, though stylized, Alice who “bursts out laughing” as Carroll has described. We examined different illustrators’ portrayals of various characters, and had a fascinating look at the challenge of drawing card people. Stephanie also used slides to illustrate the overall interpretation of *Wonderland* which the various illustrators have developed, from delightful adventure to bizarre dream. Of special interest to this writer were the illustrations of scenes not depicted by Tenniel—we saw, for instance, several versions of the three little girls in the treacle well. In the time allowed, Stephanie could only present a small sample of the range of her inquiry, but one hopes she will expand her study into a book.

Jane Breskin Zalben, illustrator and author of more than twenty books, was our last speaker for the evening. Her versions of *Jabberwocky* and *The Walrus and the Carpenter* were published in 1977 and 1986. She first gave us an account of her interest in Lewis Carroll and emphasized the responsibility she felt not only for the illustrations themselves but for the typography, paper, binding—in fact the whole of the book. Slides she showed us of her work on Carroll’s poems amply demonstrated her high standards as well as the originality of her vision. She explained, as best one can about such things, how fragments of her earlier work were incorporated into her illustrations for her Carroll books. A fine drawing of a tree, for example, years later became the beginnings of the tulgey wood. It was fascinating to see how she used her little son’s baseball cap and other things

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# Of Books & Things



## Alice Illustrated—Some Recent Efforts

Over the past few years the apparently unending flow of newly illustrated editions of the *Alice* books has continued to pour onto the market. Many of these editions have been mentioned briefly in previous issues of *Knight Letter*, but our expanded format now allows us the space to take a closer look at several of the more significant editions produced in the recent past.

### Peter Weevers

*Alice's Adventures in Wonderland* (New York: Philomel Books, 1989). Nearly 100 watercolors of varying sizes. Weevers has produced a lovely edition using his own daughter, Tilia, as the model for Alice. In a correspondence with LCSNA member Joel Birenbaum the artist wrote, "For me the challenge was not trying to produce something unusual, but simply to try to illustrate the book more completely, without deviating from the text and in such a way that the characters and of course Alice appear as timeless as the story." Weevers tips a hat to Rackham, Tenniel, and Charles Robinson, and their influence is evident in his rich paintings. One of the joys of this edition is the completeness with which it is illustrated—there is at least one picture on nearly every page-spread, and all are in full color. This alone makes the book a delightful reading edition and, if Weevers' pictures are slightly derivative, they are nonetheless a pleasure to behold.

### Anthony Browne

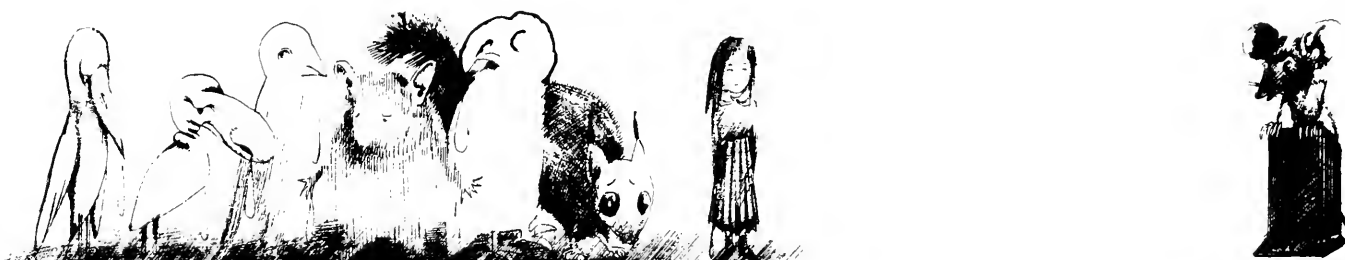
*Alice's Adventures in Wonderland* (New York: Alfred A. Knopf, 1988). 14 full-page color illustrations plus numerous other color pictures. Browne is only the second winner of the Greenaway Medal (the British equivalent to our Caldecott Medal) to illustrate *Alice*, and the first to do so fully. His view of Wonderland is fresh, original, and extremely organized. Many of his illustrations are in some way symmetrical, and in several cases he presents balanced pairs or triptychs of pictures. This organization of composition contrasts with the bizarre characters in the pictures in much the same way Carroll's logic contrasts with his nonsense. Stephanie Lovett ("In Fancy They Pursue") writes of his work, "[He] more successfully than most

conveys the idea of a dream. Working in a straight-faced, naturalistic style, he fills his full-color pictures with odd details, such as the Mouse's tie's being a frog or apple cores surrounding the Duchess, and with the most peculiar physical impossibilities, such as levitating objects or the Hatter's foot's being an eclair. Things sometimes cast shadows which reveal their true nature—the thimble's shadow is a trophy, and after she has frightened away the creatures, Alice's is a cat. He often presents an idea rather than a scene, such as his side-by-side pictures of a writing desk and a raven, each with its own kind of note at its feet, a reference to Carroll's *post hoc* answer to the riddle. His penultimate illustration is of Alice facing the King and Queen of Hearts. She has grown to her full height, and when her shoulders leave the frame of the color picture above the heads of the King and Queen her body becomes a black and white drawing, suggesting that she is leaving the dream world. Not only does his type of surrealism suggest a dream, but it also makes his illustrations more entertaining." Browne himself remarks, in *Something About the Author*, that he likes to have things in his pictures that will not be seen at first so that the child will want to go back to the book and discover more.

### Markéta Prachatická

*Alice's Adventures in Wonderland and Through the Looking-Glass* (Chicago: Wellington Publishing, 1989.) 31 full-page pen and ink drawings (including a wasp in a wig). These illustrations, originally published in a Czech edition in 1982, won the Premio Grafico Prize at the Bologna Children's Book Fair in 1984. Many of the illustrations are divided into sections to show a progression of action, and in each picture these sections are arranged differently. Joel Birenbaum describes this technique as modified version of orthographic projection. "Orthographic projection is used to show an object from three perspectives—front, top, and side," writes Birenbaum. "Multiple views are used to show a bored Alice listening to her sister reading (in the horizontal plane) and to show an amazed Alice [falling] down the rabbit hole (in the vertical plane). Even in a video representation, one image would flow into the next, but

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## ILLUSTRATORS (continued from page 3)

here we get to see both at the same time and still experience the movement. The transition from the worldly to the fantastic is accomplished before our eyes.”

### Eric Kincaid

*The Original Alice in Wonderland* (Newmarket, England: Brimax Books, 1988). 108pp. with color illustrations on every page. This heavily illustrated edition has numerous pages with wide outer margins containing color character studies of the inhabitants of Wonderland, as well as many other illustrations of varying size. This crowding of the margins tends to de-emphasize the text at times, but allows for a huge number of pictures. Many of the creatures are modified from Tenniel's vision, and Alice seems to be a cross between a long haired Alice Liddell and the Alice of Arthur Rackham. As is often the case, she is the least interesting element in many of the pictures. A few characters stand out, notably the bespectacled Mad Hatter, who has half glasses for one lens and full glasses for the other. The human characters, and the cards as well, are a good deal *more* human than in most editions, and this can be a bit jarring as it makes Wonderland more real and less dreamlike.

### Malcolm Ashman

*Alice Through the Looking Glass* (Limpsfield, England: Dragon's World, 1989). 19 full-page color illustrations plus numerous vignettes and smaller color pictures. Ashman's vision of Looking-Glass Land is verdant, pleasant, and totally Victorian. Each of the full page pictures is surrounded by a deep green marbled border, and though there is a certain mystic quality to some of the artwork, one gets the impression that Alice's experience was, on the whole, an enjoyable one. Ashman's animals show only those human characteristics which are absolutely necessary (his Walrus is simply a Walrus), and his humans and chessmen are completely human and, whenever possible, dressed in the height of Victorian fashion. The overall effect in many of his scenes is one of seeing pictures not of a strange land, but rather of some Victorian adults staging an amateur theatrical of *Looking-Glass*. The plate of the White King and Haigha, for instance, showing two adults in costume, with Alice looking on while they “act” out their scene in a garden, might easily illustrate a 1890's performance by the Oxford University Dramatics Society (with Lewis Carroll in the audience?).

### Kathy Mitchell

*Alice in Wonderland & Through the Looking Glass* (New York: Golden Books, 1986). 8 color plates plus black and white head pieces for each chapter and color illustrated cover. Of interest mostly to the completist—there is nothing wrong with these illustrations; they are simply uninteresting. The color plates limit themselves mostly to the “children's

storybook” vision of *Alice* (the Lion and the Unicorn are positively prissy), and the headpieces, though occasionally charming and clever, often look like what Tenniel might have done had he been a good deal less talented. Alice herself is a child of the eighties, and that may be the most interesting aspect of the book. The design of this volume is of especially poor quality—the mouse's tail, which hardly curves at all, is interrupted by a page break, and the plate illustrating the trial scene for *Alice* is bound in the prelims for *Looking-Glass*. Though of interest to the collector, this is not a significant addition to the canon of illustrations.

### Greg Hildebrandt

*Alice in Wonderland* (Morris Plains, N.J.: Unicorn Publishing House, 1990). 30 full-page color illustrations. Carrollians familiar with Hildebrandt's reputation as a fantasy artist may

have wondered why he never illustrated *Alice*. Now he has, and his well-known use of light and of intense colors lends a fantastic air to this edition. Each

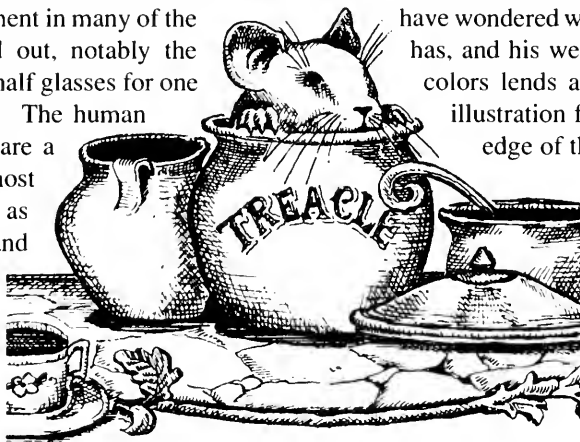
illustration fills an entire page all the way to the edge of the paper, and the effect is often startling.

“I think of Wonderland as a place I would like to visit, and I'd like to encourage other children to feel free to dream about their own adventure if they fell down the rabbit hole,” said Hildebrandt in a letter to LCSNA member Stephanie Lovett. “For the most part, it is a curious world, not necessarily a dark or terrifying

one.” Mrs. Lovett writes that Hildebrandt, whose style she labels “magic realism” brings to *Alice* “the same sort of mythic there-and-back-again atmosphere he brought to Tolkein. Rather than saying ‘Look! This is fun!’, these illustrations say ‘Look! This is important!’”

### Michael Hague

*Alice's Adventures in Wonderland* (New York: Holt, Rinehart, and Winston, 1985). 43 color illustrations. Though his first book illustrations were not published until 1979, Hague has established his work at the forefront of marketable children's books, and has illustrated many classics in the past 10 years. Like Weevers, Hague used his own daughter as a model for Alice. His oil paintings are predominated by browns and muted tones of green, red, and blue. In his afterword, Hague, commenting on the visual bombardment that today's children undergo, writes that “my real competition is not the previous illustrators of *Alice*—my real competition is television, movies, and video games.” Hague's illustrations are evenly spaced throughout the book (about one every other page spread) to keep the attention of a child reader. His Wonderland is a comfortable place, the lovely illustration of the sun shimmering on the Thames setting the tone for a non-threatening experience. Many of the adult characters are more comic than maniacal, and the hatter would better be described as “jolly” than “mad.”



Detail from an illustration by Kathy Mitchell



# Carrollian Notes

## For the Doll Enthusiast

We recently received the Souvenir Journal from the 1990 Region 10 Conference of the United Federation of Doll Clubs. The theme of the conference was "Through the Looking-Glass," and the Journal, edited by Jill Kaar, contains much of interest to Carrollians. The 80 page, 8 1/2 x 11" program is illustrated throughout with Tenniel drawings, and the cover features an original watercolor of Alice and the Looking-Glass. The centerfold, printed in full color on stiff paper, reproduces an Alice paper doll, complete with accouterments. Articles in the Journal include "Two Brothers are We . . . Tweedle Dum & Tweedle Dee," the story of a pair of Tweedle dolls, and "Alice in Wonderland Chronology," which gives details of many Alice dolls created over the years. Doll collectors will find the latter most useful; book collectors will be amused at the choice of publications included in the chronology; and all Carrollians will chuckle at the assertion made in one article that Lewis Carroll wrote three books in the *Alice* series, the last being titled "What Alice Found There." A few copies of the Journal are available from Jill Kaar, 3051 Midlane Dr., Wadsworth, IL, 60083. Price is \$27.50, postpaid.

## Zalben Works Available

Jane Breskin Zalben, a speaker at our Spring meeting (see meeting report), wrote to say she will be happy to sign bookplates for collectors, if they are sent with a SASE. She will also inscribe books sent to her if they are accompanied by a book bag with return postage

and address affixed. Her book *The Walrus and the Carpenter*, published by Henry Holt and Company, is currently in print in both hardback and paperback and can be ordered through your local bookseller.

She also has a few posters publicizing her books for sale, as well as some of the original artwork for *Jabberwocky* and *The Walrus and the Carpenter*. Those with serious interest in these items may inquire directly to the artist at 70 South Road, Sands Point, New York, 11050.

## Warning: Aussies Defunct

The Carroll Foundation of Melbourne, Australia, appears to be bankrupt and out of business, and may have been engaged in fraudulent activities. Many collectors who have sent money to the group for catalogues and other books have received no merchandise, no refund, and no acknowledgement of receipt of their orders. Some mail addressed to the Foundation has been returned marked "not known at this address." John Paull, the founder and driving force behind the Foundation, could not be reached for comment and has had no recent contact with any of the numerous collectors we spoke to. Several collectors who loaned books for the Australians' "Alice 125" exhibit have not had their books returned to them as promised, and others have had to go to great lengths, involving engaging an agent in Australia, to obtain their books. Under these conditions, we strongly discourage members from sending any funds to the Australian group. Should the publications produced by the Foundation become available through a reliable source, we shall certainly report it in the *Knight Letter*.

It is certainly distressing when someone whom many of us trusted as a fellow Carroll enthusiast appears to be guilty of mail fraud against other lovers of *Alice*, but it should serve to make us all a little more wary when loaning items for exhibitions. Few things are more rewarding to the book collector than the opportunity to share his treasures with others,

but please remember to investigate mundane matters such as insurance and security when loaning your books. A little extra caution may keep your books from "going South" and never coming back.

## N.Y. Times Tells Tale of a Tail

The May 2 issue of the *New York Times* featured an article on the recent discovery about the mouse's tale in *Alice in Wonderland*. "Tale in Tail(s): A Study Worthy of Alice's Friends" (page B1) tells of the findings of Gary Graham and Jeffrey Maiden (see meeting report and KL 35). The article quotes Martin Gardner, author of *The Annotated Alice*, as saying "It now seems extremely likely that Carroll knew about tail-rhymes and did the writing of one with intention." Gardner added, "It is the first time I know that teen-agers have made a Carrollian discovery." The existence of the LCSNA is also noted in the article.

### MEETING (continued from page 2)

from her family's everyday life in her works. In *The Walrus and the Carpenter* her little oysters are delightful, their bodies of flowing seaweed separating their capped heads from their sneaker-clad feet. She related how her illustration of the empty oyster shells, with pairs of empty little shoes on the sand, was thought to be too cruel for publication in the United Kingdom. Lewis Carroll, one thinks, would have thought otherwise, just as all who are fortunate enough to have Ms. Zalben's books do.

After the meeting, most of us walked to the Ancora Pronto restaurant on West 58th Street across from the Plaza Hotel for a delightful, and leisurely, supper.

Thirty or more members enjoyed the hospitality of Janet Jurist the next morning, as we attended a sumptuous brunch at her home. Once again, delicious food and good company was the rule of the day, and everyone enjoyed the chance to discuss Lewis Carroll, and many other topics, in a relaxed, informal setting. With many thanks to Janet for her hard work and generous hosting, we said goodbye until the fall.

—August A. Imholtz



## From Our Far-flung



## Correspondents

On Thursday, March 14, the New York Public Library hosted a March Hare's Ball to benefit the Young Friends Fund for International Fiction. Decorations included a giant Tenniel Alice, and all attendees wore hats. The March 17 *New York Times* included a photograph of the gala on page 56.

Students of the Patrick Henry School in St. Louis, Missouri, may soon be riding in the nation's first "video school bus." The bus contains five TV monitors on which the children may watch, among other programs, *Peter & the Wolf*, *The Call of the Wild*, and, of course, *Alice in Wonderland*.

A current Off-Broadway play has nothing to do with Lewis Carroll despite its title: *Advice from a Caterpillar*.

The Easter Seal Society sent out a solicitation for donations in March which included an uncredited drawing of the White Rabbit and Alice. The Rabbit is pictured saying "Oh Alice. It's late! Have you heard from [your name here]."

The texts of the two *Alice* books are now available as shareware on the academic online computer network Internet. Those choosing the electronic version of Carroll's stories will find an absence of illustrations, a plethora of typos, and a verse of "Jabberwocky" which is printed backwards rather than mirror inverted. Still, if you're searching for your favorite quote, an electronic *Alice* may be even quicker than a concordance. For more information write to: Duncan Research, P.O. Box 2782, Champaign, IL, 61825.

The Hamilton Collection offered a 125th anniversary doll of Alice in Wonderland to their preferred customers in April of 1991 (see illustration). The doll was designed by Lia DiLeo and has arms, legs, and head of porcelain. The doll was priced at \$75.00 plus \$3.00 shipping, and we suspect if you write The Hamilton Collection at 4810 Executive Park Ct., P.O. Box 2567, Jacksonville, FL, 32232-0008, you may suddenly become a "preferred customer."



*More Annotated Alice* (see review in KL 36) is currently available from the Book of the Month Club for two dividend credits plus \$7.75.

"Animators from Hell," an article in the April, 1991 issue of *Premier Magazine*, includes an in-depth look at Czech animator Jan Svankmajer and his 1987 feature *Alice*. Svankmajer is described as "the master of a distinctive mode of dank whimsy [whose] aggressively creepy, coarsely narrated assemblages are characterized by a morbid attachment to discarded household implements, old bottles, and biological detritus." The article mentions some of Svankmajer's short films which preceded *Alice*, his first feature production, but neglects to point out that his 1972 14 minute short "Jabberwocky" contains the seeds of this later effort. Of his film the animator says "It is an interpretation of [Lewis Carroll's story], fermented by my own childhood, with all its particular obsessions and anxieties." Those who saw Svankmajer's *Alice* in the theatres know that it is unlike any other *Alice* film. Those who missed it may want to order the videotape (\$59.95 + \$4.00 shipping and handling) from First Run Features, 153 Waverly Place, New York, N.Y., 10014.

D & D Galleries (Box 8413, Somerville, N. J., 08876) exhibited a fine collection of Carroll material, including many first and inscribed editions, at the N. Y. Book Fair. A catalogue is available. Deborah Benson (62 River Road, West Cornwall, CT., 06796) devotes her Catalogue #5 to Lewis Carroll. Copies are \$3.00.

"Jeopardy!" fans will have seen the category "Alice in Wonderland" in use on the March 22 show. Alice fans, however, will have noticed that two of the answers referred to *Through the Looking-Glass*.

For assistance in preparing this issue we would like to thank: Earl Abbe, Deborah Benson, Joel Birenbaum, Sandor Burstein, René Campbell, Michael Hancher, August Imholtz, Janet Jurist, Jill Kaar, Stephanie Lovett, Lucille Posner, and Jane Breskin Zalben.

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