



Lewis Carroll

*One Hundred Books
One Hundred Stories*

Charlie Lovett

*Lewis Carroll:
100 Books 100 Stories*



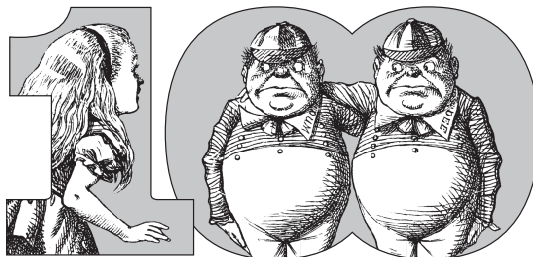
William Richmond "The Sisters" (item 40)

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100 Books
100 Stories*

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Being the Catalogue of an Exhibition
For the 100th Gathering of the
Lewis Carroll Society of North America

LCSNA Meeting N^o



November 6-9, 2025
Winston-Salem, NC
2025

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Charlie Lovett

Dedicated to the Memory of Stan Marx
Founder of the
Lewis Carroll Society of North America

Preface

The title of this exhibit is a bald-faced lie. To begin with, there are many items displayed which are not books—posters, playbills, pamphlets, and even non-book items that do not begin with the letter *P*. Secondly, there are not one hundred stories, but there are a lot of stories, and I'll explain why.

This is the third time the LCSNA has held a regular in-person meeting here in Winston-Salem (we also held an international conference here in 1994). Each time, I have mounted an exhibit and produced a catalogue. In 2013, I used the opportunity to produce *Lewis Carroll and the Writer's World*. That publication, as seemed reasonable, explored various aspects of C. L. Dodgson's writing life with descriptions that were at times full-length academic articles. But when I welcome people into my library to view my collection, the conversations rarely turn on in-depth academic research. Rather, visitors want to hear the stories behind the objects—how and why did I come to acquire them? Why do I take particular pride in the books I pull off the shelves to show them? Hundreds of people have entered my library over the years—some of them Carrollians, most not—and our conversations almost always become personal.

Perhaps it is because I am a novelist, a storyteller by trade, but the stories I tell about my collection seem to fascinate guests as much as the objects themselves. So, for the one hundredth in-person meeting of the Lewis Carroll Society of North America, I present one hundred items chosen from my collection along with the stories behind many of them. Not surprisingly, many of these stories center around the amazing people I have met and friends I have made in over forty years of Carrolling. I had considered only exhibiting items I have never shown to the LCSNA before, but that would leave many delights (and delightful stories) on the shelf. Instead, I have chosen items that you may not have seen elsewhere, items that are some of my own favorites, and some items which have stories of acquisition beyond "Saw it in a catalogue," "Bought it on eBay," or "Bid at an auction." I have used the most tenuous connections to tell stories of my Carroll adventures and especially the many fellow travelers I have met along the way. Both the catalogue and the exhibition are deeply personal. They are the autobiography of my life as a collector. I hope you enjoy this selection and that the next one hundred meetings of the LCSNA will bring many more stories for all of us to share.

—Charlie Lovett

Childhood and Family

1. *The Holy Bible, Containing the Old and New Testaments: Translated out of the Original Tongues; and with the Former Translations Diligently Compared and Revised, by His Majesty's Special Command. Appointed to be Read in Churches. Cum Privilegio.* (Cambridge: Printed at the Pitt Press, by John W. Parker, University Printer for the Society for Promoting Christian Knowledge, London, 1837). Large 8vo. Full leather blind-decorated and with the seal of the S.P.C.K. on the front and rear covers. With the ownership signature of Rev. Charles Dodgson (1800–1868), father of Lewis Carroll, on the verso of the front free endpaper and a memorial inscription to Robert Fowler from an unknown member of the Dodgson family.

After promising no long impersonal entries, I begin with one. But first, the acquisition story. In 2022, the LCSNA was contacted by the Evangelical Library in London who wanted to deaccession what they described as a Bible bearing the signature of C. L. Dodgson. The email eventually landed on my desk, and I wrote back with two pieces of information for the library. First, the signature was *not* that of C. L. Dodgson (a.k.a. Lewis Carroll) but of his father, Archdeacon Charles Dodgson. Second, their email had found its way to one of the few people on earth excited about the possible purchase of a book from the archdeacon's library. I had done extensive research on the archdeacon for my book *Lewis Carroll: Formed by Faith* and had a small collection of his published writings. The Bible had a detached spine but was otherwise in reasonable condition. I made what I considered to be a fair offer and purchased it. When it arrived, I noticed a badly faded inscription on the page opposite the Dodgson signature. I could read only a few words, but it seemed to be dated June 21, 1868, the date of the archdeacon's death. I took the book to Matt Johnson at ECS Conservation, who does my repair work. Matt was able to expertly reattach the spine and used blacklight photography to reveal the details of the faded inscription. What he discovered was a fascinating clue to the unique history of this volume.

On 1 January 1844, Rev. Charles Dodgson, then Rector of Croft-on-Tees and examining chaplain to the bishop of Ripon, preached one of two sermons in the Parish Church of Leeds for the Feast of Our Lord's Circumcision. Rev. Walter Farquhar Hook, the Vicar of Leeds, preached at the morning service, which began at 11:00, and Dodgson preached at the evening service, which began at 6:30. The sermons were advertised the week prior in the local paper (*Leeds Mercury*, 23 December) as being for the benefit of The Society for Promoting Christian Knowledge (S.P.C.K.) and the Society for Propagating the Gospel in Foreign Parts (S.P.G.). One third of the collections made at the services were designated for the S.P.C.K. and the remainder for the S.P.G. A total of £74 was collected, meaning about £25 was donated to the S.P.C.K.

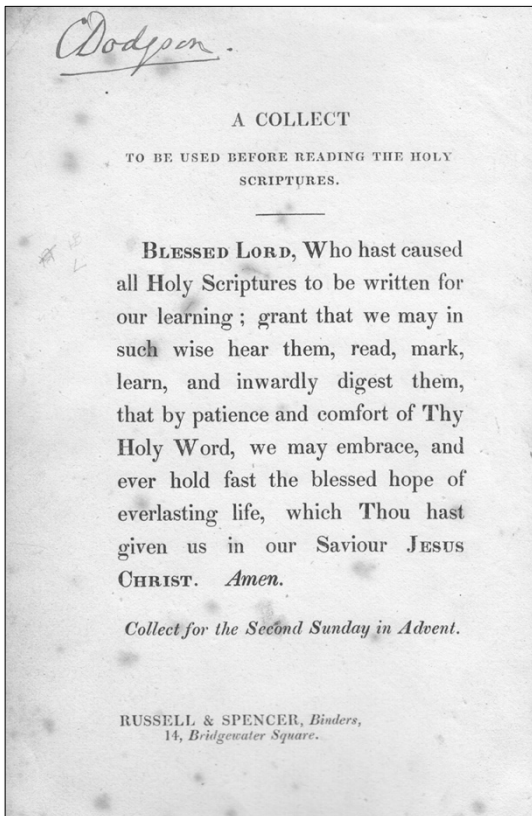
It is possible that Dodgson was, on this occasion, presented with a copy of the Bible printed for the S.P.C.K. at Cambridge in 1837 and bound in tooled leather with the seal of the S.P.C.K. on the front and rear covers. The Bible bears the signature, in brown ink,

“C. Dodgson” in the handwriting of the then-rector of Croft on the verso of the front free endpaper, on which is printed the collect for the second Sunday in Advent. This page was apparently added by the binder, whose name (Russell & Spencer, Binders, 14 Bridgewater Square) is printed at the foot of the page. Other copies in similar binding with this page have been recorded as have copies of an 1836 Oxford edition similarly bound (but by a different binder). It seems likely that the S.P.C.K. either issued copies in this binding for sale or had copies specially bound for presentation. The case for Dodgson receiving this as a presentation is strengthened by the fact that the S.P.C.K. identified with the Evangelical arm of the church while Dodgson was a high churchman—it is unlikely he would have purchased an S.P.C.K. Bible for himself.

On the title page of the Dodgson copy, in badly faded brown ink, is an inscription reading “Given to | Mr Fowler | In Memoriam June 21, 1868.” 21 June 1868 was the

death date of Rev. Charles Dodgson, by then an archdeacon. On top of the inscription, partly obscuring the second line, is a later pencil inscription reading “C. L. Dodgson’s copy.”

Mr. Fowler refers to Robert Fowler, who became Charles Dodgson’s curate at Croft-on-Tees in July 1866 and remained there until after Dodgson’s death. There is some confusion as to which Robert Fowler this was—an article in one paper claims he took a B.A. at Christ’s College, Cambridge in 1853, but that Robert Fowler was resident in Tunbridge Wells at the time of this curacy. In most sources he is referred to as either “R. Fowler” or “Robert Fowler, clerk.” Fowler’s appointment as curate at Croft was announced in the papers as early as 10 July 1866 and he first entered the parish registers when he performed a baptism on 22 July. He arrived shortly after Skeffington Hume Dodgson (the archdeacon’s son), who took up a post as



curate at Croft in May 1866. Fowler remained at Croft until September 1868, three months after the archdeacon’s death, performing his final baptism at Croft on 13 September, two weeks after the Dodgson family left. During Fowler’s time at Croft there were seventy-two baptisms, burials, and weddings entered into the parish registers—of these Fowler performed fifty, or roughly seventy percent. Clearly, he took on the bulk of the parish work, so it is not surprising that the family would want to present him with a memorial gift.

Although the date of the inscription is 21 June, the Bible was likely inscribed sometime after the archdeacon’s death—he died late in the day. Most likely it was presented on 26 June, the date of the funeral, which was performed by Fowler, but it

could have been given to Fowler any time between 21 June and the family's departure from Croft on 1 September.

Edward Wakeling believed that the writing of "C. L. Dodgson's copy" could be in the hand of a family member—either one of the Dodgson sisters, or Lewis Carroll's niece, Frances Menella Dodgson. If so, this book may have been returned to the Dodgson family, perhaps following the death of Robert Fowler (date unknown) and passed to the archdeacon's eldest son. It is perhaps more likely that this inscription was added by a later owner or bookseller, who believed incorrectly that the ownership signature was that of Charles Lutwidge Dodgson.

The Bible was offered twice at auction, in both cases purporting to be "Lewis Carroll's" copy. At Parke-Bernet in New York on 21 & 22 November 1938, lot 66 was described as "In a velvet-lined brown morocco case." Inserted into the volume was a letter signed "Charles L. Dodgson" headed "Croft Rectory Darlington, October 2, 1860" to a Mr. Hill. The text of the letter is quoted:

I get the photographs done in London by the hundred at a time, & retail them myself. If you will mark and return the list, I will send you the prints, & you can pay by Post office order, or when we next meet at Ch[rist] Ch[urch].

Mr. Hill was almost certainly Edward Hill, who had attended Christ Church, been a Student there from 1827–1850, and been a public examiner at Oxford in 1856–57. Dodgson mentions Edward Hill in his diary in 1857 and includes him in his 1860 printed list of photographs (see *Pamphlets VI*). This is most likely the "list" to which Dodgson refers in his letter. Hill has no known association with the Dodgson family, Archdeacon Dodgson, or Robert Fowler. Likely this letter and the Bible were paired together by a later owner.

At the 1938 sale, the Bible fetched \$50. When the volume was sold the following year at Sotheby's, London (31 July–2 August 1939, lot 44) the velvet-lined case was not mentioned, but the letter was still included. The book was now described as "calf repaired." It was purchased by a buyer named Halliday for £3 10s (or about \$15.40 at the 1939 exchange rate). This may have been Bernard Halliday, Bookseller of Leicester.

The volume came to the collection of the Evangelical Library, London where at some point a handwritten note was laid in. The note reads:

This Bible belonged to C. Dodgson whose pseudonym is known to the world as Lewis Carroll. It was obtained through the Rev. Ian Tait who, seeing it listed in the catalogue of an antiquarian dealer, telephoned immediately and secured an option on it there and then. Its description was as follows.

13. LEWIS CARROLL: Holy Bible. Cambridge 1837 Thick demy 8vo, contemporary embossed calf, signature C. DODGSON on endpaper.

Rev. Dr. Ian Malcolm Tait (1918–2013) was an evangelical pastor with a passion for rare books. According to his obituary in the *Evangelical Times*:

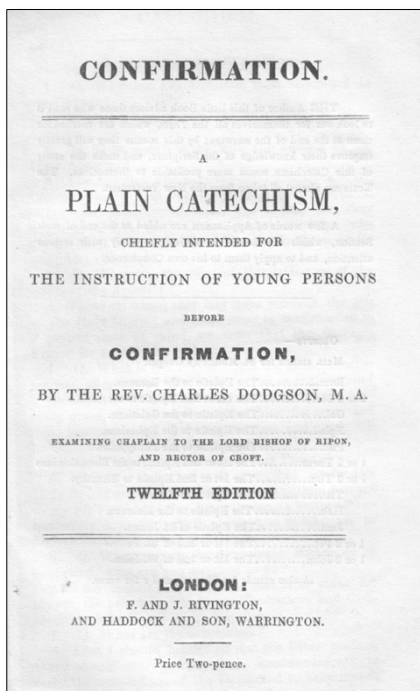
He was an avid reader and student of biblical wisdom. He assembled one of the best private theological libraries in the world—8000 books, embracing Puritan and Reformed literature published over 400 years. For many years he was a trustee of the Evangelical Library

founded by Geoffrey Williams. He had particular responsibility for their rare books section, and also served as curator of the Rare Book Collection at Covenant Theological Seminary.

Tait served as a trustee from 1966 to 1983, and presumably donated the Bible during this time. On both the rear and front fixed endpapers is the stamp of the Evangelical Library. There are no other library markings.

In summary, this Bible certainly belonged to Archdeacon Charles Dodgson, possibly presented to him in 1844 by the S.P.C.K. as thanks for a sermon delivered to raise money for them. At the archdeacon's death, someone in the family, likely one of his daughters or his son Skeffington (Fowler's fellow curate), presented the Bible to the archdeacon's curate Robert Fowler as a memorial to the archdeacon. Only one other book with a similar "In Memoriam" inscription has come to light (Caroline Luke is not aware of any in the hands of family members; Jon Lindseth's collection includes an 1813 copy of Dryden's *Fables* inscribed "Given to Leonard G. Wilcox In Memoriam June 21, 1868). It is unlikely that many other volumes from the archdeacon's library were so inscribed at the time of his death.

2. Dodgson, Charles (1800–1868). *Confirmation. A Plain Catechism, Chiefly Intended for the Instruction of Young Persons*. (London: Rivington, n.d.). Twelfth edition. The only recorded copy of this title.
3. Dodgson, Charles (1800–1868). *A Short Account of Croft School. In the Year 1845*. (Darlington: Coates and Farmer, 1846).



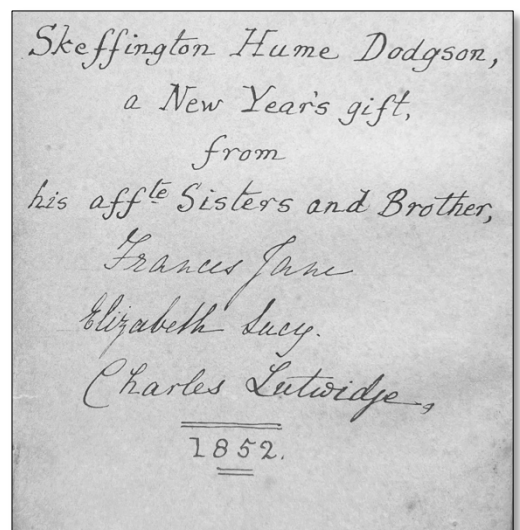
When I began working on my book *Lewis Carroll: Formed by Faith*, I knew that the story of C. L. Dodgson's father and his career would be essential to telling the story of the faith journey of the son. I collected virtually all of Archdeacon Dodgson's known printed works in photocopy, and a nice little shelf in original copies, including his first published sermon and some of his contributions to the periodical press. These two items proved especially helpful in telling the archdeacon's story. The first is not listed in any university library catalogue or other online source, nor is there, to my knowledge, a copy in any other Lewis Carroll collection. When I began my work, I attempted to backwards engineer this important pamphlet from the separately published appendix. (As much as I admire Anne Clark for her brilliant scholarship and delightful friendship, I did find it amusing that she had called this appendix "an incredibly dull book." Though it is nothing but a list of Bible quotes, it helped me understand the ways in

which Archdeacon Dodgson trained children [including his own] in the faith). Imagine my delight when, in the midst of my research, a copy of the *Plain Catechism* pamphlet itself came up for auction. As with the Archdeacon's Bible (item 1) this item and the printed sermons that accompanied it interested few collectors other than myself, and I was able to secure it (and its wealth of information) at a reasonable price. I still don't understand how a pamphlet that went into at least twenty-five editions and was sold in bundles of fifty survives in only a single copy, but I am grateful to have been able to consult it.

The second pamphlet helped me to a fuller understanding of the school Archdeacon Dodgson founded in Croft. This copy was originally offered for sale by Peter Harrington with a lot of four different editions of Lewis Carroll's game *Lanrick*. I asked Peter if he would be willing to sell the Croft pamphlet (which had nothing to do with *Lanrick*) separately, and he was happy to do so at a modest price. He knew it would interest few collectors. I had the front cover restored by Matt Johnson, and Matt also created a box for my several Archdeacon Dodgson pamphlets. Of course, like every collector, I thought about what I *hadn't* bought, and eventually I would buy that lot of editions of *Lanrick*, including two that had never been recorded and are probably unique (item 23).

4. *The History of Napoleon Bonaparte*. (London: John Murray, 1830). 2 volumes.
Inscribed "Skeffington Hume Dodgson, | a New Year's gift, | from his affte Sisters and Brother, | Frances Jane | Elizabeth Lucy. | Charles Lutwidge. | 1852."

I bought this pair of volumes at an auction in 2017 that consisted mostly of Alice materials, with a particularly large collection of non-book items (figurines, etc.). I had never seen a volume inscribed by multiple members of the Dodgson family and even though the illustration of the inscription in the catalogue was too small to be legible, I thought perhaps it might make a nice addition to the collection. Other items in the catalogue attracted more of my attention at the time, so I placed what I think of as a "safety bid" on this item—a low bid so that just in case no one else realized what it was or was eager to purchase, I would be able to acquire it. Boy, am I glad I did! The book sold for a low price (in my opinion) and when it arrived, I discovered that the entire inscription (except for the signatures of the two sisters) was in the hand of C. L. Dodgson. Was it possible that I had just purchased the earliest known inscription by Dodgson for just a few hundred pounds? Edward Wakeling confirmed that he knew of no earlier inscriptions. I subsequently learned of a children's book with an inscription purporting to be by a fifteen-year-old C. L. Dodgson to his sister Mary in a fellow collector's treasure drawer, and I saw



Skeffington Hume Dodgson,
a New Year's gift,
from
his aff^{te} Sisters and Brother,
Frances Jane
Elizabeth Lucy.
Charles Lutwidge,
1852.

another undated childhood inscription in the Dodgson family collection, but I still love so much about this book—the fact that four different family members are mentioned in the inscription, the emergence of C. L. Dodgson’s two famous handwritings (his script and his printing), and the fact that this is *among* the earliest recorded CLD inscriptions which no one at either the auction house nor among the bidders seemed to realize. There is nothing wrong with paying what a book is worth, but it’s always fun to find a bargain.

5. Original Watercolor of Croft Rectory, labeled in manuscript “Croft Rectory, Aug 1868.”

Over the years I have spent many happy days visiting towns, villages, and sites associated with Lewis Carroll, from Whitby in the North to Eastbourne in the South. Stephanie and I went on something of a Carroll pilgrimage in 1987 (using only public transport, which made accessing places like Croft and Daresbury a challenge). When living in England in 1997, Janice, Jordan, and I visited all the major and many minor Carroll sites, trips that became the basis for my book *Lewis Carroll’s England*. I have attended gatherings of the British Lewis Carroll Society in Llandudno, Guildford, Daresbury, and elsewhere. In the days when many of the towns in which Carroll lived had antiquarian bookshops on side streets (Turl Street in Oxford being a favorite), I



would stop into these shops, hoping to find something relating to Carroll’s residence in that place (or at least some postcard or print from the time period). I did this in Guildford at a shop just round the corner from the Dodgson family’s former home The Chestnuts and found this watercolor—not an item with an association to Guildford, but one

connected to Croft-on-Tees, some 250 miles away. It is likely, however, that this painting hung in the Dodgson home in Guildford, a memento of the twenty-five years that the family lived in the Croft Rectory while Lewis Carroll’s father served as rector of Croft. In this home, C. L. Dodgson wrote some of his earliest works and to it he returned on vacations from the time he matriculated at Oxford in 1850 until his father’s death in 1868. The handwriting seems to match that of Dodgson’s sister Louisa, who kept a sketchbook in the summer of 1868 that included scenes around Croft. The date means that this was painted after the death of their father in June 1868 and before the family’s move from Croft to Guildford at the end of the summer.

In 1997, I met Peter and Jane Atkinson, who lived in Croft Rectory at the time. They welcomed me, Janice, and Jordan one spring morning, and we had the pleasure of taking

a cup of tea in what had been the Dodgson family home. In 2000, when I was on another pilgrimage—having nothing to do with Lewis Carroll, but tracing the early history of Christianity in Great Britain—I stayed with the Atkinsons at Croft Rectory for a few days, writing a letter home to my child Jimmy from the room on the top floor where C. L. Dodgson stayed when he visited (the third floor at the time was mostly storage and it’s not an impressive room, but it does enjoy a fireplace and a view of the garden). I told Peter and Jane I had purchased this watercolor, and they said they knew of it and regretted not buying it. We have remained friends and when they moved from Croft to be closer to family, they ended up in Oxfordshire, not far from our cottage in Kingham. A few years ago, they came for tea, and we shared happy memories of time in the North. I used this watercolor as the cover art for my book *Lewis Carroll’s England*, and of course presented a copy of that book to the Atkinsons when it was published.

6. Carroll, Lewis. *The Hunting of the Snark*. (London: Macmillan, 1876). First edition in dark green presentation binding. Inscribed by two of Lewis Carroll’s unmarried sisters to a friend of the family, “Amy Walters with L. F. and M. A. A. Dodgson’s love | April 3, 1876.” The inscribers are Louisa Fletcher Dodgson and Margaret Anne Ashley Dodgson.

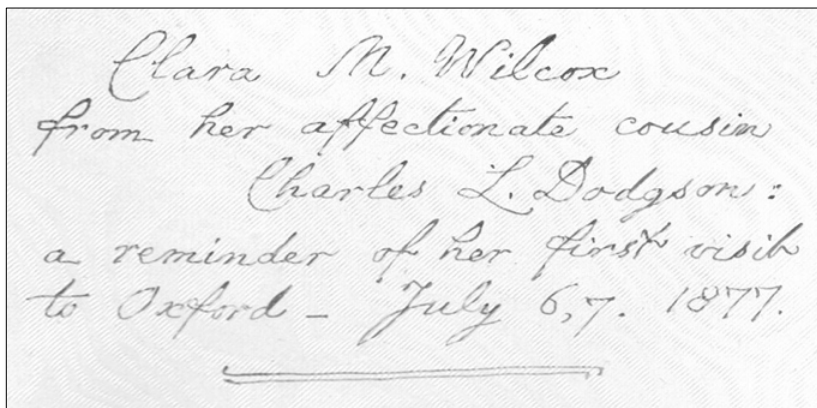
The complex saga of presentation bindings of *The Hunting of the Snark*—what constitutes dark green, dark blue, and dark blue-green along with other issues—has been tackled head-on by no less expert Carrollians than Edward Wakeling, Selwyn Goodacre, and Catherine Richards. I made extensive use of their scholarship when working on my bibliography of C. L. Dodgson’s works. I was aware of the various blue and green bindings as early as 1989, when Selwyn and Edward showed off copies of presentation bindings in their collections at the First International Lewis Carroll Conference in Oxford (at which I was simultaneously a speaker and a wide-eyed ingenue). Whenever I had seen one of these bindings for sale, it had always been at an auction where other items attracted more of my attention (and where the blue and green *Snarks* went for high prices). This copy turned up online in 2024 for what I considered a reasonable price. I had never seen one of Lewis Carroll’s books inscribed by family members at the time of publication (this inscription is dated just a few days after book was published). I would later learn from Catherine Richards that there are other *Snarks* with similar inscriptions. To me, this association added as much value as the presentation binding. The book also includes a copy of the *Easter Greeting* with which it was issued—this copy has a poignant piece of marginalia. Next to the line “. . . when my turn comes to walk through the valley of shadows,” someone (perhaps Amy Walters) has written “It came Jan. 14 1898,” the date of Lewis Carroll’s death. Amy Walters first enters Carroll’s diary in 1881, when he called on her and her mother in Eastbourne, but he met her sister Florence in 1874 on the Isle of Wight and that likely led to a friendship with the family. Edward Wakeling states that the Walters family were “Guildford friends of the Dodgsons,” and in fact they lived at 2 Waterden Crescent, about a fifteen-minute walk from the Dodgson home The Chestnuts in Castle Gate. Amy’s father, Henry Littlejohn Master Walters, served as curate at Stoke-next-Guildford, a suburb about a mile away. This explains why two Dodgson sisters living

in Guildford presented her this book. In January 1883, Carroll met Amy in London and took her to see an exhibit of Rossetti's paintings. She enters into his diary frequently thereafter but must have been a child when two of the Dodgson sisters inscribed this book to her.

When C. L. Dodgson died, among those who sent "wreaths, crosses, and flowers" were "Mrs. Henry Walters and Family, with Most Affectionate Remembrance."

7. Photo album of views around Oxford, each image labeled in purple ink by C. L. Dodgson. Inscribed "Clara M. Wilcox | from her affectionate cousin | Charles L. Dodgson: | a reminder of her first visit | to Oxford— July 6, 7. 1877." With the bookplate of Justin G. Schiller. Caroline and Clara Wilcox visited Dodgson at Oxford on these dates and he wrote in his diary, "visited Keble, St. John's, etc."

In 1997, my family and I lived in England for six months in the small village of Kingham about twenty miles from Oxford (in 2007 we purchased the cottage we had rented and have been returning ever since). We attended monthly meetings of the Lewis Carroll Society (both nine-year-old Jordan and myself were speakers), became good friends with many English Carrollians, and traveled extensively, both in the UK and on the continent. I had a special interest in visiting sites associated with Lewis Carroll and at



some point during our sojourn, Mark Richards asked me if I was writing a book on Lewis Carroll's England. I hadn't been, but I decided I would. I loved visiting towns where Carroll had lived or vacationed and finding his house or his hotel. Then I would scour the antique shops for Victorian prints, photos, or postcards of these places. This would be an illustrated book, I decided. Ultimately, the Lewis Carroll Society published my book *Lewis Carroll's England* in 1998. It came out just in time for the conference held in Oxford that summer. One of my fondest memories as an author is of sitting in the quiet of the cloisters at Christ Church early one morning, long before the tourists came pouring in, and signing copies of the book for conference attendees. In December of that year I attended the auction of Justin Schiller's private collection of Carrolliana (see item 69) and while I was intrigued by this album—having written a long section in my book about sites around Oxford associated with Carroll, many of which were included here—I decided



against bidding on it, as I had other items higher on my list. But the album failed to meet its reserve and not long after the sale, Justin offered it to me at the reserve price. I decided it would make a nice commemoration of my recent book, providing, as it did, a personal tour through Oxford by C. L. Dodgson himself.

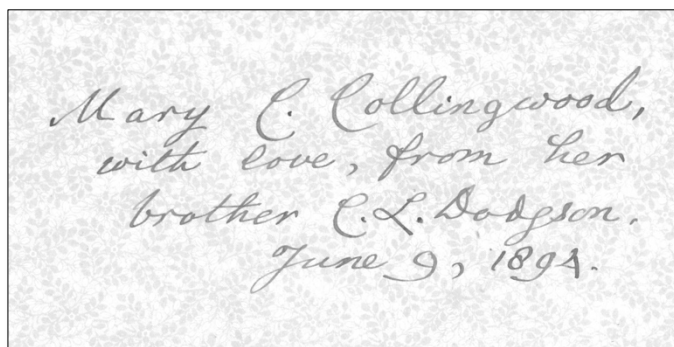
8. Carroll, Lewis. *Alice's Adventures Under Ground*. (London: Macmillan, 1886). Facsimile of the author's MS. Inscribed on the half-title "E.H.D. from C.L.D Sep. 1888." In a custom full leather binding with original covers bound in. The inscription is from the author to his brother, Edwin Heron Dodgson.

Ever since I learned that Lewis Carroll's brother, Edwin Heron Dodgson, had served as a missionary on the remote island of Tristan da Cunha, I have been fascinated by that spot. I have a shelf of books about the island and its history. At a philatelic exhibition in Washington, D.C. I revived my childhood enthusiasm for stamp collecting and purchased several sets of Tristan stamps, including those that commemorated Edwin. I spent a day going through files at a library in Oxford, reading and photocopying the correspondence between Edwin and his bishop. So, when I had the chance to buy a book inscribed by C. L. Dodgson to his brother Edwin, I jumped at the opportunity. The book was published late in 1886, by which time Edwin had returned for his second stint on Tristan. He remained there until December of 1889. Why then, is this book dated September 1888? The log of ships sailing to Tristan (yes, my interest extends so far as to have a booklet listing all the ships that called on the island from 1506-1991) show that the HMS Curacoa arrived on 11 December 1888. The trip from England took a little over two months, so if C. L. Dodgson had wanted to send a copy of this book to his brother on the

island, he would have needed to mail it in late September. I can't prove that this volume once resided on Tristan da Cunha, but all the evidence points in that direction, and I choose to believe that, before it stood on my shelf, Edwin Dodgson, living in one of the most remote settlements on earth, leafed through its pages and thought of his brother six thousand miles away.

9. *Royal Academy Pictures Illustrating the Hundred and Twenty-Sixth Exhibition of the Royal Academy*. (London: Cassell and Company, 1894). Inscribed on the front endpaper, "Mary C. Collingwood, | with love, from her | brother C. L. Dodgson. | June 9, 1894."

This volume, purchased at auction, represents the greatest crossover between my Lewis Carroll collecting and my work as a novelist. I knew that C. L. Dodgson usually attended the annual summer exhibit at the Royal Academy in London (in 1894, the year



of this volume, he went on 26 May). And I knew that each year that exhibit was memorialized in a printed catalogue. A collection of such catalogues might be the sort of thing a lover of Victorian art would pursue. So, in my first novel, *The Bookman's Tale*, I had the hero Peter Byerly give his

wife Amanda, an art historian, a long run of Royal Academy catalogues as a wedding present. He later finds himself searching these catalogues for a clue about a mysterious painting. C. L. Dodgson gave me the idea for this plot point and having included the RA catalogues in my novel, I was delighted to be able to buy one inscribed by Dodgson himself to a family member. The date of this inscription was the date of the funeral for Charles and Mary's cousin Lucy Dodgson. I can only guess that he bought a copy of the catalogue when he visited the exhibit a couple of weeks earlier and gave it to his sister when the family gathered for the funeral.

10. Collingwood, Stuart Dodgson. *The Life and Letters of Lewis Carroll*. (London: T. Fisher Unwin, 1898). The author's own copy, inscribed "S.D.C." on a preliminary blank and custom bound in full vellum by Roger de Coverly.

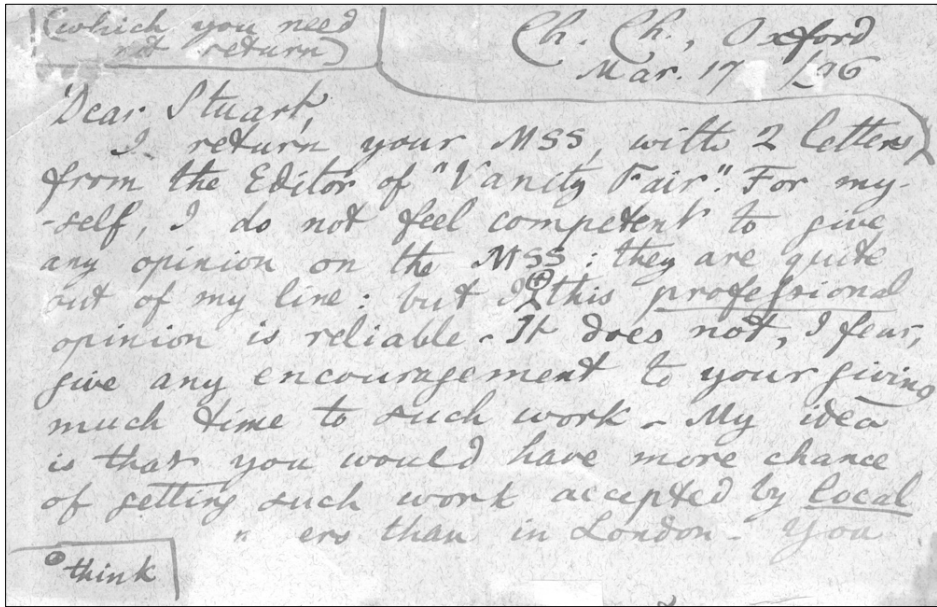
In 2019 a few items from the Collingwood family (the family of Lewis Carroll's sister, Mary) came up for auction, including some photographs; a pocket watch that Dodgson had inscribed to his nephew Bertram; a magnifying glass with no markings but which, according to family tradition, had belonged to Dodgson; and a collection of twenty-two volumes including some rare Lewis Carroll pamphlets inscribed by members of the

family, the author's copy of Stuart D. Collingwood's *The Life and Letters of Lewis Carroll*, and the dedication copy of *The Lewis Carroll Picture Book*. The pocket watch tempted me—it was the cream of the sale as far as I was concerned, with a well-documented provenance and, of course, a connection to *Alice in Wonderland*, in which the White Rabbit famously carries such a watch. I assumed it would sell for a high price. The magnifying glass had a much shakier provenance—no documentation or inscription, just family lore. It was estimated at £1500–£2500, which seemed about right to me. I put in a low bid, just in case it went cheap, but I was most interested in the books—a lovely collection from the Collingwood family with many inscriptions and a few rare items. The photographs went for strong prices but then, to my shock, the watch did not even achieve its reserve (as I recall the high bid was £6000 against an estimate of £8000–£10,000). Perhaps I had missed my opportunity for a bargain. Certainly, this meant the much less attractive magnifying glass would sell for a low price. I watched in amazement as the bidding on the magnifying glass went up and up and up. Five thousand, ten thousand, fifteen thousand. The hammer finally came down at £18,750. And the books were a much more attractive and well-documented lot, I thought. What sort of sky-high price would they reach? But other bidders had done their damage, and the books were hammered down to me well within my maximum bid. It just goes to show that it only takes two passionate bidders to send a price into the stratosphere, but we all have our priorities and I'm happy that, on that day, mine did not overlap with anyone else's.

11. Carroll, Lewis. *A Tangled Tale*. (London: Macmillan, 1885). First edition, inscribed, "Stuart D. Collingwood | from the Author. | Jan. 2/86."
12. Dodgson, C. L. MS letter dated 17 March 1896 to his nephew Stuart D. Collingwood offering advice on writing and reading in part:

I return your MSS, with 2 letters from the Editor of "Vanity Fair." For myself, I do not feel competent to give any opinion on the MSS: they are quite out of my line: but I think this *professional* opinion is reliable. It does not, I fear, give any encouragement to your giving much time to such work. My idea is that you would have more chance of getting such work accepted by *local* papers than in London. You mentioned some paper that had printed a review of yours. There, I think, is your best chance of getting further practice, and, perhaps, a little pay!

I've long had an interest in Stuart Dodgson Collingwood, Lewis Carroll's nephew and the "other" writer in the family. Collingwood wrote the first biography of his famous uncle (item 10) and edited a posthumous collection of Carroll's works as *The Lewis Carroll Picture Book*. But not until I worked on *Lewis Carroll: Formed by Faith* did I discover more of Stuart's story—how he *did* work as a newspaper writer for a time before converting to



Roman Catholicism and teaching at (and eventually heading) a Catholic school in Ireland. This copy of *Tangled Tale*, which I bought from Justin Schiller during the time his shop was in a building in Rockefeller Center, was inscribed to Stuart when he was about to turn sixteen. To acquire the letter, I had to purchase a Victorian scrapbook (started by Ann Hastings Llewelin in 1853 and continued by her son Cyril Hurst until at least the 1940s), filled with copied poetry, sketches, and autographs (mostly clipped) including Charles Dickens, Henry Irving, Queen Victoria, Lord Palmerston, Frances Paget (who succeeded Liddell as Dean of Christ Church and assisted with CLD's funeral), Ellaline Terris (who played Alice on stage), W. E. Gladstone, George V, and scores more. The letter has since become detached from the scrapbook, and though the latter has no connection to Carroll or his works, I can't bear to part with it—it seems such a personal piece and perhaps I shall learn more about the Llewelin and Hurst families someday.

† † †

School Days

13. Tate, James II. Collection of five manuscript notebooks compiled by C. L. Dodgson's headmaster and housemaster at Richmond School, North Yorkshire. Tate was the son of the famous educator James Tate, and four of these notebooks are drafts of a biography of Tate the father. The fifth, however, includes extensive notes on lectures and lessons given by James Tate II to the boys at Richmond School and dates from shortly after C. L. Dodgson's time at the school.

For Self Examination - among other points
 Let me regard myself as the subject of probation.
 What trials have I passed thro. of good or evil -
 and what effect have they left on my temper,
 spirit and conduct? Has their ancient pur-
 pose been satisfied in the impression produced?
 Yes Yes -
 Have the dew of divine love and tenderness
 forked in me ^{in ~~the~~ ~~sense~~ ~~and~~ ~~a~~ ~~vigorous~~} ~~vigorous~~
 shoots of grateful and ~~emotion~~? Have
 blossoms - promise of fruit - appeared?
 or when the storm of adverse criticism has been
 from the boughs of pride any withering leaves
 of insincerity? 10 Dec. 48.

Is my heart more or less sensitive? Trials
 often arrive do not pass without some positive
 effect - we are always better for them or worse
 because a principle is either encouraged or dis-
 couraged - acquiesces life or becomes conquered.

It is true that much of what I (and most collectors) have bought over the past twenty years or so has been the result of internet searches on sites like AbeBooks and eBay. But it's possible that I have been searching for some things that other collectors have not. Some of this off-topic searching comes from my own peculiar interests and some from the direction my scholarship has taken. Thus, when I was working on *Lewis Carroll: Formed by Faith*, I searched for materials related to Richmond School and James Tate II. While the life and work of his father at the same school was well documented, little had been written by or about the son who took over the school before the arrival of C. L. Dodgson. One such search turned up these manuscript notebooks—a veritable gold mine of information about religious and moral lessons imparted to Richmond School students like young C. L. Dodgson. Tate had a tendency

to write short bits and pieces, and it was not always possible to follow his train of thought, but some of the longer entries were well formed, easy to understand, and contributed significantly to my understanding of Dodgson's experience at Richmond. Matt Johnson restored the covers of some of the notebooks and created a box for the set.

14. Collection of printed Rugby School lists from June 1840 through Christmas 1849, including all the years Charles Lutwidge Dodgson was at the school. (Rugby: Printed by Combe and Crossley, 1840–49). Bound in contemporary half leather.

House.	Name	Tutor
School	Dodgson	Mr. Cotton
Arnold	Foyster	Mr. Arnold
Anstey	Rokeby	Mr. Anstey
School	Bennett, mi.	Mr. Bradley
Cotton	Sandars, mi.	Mr. Cotton
Bradley	Law, ma.	Mr. Bradley
Mayor	Davy	Mr. Shairp
Bradley	Law, mi.	Mr. Bradley
Town	Troutbeck, ma.f.	Mr. Bradley
Mayor	Moseley	Mr. Shairp
School	Percival	Mr. Cotton
Highton	Lang	Mr. Highton
Arnold	Woodall	Mr. Arnold
Bradley	James	Mr. Bradley
Mayor	Fergusson, ma.	Mr. Shairp
School	Fitzroy	Mr. Bradley

I first visited Rugby School in 1997 and met the librarian and archivist at the time. I asked if the archive included any documentation of C. L. Dodgson's tenure at the school. Unfortunately not, came the reply. All we know about Dodgson's time at the school comes from his own letters and diaries and from S. D. Collingwood's biography. Some twenty years later, while researching *Lewis Carroll Formed by Faith*, I learned a lot more about Dodgson's life at Rugby, but most of this came from secondary sources—nothing that mentioned him personally. Then I saw this little volume advertised online. I didn't know exactly what it was, but I ordered it for a modest price and was thrilled with what I discovered. Here was a printed record of Dodgson's years at the school that included his name on the list for every term. I could find out who his masters were, what awards he won, and where he placed in his class. I even discovered in which term he had been ill long enough to impact his class standing. One question

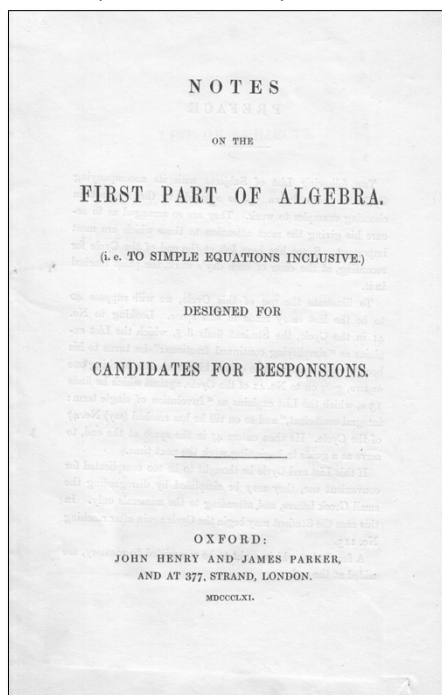
remained. Dodgson was listed in every term (or half-year as they call them at Rugby) from his arrival in January 1846 until Christmas 1849. Dodgson later wrote in his diary that he was at Rugby for three years—the lists clearly indicate that he was there for four years. But when did he leave? Collingwood states that he was still there when Edward Meyrick Goulburn became headmaster, which happened in the spring of 1850, but I only had lists through 1849. I contacted the new archivist at Rugby and asked if he had copies of the school lists for the 1850s. Of course, he said, he had all the school lists. No, Dodgson was not enrolled in the first term of 1850. Collingwood was wrong, and I had learned a lesson. When dealing with archives, it helps to know exactly what you're looking for. The question "Do you have any documentation of Dodgson's time at Rugby?" netted the answer "No"; but "Do you have copies of the school lists?" returned a "Yes." Thank goodness I stumbled upon this little volume, or I might never have known the right question to ask.

The Pamphlets of Lewis Carroll

The first time I attended an LCSNA meeting in 1986, Stan Marx announced that the society was embarking on an effort to publish the complete pamphlets of Lewis Carroll. The project would reprint all Dodgson's shorter separately published works, most for the first time, with academic commentary in a series of six volumes. Stan said it might take several years. The final volume was published a mere thirty-five years later. Along the way I had helped Stan with volume 1 (expertly edited by Edward Wakeling), assisted in assembling materials for volumes 2-6, served as series editor for volumes 3-4, and edited volume 6, which included everything not in volumes 1-5. This project remains the greatest contribution to scholarship made by the LCSNA, and the vision of Stan Marx and Morton Cohen were a huge part of that. Editors Wakeling, Fran Abeles, and Chris Morgan brought the series to life. I became interested in collecting the shorter works of C. L. Dodgson about the same time Stan made his announcement (I've found receipts for rare pieces as early as 1987). The collection now includes first or early editions of more than eighty separately printed CLD titles, most of which would be classified as pamphlets.

15. [Dodgson, Charles L.]. *Notes on the First Part of Algebra*. (Oxford: John Henry and James Parker, 1861). Lovett A.6, WMGC 28. The only surviving copy of this early work by CLD.

When I edited the final volume of *The Pamphlets of Lewis Carroll*, a book of almost 600 pages to which I contributed about 60,000 words in essays and notes, my intention was to gather everything that had not been printed in the first five volumes. For the most part, this meant items outside the scope of those volumes, but the case of this pamphlet was a bit different. When Fran Abeles edited volume 2 of the pamphlets series in 1994, covering the mathematical pamphlets, neither she nor I could locate a copy of this pamphlet. There was no survivor in any institutional collection, and the *Lewis Carroll Handbook* gave a very brief description with the note: "Madan noted in his Supplement 'Sir Harold Hartley owns a copy.'" This copy had been exhibited in the Centenary Exhibition in 1932 and even then described as "the only one available." What had happened to Harold Hartley's copy? In 1994, no one seemed to know. In 2005, this copy showed up in a Christie's catalogue as part of the Nicholas Faletta collection. Luckily, I was able to buy it and both reprint it in volume 6 of the pamphlets series and describe it in my bibliography.

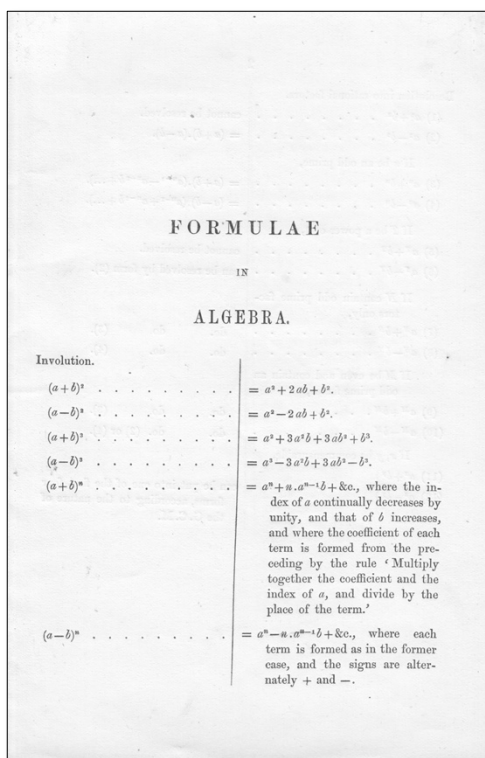


There are a number of Lewis Carroll items known to exist which are now either lost or anonymously owned. The story of this pamphlet reminded me how important it is not just to preserve items and share them (and information about their location) with others, but to fully describe and reprint them when we have the chance.

16. [Dodgson, Charles L.]. *Formulae in Algebra*. (N.p.: likely 1868). Lovett A.33, WMGC 65a. One of three surviving copies and the only copy in private hands.

I first met Jon Lindseth in 1990 when he jetted in (literally, he came in his corporate jet) from Cleveland across Lake Erie to Toronto for a meeting of the LCSNA. Justin Schiller had told us there was a “new player” among Lewis Carroll collectors and I looked up from my lunch to see Jon striding across the restaurant towards our table. “Are you the Lovetts?” he asked. We admitted as much, and Jon joined us for lunch. We had

recently published *Lewis Carroll’s Alice*, a catalogue of the Lovett collection as it was then, and Jon was interested in how we had catalogued and described the collection. (According to Justin, he was interested in the collection itself, but Justin informed him, correctly, that it was not for sale). By sheer coincidence we had a layover of a few hours in Cleveland on our return trip. Jon sent a car to pick us up at the airport and take us to his factory, where employees were unpacking and cataloguing some of his acquisitions. He had just purchased the bulk of the Lall Montgomery collection which included many duplicates. We agreed, as Lovett & Lovett Booksellers, to sell off the duplicates for him—several boxes of books, a few of which we bought for our own collection and most of which formed a Carroll catalogue issued by our bookshop.



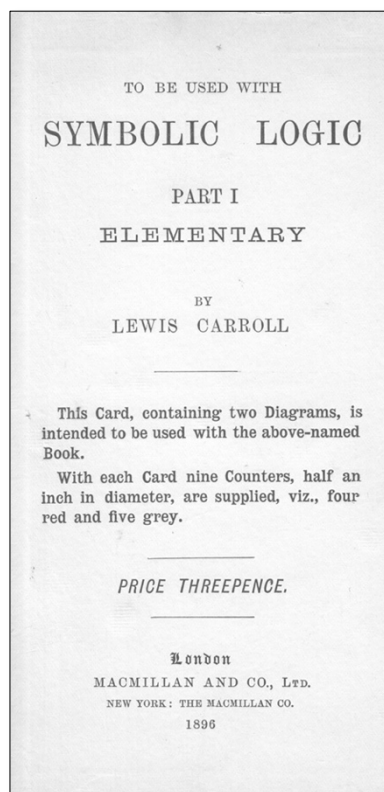
In just a few years, Jon built one of the great Lewis Carroll collections (recently generously donated to Christ Church, Oxford). I attended an LCSNA meeting at his home near Cleveland and participated in some of his passion projects over the years. I offered advice on bibliography and book cataloguing to his assistant Bea Sidaway. I contributed an article to the catalogue of his 1998 Lewis Carroll exhibit at the Grolier Club. I was peripherally involved in his massive *Alice in a World of Wonderlands* translations project through my “translation” of *Alice* into Cockney Rhyming Slang (a project begun as a joke but which Jon and Michael Everson, who published the book, took much more seriously than I did!). Jon’s unpublished checklist of his collection covered only the highlights, but it proved most useful to me

over the years, especially as I began work on the Lewis Carroll bibliography.

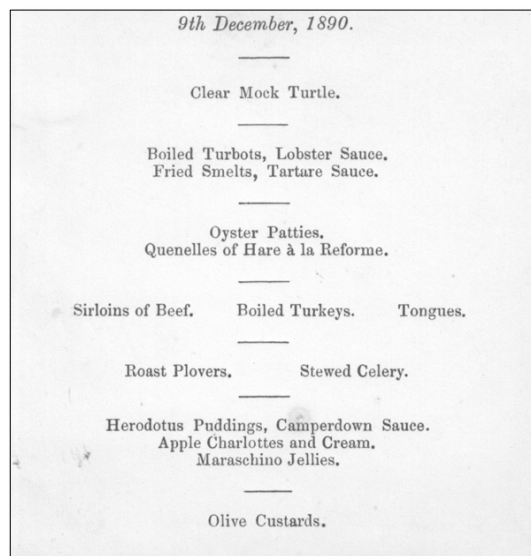
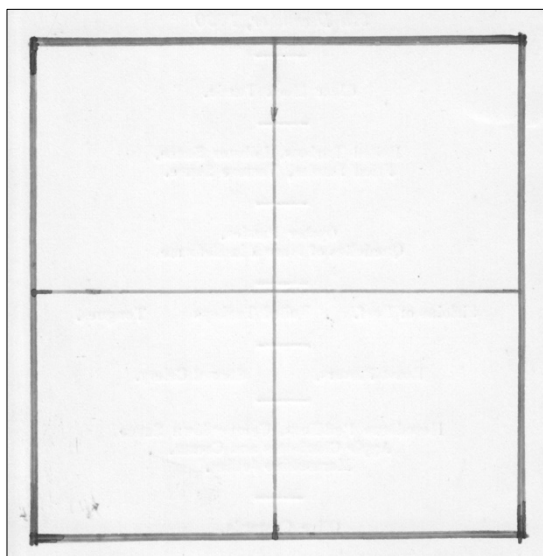
In 2021, freshly vaccinated, I made my first out-of-town excursion in more than 18 months when I drove to Cleveland to examine items in Jon's collection in connection with my work on the Lewis Carroll bibliography. I spent two wonderful days in Jon's stunning home with the run of the collection. We ate dinner together and even ventured out to Jon's club where we ate on the patio—it was still too soon to dine indoors—with Arnold Hirshon. As I was working with his collection, I mentioned to Jon that he had a duplicate copy of the envelope and diagrams *To be Used with Symbolic Logic* (item 17). If he would like to sell it, I'd be interested in buying. Jon nodded and told me to keep my eye out for other duplicates among his early Carroll materials. I found three more—two grading sheets and a copy of *Formulae in Algebra* that had belonged to Harold Hartley (he penciled a small H.H. on his items). Of this latter pamphlet, only three copies were recorded, two in Jon's collection. Before I packed up to leave, I showed these duplicates to Jon, hoping he might be willing to sell them to me. Instead, he simply smiled and said, "You'd better take those and put them in your collection." I was left breathless by such generosity. I have loved the times I've worked in the Upper Library at Christ Church, Oxford (and in the archives there as well). I couldn't be happier with Jon's decision to donate his collection there, and I look forward to visiting it more over the years. There is finally a fine institutional collection of Lewis Carroll in England—and what could be more appropriate than for it to be at Carroll's own college. I'm lucky that I, too, have been a beneficiary of Jon's generosity.

17. Carroll, Lewis. *To Be Used with Symbolic Logic Part I Elementary*. (London: Macmillan, 1896). Envelope, diagram card with trilateral and biliteral diagrams, and counters. Lovett A.196.B, WMGC 271. Together with a manuscript version of the biliteral diagram (on verso of menu dated 9 December 1890, probably for the Christ Church Censors' Dinner) and a printed biliteral diagram (possibly a proof).

The first of these three items was a gift of Jon Lindseth (see item 16). The other two were part of a lot of items I bought at auction. For years I wasn't quite sure what they were, but once I started researching *Symbolic Logic* and its many ancillary publications for my Lewis Carroll bibliography, I took a closer look. I especially like the manuscript version of the biliteral diagram (probably prepared to illustrate the concepts of symbolic logic to some guest or student before the book and cards had been printed) on the verso of a menu for a dinner Dodgson



mentions in his diary. The printed biliteral diagram is still a bit of a mystery, though I suspect, given its pairing with a manuscript version, that it is a proof.



18. [Dodgson, Charles L.] *The Endowment of the Greek Professorship*. ([Oxford]: Privately printed, [November 1861]). Lovett A.7, WMGC 29. Dodgson's first Oxford squib and a contribution to the debate surrounding the salary of Benjamin Jowett, Regius Professor of Greek.
19. [Dodgson, Charles L.] *The New Method of Evaluation as Applied to π* . ([Oxford]: Privately printed, [March 1865]). First edition. Lovett A.20, WMGC 40. A humorous sketch, in the guise of a mathematical treatise, on the continuing controversy over the salary of Benjamin Jowett.
20. [Dodgson, Charles L.] *The Deserted Parks*. ([Oxford]: Privately printed, [May 1867]). Lovett A.26, WMGC 56. A parody of Goldsmith's poem "Deserted Village" objecting to the proposal to convert a portion of the University Parks into a cricket-ground.
21. [Dodgson, Charles L.] *Objections, Submitted to the Governing Body of Christ Church, Oxford, against certain proposed alterations to the Great Quadrangle*. ([Oxford]: Privately printed, May 1873). Lovett A.49, WMGC 95.

“Endowment of the Greek Professorship.”

In the ALTERNATIVE AMENDMENTS recently proposed in a paper issued under the above heading, the attention of Members of Convocation is respectfully invited to the following passage.

After proposing the institution of an independent Professorship of Greek, the following words occur: “That the Corpus element be omitted, and the Professor of Latin be substituted for the Regius Professor of Greek.”

Here are two propositions, startling in their novelty, and demanding serious and separate consideration.

The first, “That the Corpus element be omitted,” is a condition never before annexed to a Professorship, and which indicates but too clearly the wide influence which the so-called “spiritualist” views have attained both in America and in this country.

It may no doubt be desirable that a Professor should be free from the petty cares and distracting influences which are inseparable from our corporeal condition; still, as none but a member of All Souls can possibly fulfil the stringent requisition here proposed, Members of Convocation are respectfully reminded that to confine this piece of preferment within such narrow limits would be illiberal, if not unjust to other Colleges.

The second portion of the clause above quoted is as novel as the first, but so desirable an innovation, that it cannot be too widely known, or too heartily supported by Members of Convocation. There is no doubt that the substitution of Mr. Conington for Mr. Jowett would remove one of the most powerful elements of discord in this “*vexata quæstio*,” and would probably tend to its speedy and peaceful settlement. The question whether Mr. Conington himself would consent to the change is one which has no doubt suggested itself to, and been fully considered by, the proposer of these amendments.

Nov. 22, 1861.

Addressing the LCSNA on the topic of my recently published bibliography of the works of Lewis Carroll, I said:

When Edward Guiliano asked me, in 2019 or so, if I would be willing to undertake the task of “updating the *Lewis Carroll Handbook*,” I could easily have said no. I have many friends and family members who

probably believe I should have said no. On more than one occasion over the past five years I have wished that I said no. But instead, I said, “I won’t write an updated *Handbook*, because that won’t address some of the basic problems I have with the *Handbook* itself. What I will do is use the *Handbook* as a jumping-off point to research and write an entirely new bibliography of the works of Charles L. Dodgson.”

I began this work in 2019 with a two-day visit to the Parrish collection at Princeton University. This would, I thought, be the first of several institutional visits over the next eighteen months. Instead, it became the last such visit for a very long time, as COVID descended, and institutions shut their doors. I was left to begin my work with the information I had gleaned at Princeton (which was a lot) and with one other collection at my disposal—my own. The long hiatus in visiting other collections forced me to examine my own holdings closely and gave me a real appreciation of the scope and depth of the early CLD printed materials. There were many pamphlets and related materials in my collection which I had bought decades earlier for modest prices when few others seemed much interested in such things. Now, I began to realize just how rare some of these items were.

New digital tools like the WorldCat online catalogue of library collections, digitized catalogues at major institutions with significant Carroll holdings, and the ability of both libraries and individual collectors to easily scan or photograph items gave me a greater ability than any previous bibliographer to compile a list of known locations of each of Dodgson’s separately published items. These lists of locations showed that some items previously considered rare (like the first printing of *Easter Greeting* or the 1886 *Game of Logic*) were actually relatively common. On the other hand, I found many items in my own collection that were much rarer than I had previously suspected. Each of the items above (numbers 18–21) represents the only known surviving copy in private hands.

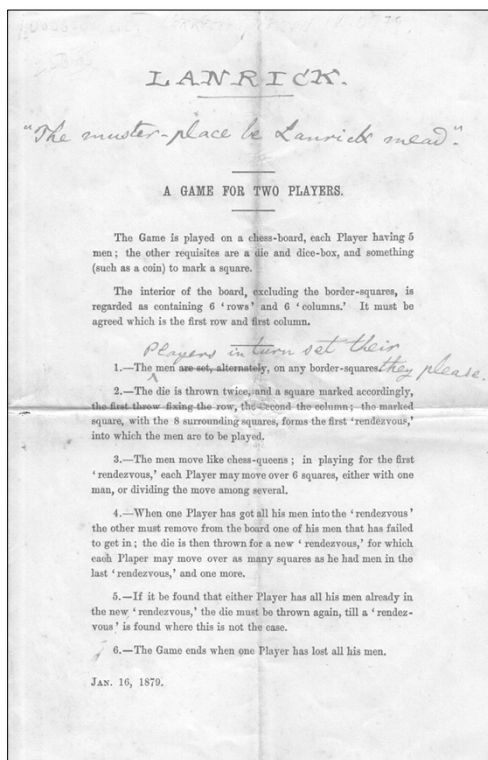
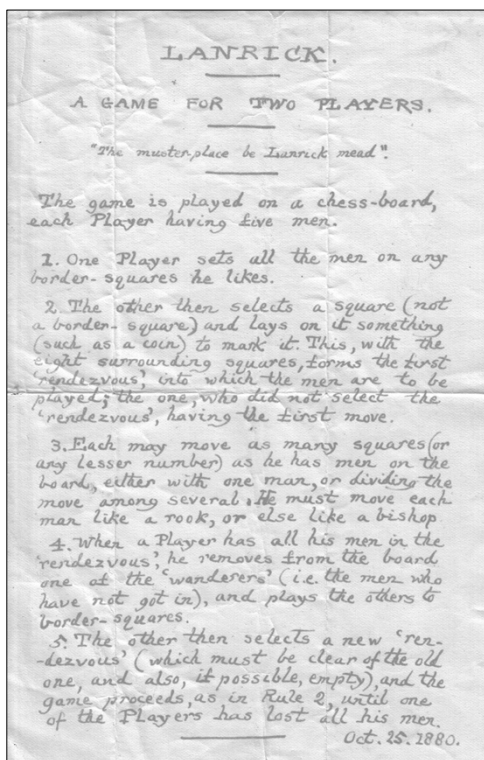
22. [Dodgson, C. L.]. *Suggestions as to the Best Method of Taking Votes, Where More than Two Issues are to be Voted On.* (Oxford: Hall & Stacy, 1874). First edition. Lovett A.52, WMGC 100. Bound in a volume with four other Lewis Carroll pamphlets: *Christmas Greetings*, *Easter Greeting*, *On Catching Cold*, and *Doublets* [abridged version].

It always pays to read descriptions in auction catalogues thoroughly and closely. This volume contained three rare Carroll pamphlets that I did not have in my collection (plus two less rare pamphlets that I did already have). It was part of a lot of eleven volumes, all relatively common Lewis Carroll first editions—books like *Sylvie and Bruno*, *Tangled Tale*, and so on. The books had been rebound in full leather, making them of little value to collectors—though they did look nice on the shelf. The catalogue description went on at some length about the books and at the very bottom mentioned this collection of pamphlets almost in passing. I immediately realized that this one slim volume was worth far more than all the other books combined (even if they had been in their original bindings). The estimated price was just a few hundred dollars (fair enough if the lot hadn’t included these gems) and apparently all the other bidders took one look at the illustration

of a row of rebound books and didn't bother to read through to the end of the description. I bought the lot within the estimated range and now I use the bound volumes of the *Sylvie and Bruno* books and others as my reading copies (which feels quite indulgent but also reduces wear and tear on copies in original binding).

23. [Dodgson, Charles L.] *Lanrick*. Four versions: First edition (16 January 1879), with manuscript editions by CLD, one of three known copies; Second edition (20 February 1879), only recorded copy; Possible Hektograph edition (25 October 1880), only recorded copy; Stated Second edition (July 1881) dated in MS by CLD, one of three recorded copies. (All privately printed). Lovett A.71, A.71.2, D.29, A.71.5; WMGC 135.

I had declined to buy this group of *Lanricks* from Peter Harrington in 2016, instead asking him to separate the pamphlet about Croft School (item 3) from the lot. When I began to work on my Carroll bibliography, however, I realized just how rare these leaflets were—two of them being unique survivors unrecorded in any bibliography and all of them being the only copies in private hands. The bibliographical history of *Lanrick* is complicated and I wanted to be sure to fully describe these two newly discovered editions. So, I decided to buy them. I have found, in collecting, that one rarely regrets the purchases one made; rather we most often regret the things we passed on. I was lucky to have a second chance at *Lanrick* and I'm pleased not only to have these items in my collection



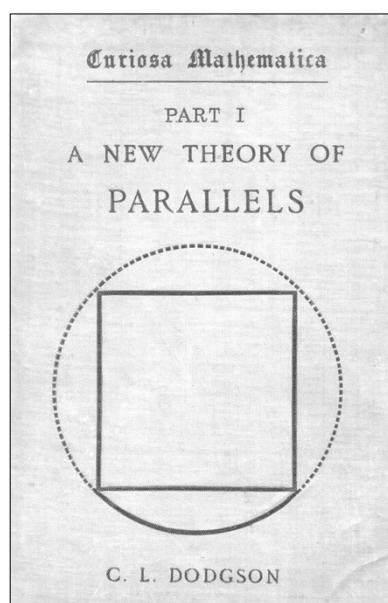
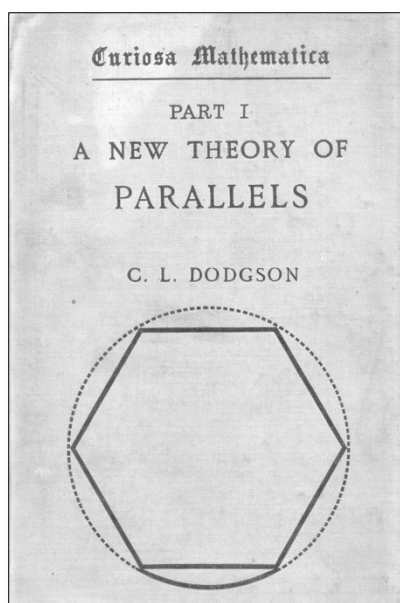
but to have them properly described in my bibliography, expanding our knowledge of the evolution of this Carrollian game.

The “Hektograph” edition I find especially intriguing. Clearly it was reproduced with one of Carroll’s desktop duplicating devices, but not, I believe, with his electric pen. The Hektograph was another device Dodgson used that yielded results not unlike the later mimeograph. At the antique market in Camden Passage back in the 1990s, I bought an earthenware jar that once held “Composition of Hall’s Simplex Hektograph” and includes “Directions for refilling trays” on the back. It holds pens and pencils on my desk, a reminder that Charles L. Dodgson never had the luxury, which I have, of pressing “print” when he wanted a copy of something.

† † †

*A Couple of Dodgson’s Books
Which Illustrate a Bibliographical Point*

24. Dodgson, Charles L. (editor). *Euclid Books I, II*. (London: Macmillan, 1883). Second edition; and same (1885) Fourth edition, inscribed “Miss Shaw Lefevre from the Editor Mar. 21/85.” Lovett A57.2 and A.57.4, WMGC 156. Together with offprint of frontispiece of *Euclid Books I, II* (Private edition, 1875), one of two recorded copies. Lovett A.57.A, WMGC 107a.
25. Dodgson, Charles L. *Curiosa Mathematica Part I A New Theory of Parallels*. (London: Macmillan, 1888). First edition, Harold Hartley’s copy with his



penciled initials on the endpaper; and same (1889) Second edition; same (1890) Third edition; same (1895) Fourth edition. Lovett A.143-A.143.4; WMGC 201.

To explain the need for a bibliography to describe in detail not just the first edition of a book, but all editions published under the author's aegis, I resort to quoting my talk to the LCSNA in Boston in 2024.

Suppose you are researching Charles Dodgson's writings on Euclid. Despite the unresponsive looks on your faces, such a thing is possible. Dodgson did, after all, write a great deal about Euclid and arguably spent more time during his adult life reading, studying, and teaching Euclid than he spent with any other writer. To begin your study, you might reasonably start with Dodgson's book *Euclid Books I, II*, and of course you will want the first edition because who doesn't love a first edition. But what is the first edition? Is it the private edition of 1875 or the first public edition of 1882? Without a bibliography, you wouldn't know there were two "first" editions. Best to look at both of them just to be sure. So, you decide to do that—and since neither edition has ever been reprinted, you naturally refer to the bibliography to discover where you might find copies of these exceedingly scarce (dare I say rare) books. You've now read two versions of the same book—and, as the bibliography will tell you, they are far from identical. In fact, to quote the bibliographer's note (and I think I can say with some authority that he wouldn't mind my doing so), the 1882 edition has been "completely rewritten and reorganized from the private edition of 1875." Good thing you had that bibliography, so you knew to read both. But you're not done yet. The 1979 *Lewis Carroll Handbook* will tell you that there were several subsequent editions (in fact the book went through six public editions) but it won't offer any descriptions of editions 2–6. That's OK, though. Who cares about later editions? Well, as it turns out, Charles Dodgson did. This bibliography will tell you that the changes Dodgson made in the second public edition were so significant that he insisted on withdrawing the first edition from sale. The third public edition also includes quite significant changes and additions as detailed in the bibliography. While editions four through six, also described, have fairly minor changes, the serious scholar must, at a minimum, consult at least four different versions of this text to understand Dodgson's evolving ideas on Euclid, and only a bibliography that fully describes editions other than the first would cue the researcher in to this fact and point them toward the differences among the editions. Nor is *Euclid Books I, II* the only Dodgson title that underwent significant revision and rewriting in editions subsequent to the first. The third edition of *Curiosa Mathematica Part I* is completely reorganized and rewritten— even the frontispiece and cover design are changed.

How did I discover the details of all the differences between editions of *Euclid Books I, II*? It was as simple as laying books side by side and comparing the text line by line. For seven editions. Of a book of more than one hundred pages. Line by line of geometrical formulas and, to me, totally inscrutable writing. It was like those “spot the difference in the picture” puzzles but without any of the fun. But before I could even embark on that mind-numbing exercise, I had to obtain copies (or images of copies) of all seven editions. No existing Lewis Carroll collection contained more than a couple. I went to the Bodleian to photograph the private edition and at Jon Lindseth’s house I photographed the first public edition. I had editions 2 and 4, and Mark Richards sent me images of the fifth edition. One of only three recorded copies of the third edition was falling apart, but still complete, on the shelves of the University of North Carolina at Greensboro, less than thirty miles from my house. A quick email to a librarian friend and it was on my desk two days later. The National Library of Israel scanned their copy of the sixth edition and sent me the images within days of my requesting them. It would have been virtually impossible, in the days before cell phone cameras, scanners, e-mail, and WorldCat, to accurately compare the seven editions of this book. Ironically, just as the tools have emerged to take the art of bibliography to the next level, publishers have lost interest in publishing bibliographies. Luckily the Lewis Carroll Society of North America is not so short sighted.

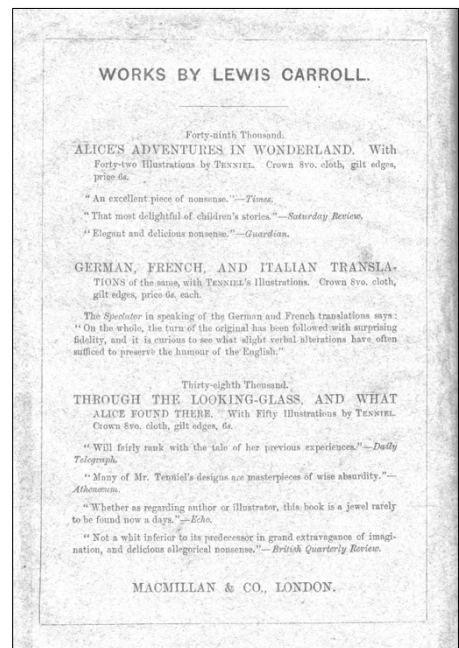
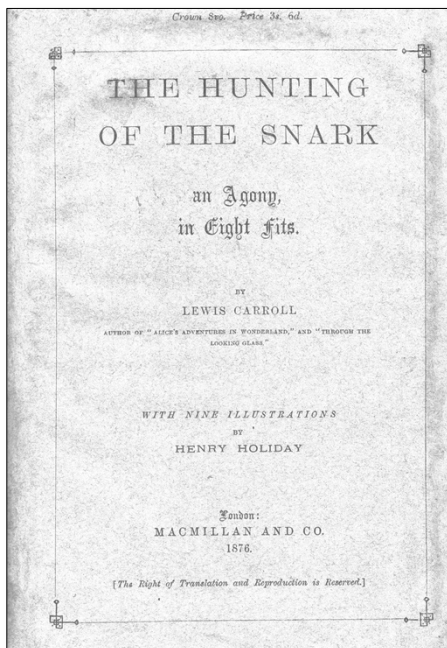
This is all by way of saying that I have worked hard to obtain not just the first editions of Lewis Carroll’s books, but all the editions prepared by him, and while dealers relish selling first editions, finding the third or fourth edition of a book can be a challenge. I have four of the five editions of *8 or 9 Wise Words about Letter Writing* (plus several different proof versions, one of which contains material not printed anywhere else), all the editions of the *Easter Greeting*, all four editions of *Curiosa Mathematica Part I* (exhibited here, including the completely rewritten third edition), all four editions of *Curiosa Mathematica Part II* (including significant changes in the second edition), and of course many editions of the *Alice* books (though I have not, as some collectors have, made an effort to secure every thousand, but only copies of those printings that show significant changes). Now, if anyone could provide me with the other five editions of *Euclid Books I, II . . .*

† † †

A Quartet of Carrollian Dust Jackets

26. Carroll, Lewis. *The Hunting of the Snark*. (London: Macmillan, 1876). First edition in original printed dust jacket with advertisements for Carroll's other books on the rear panel. Lovett A.63, WMGC 115.
27. Carroll, Lewis. *Sylvie and Bruno Concluded*. (London: Macmillan, 1893). First edition in original dust jacket, printed on the spine only. Original version, without the increased price sticker added later. Lovett A.184, WMGC 250.
28. Carroll, Lewis. *Symbolic Logic Part I Elementary*. (London: Macmillan, 1896). First edition in original printed dust jacket, printed on front panel only. With printed errata slip laid in. Inscribed "J. Bennie, with the Author's kind regards, Feb. 22, 1896." Lovett A.196, WMGC 270.
29. Carroll, Lewis. *Three Sunsets and Other Poems*. (London: Macmillan, 1898). First edition, second printing, in original printed dust jacket, printed on front panel only. Lovett A.201.b, WMGC 286.

When I purchased Stan Marx's collection in 1985 (see item 75), it included a slim volume titled *The Growth of the Book Jacket* by Charles Rosner. In it, Rosner described a printed jacket on the original 1876 edition of *The Hunting of the Snark* and noted, "This is the earliest case known to me of a jacket bearing advertising matters." I would later see this assertion challenged, but without a doubt the *Snark* jacket is one of the earliest with



printed advertisements, and when I discovered this, I wanted very much to add a copy to my collection.

In 1990, Justin Schiller invited Stephanie and me to visit at his home in Kingston, New York, a marvelous Victorian affair which we reached by taking the train along the Hudson from New York City—a spectacular journey. We spent a couple of memorable days visiting Justin and his partner Dennis David. They introduced us to the art of eating sushi (something not available in North Carolina at the time) and Justin showed us many treasures, including his 1865 *Alice*, which he had recently identified as the copy from which Dodgson prepared *The Nursery 'Alice,'* and a copy of the first Christmas card.

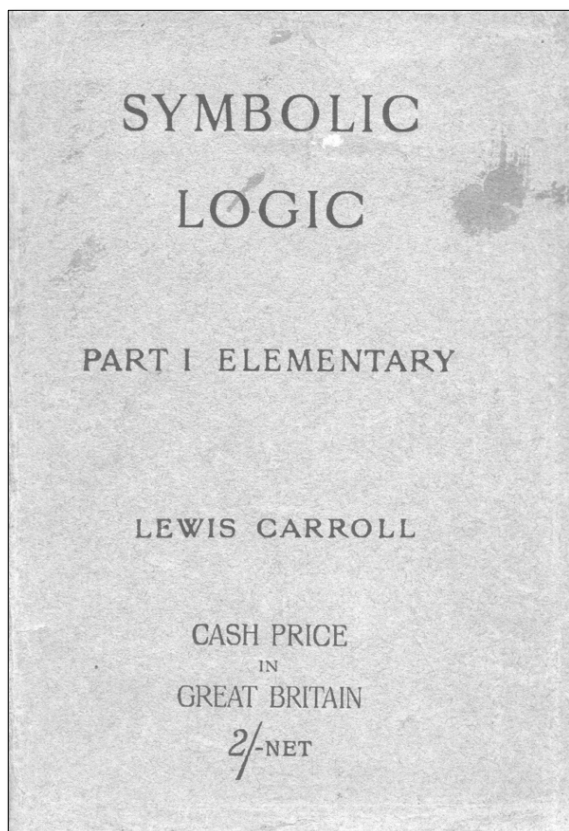
Justin had recently purchased the collection of the late Lall Montgomery of Muncie, Indiana. Much of this passed on to Jon Lindseth, who was just getting started at the time, but Justin held back a few items for each of several collectors, including us. We bought a nice little lot of items, including the first edition of the Irish translation, with a presentation letter from Jack Butler Yeats (artist and brother of the poet). Dennis was getting started making boxes, and he made a beautiful enclosure for us for this item.

After our sojourn in the Hudson River Valley, we hopped in the car and headed back to New York to attend the opening of the New York Antiquarian Bookfair at the Park Avenue Armory. We planned to be there for the “rope drop” so we could be first to find any rare items that might fit into our collections. Halfway back, we ran into a massive traffic jam, and it soon became clear that we would not be at the armory when the fair began. Justin said something that has stuck with me ever since (I repeated it to him on a

visit in early 2025, and he said he still believes it). He said, “If the book is meant to be yours, it will still be there when we arrive.” And that was the night we found and purchased a copy of *The Hunting of the Snark* in its original printed dust jacket.

The dust jacket on *Sylvie and Bruno Concluded* is much more common. Before I had the *Snark* jacket, I had a copy of this one, though my copy had the price sticker (8/6) usually found placed over the original price (7/6). Why the publisher decided to increase the price of a book that wasn't selling is something of a puzzle. Perhaps they had been on the shelf so long that book prices in general had increased. I found this copy without the sticker at the Heritage Bookshop in Beverly Hills (see item 70).

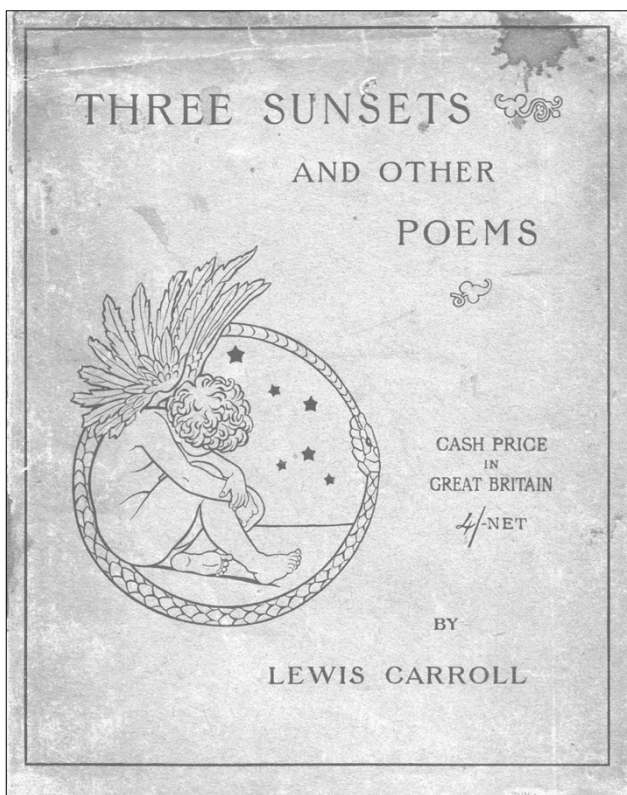
I discovered that *Symbolic Logic Part I* was issued with a printed dust jacket when I saw an example pictured in Peter Harrington's catalogue in 2016. The book was an inscription copy, priced at



£5000. Now, to be fair, more often than not, first editions of *Symbolic Logic* are found with inscriptions (of 500 printed at least 100 were inscribed by CLD). But £5000 seemed a bit steep to me, even given the rarity of the dust jacket. While working on my bibliography of Lewis Carroll's works, I examined a partial copy of the dust jacket in Jon Lindseth's collection. From that and the description in Harrington's catalogue, I was able to craft a description. Not long after I saw Lindseth's copy, a *Symbolic Logic* in a jacket turned up at auction. If £5000 really was the going price, I certainly wouldn't be the high bidder, but to my delight, it sold for just a few hundred pounds. Matt Johnson made some minor repairs to the dust jacket, and it is now one of three complete copies I'm aware of.

Sometimes it pays to take a second look. In late 2024, just after my bibliography was published, I saw an auction listing at a small UK provincial house for a copy of the second printing of *Three Sunsets and Other Poems*—perhaps not a common book but certainly not a rare or expensive one. *Three Sunsets* had been prepared by Dodgson, but he died just

before it was published in early 1898, making this his last book. I was about to close the page on the browser illustrating this lot when I noticed some tears around the edge of the photo. Could I possibly be looking at a printed dust jacket and not the cloth cover of the book? I clicked on the link and read the description. Sure enough, this copy had an original printed dust jacket. Just a couple of weeks after my bibliography was published, I had discovered something missing from that volume. Apparently, no one else paid much attention to this lot, because I was able to buy it for not much more than what an unjacketed copy would fetch. The jacket was complete with some minor tears and tape repair to the spine. Matt Johnson repaired it expertly and made the case in



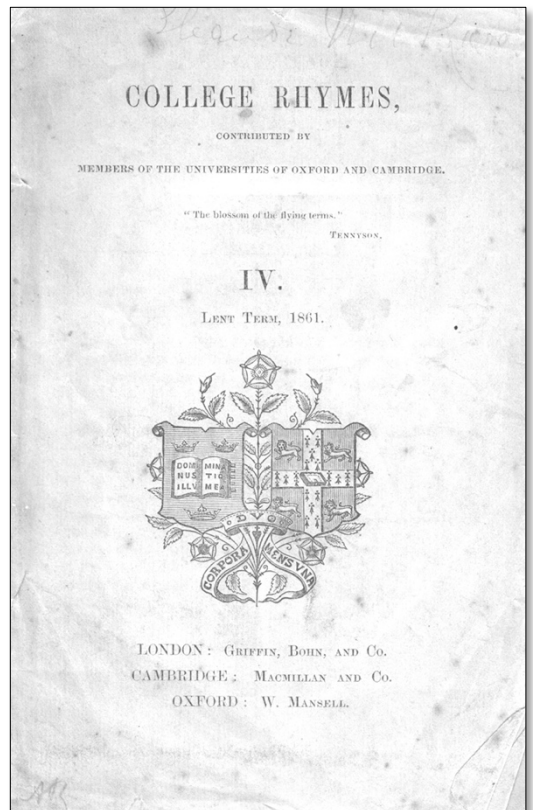
which the book is now housed. To give you a sense of their rarity, neither this jacket, nor the *Symbolic Logic* jacket appear in Mark Godburn's excellent article on Carroll's dust jackets in his 2016 book *Nineteenth-Century Dust Jackets*. To my knowledge, the *Three Sunsets* jacket is a unique survivor, so this may be the only place in the world you can see all four of these original printed Lewis Carroll dust jackets.

Lewis Carroll & The Press

While living in England in 1997, I thought I would try to find out more about some of Dodgson's contributions to periodicals which were so briefly described in *The Lewis Carroll Handbook*. Few of these had been reprinted and the specifics of their content often remained a mystery. Mark Richards informed me that the British Library maintained a newspaper archive at Colindale, far out the Northern Line, and I started visiting that facility, digging through old copies of the *St. James's Gazette*, *Pall Mall Gazette*, and other publications and ordering up massive newspaper-sized photocopies of the relevant pages. This work eventually led me to write *Lewis Carroll and The Press*, a bibliography of Dodgson's periodical appearances. At the same time, I haunted the basements of antiquarian bookstores, looking for just the right volumes of *All the Year Round*, *Temple Bar*, and other periodicals. The collection now includes 101 of Dodgson's pieces originally published in twenty-three different periodicals, including editor Edmund Yates's own copies of *The Train*. That's a lot, but it's only about a third of the total.

30. Carroll, Lewis "A Sea Dirge." In *College Rhymes IV* (Lent Term, 1861).
Complete issue in original wrappers.

I had an almost complete run of the volumes of *College Rhymes* (if anyone has an extra volume III, let me know!) to which Dodgson made contributions, acquired as part of the Stan Marx collection, but these were bound annual volumes. In fact, the way one usually finds Victorian periodicals is in such bound volumes, as you can tell by glancing around my library. I do have copies of *Aunt Judy's Magazine*, *Fortnightly Review*, and one or two others in their original state, but I'd never seen an issue of *College Rhymes* in original wrappers until this one came up for sale a couple of years ago. It was another one of those cases of either 1) I noticed what no one else noticed and got a great bargain or 2) I'm the only one who cares about finding an issue of *College Rhymes* in the original wrappers. I'm not too bothered about which it was. I'm very pleased to have this little magazine and to have bought it for next to nothing. Matt Johnson did a fine job of reattaching the front cover and getting the whole thing looking good.



31. Carroll, Lewis. "A Letter from Mr. Carroll" and "A Lesson in Latin" in *The Jabberwock*, vol. 1, no. 20 and vol. 2, no. 5 (March and June 1888). A school newspaper published by the Girls' Latin School of Boston, MA.

THE JABBERWOCK.

VOL. 1, No. 2.

MARCH, 1888.

PRICE, 50 CENTS PER YEAR.

THE JABBERWOCK

IS PUBLISHED MONTHLY BY THE

FOURTH CLASS, '91, OF THE GIRLS' LATIN SCHOOL.

BOSTON.

EDITORS:

ABBIE F. BROWN. VIRGINIA HOLBROOK. MABEL H. BARROWS.

TREASURER:

SARAH C. TAPPAN.

BUSINESS COMMITTEE:

GRACE L. BROOKS. ALICE C. HOWARD.

A LETTER FROM MR. CARROLL.

When we decided what our paper should be called, one of the girls suggested that we should write to Mr. Carroll, the author of "Through the Looking Glass," and ask his permission to use the name. We were delighted with the idea; and, not long after it had been proposed, our letter was speeding on its way to London. Not knowing Mr. Carroll's address, we had to send it to his publishers; and, although we delayed printing our paper, hoping that his answer would arrive in time for the first number, we had to go to press without the wished for permission. Had it not been for the desire to bring out our first number on St. Valentine's Day, we should have waited a day or two longer, when our patience would have been rewarded; for hardly was the first JABBERWOCK off the press when the following delightful letter was received. When it was put into our hands one day at recess, our delight knew no bounds; and we trust that our readers will share our pleasure and our gratitude to the courteous author.

29 BEDFORD ST.,
COVENT GARDEN, LONDON,
February 6, 1888.

Mr. Lewis Carroll has much pleasure in giving to the Editresses of the proposed magazine permission to use the title they wish for. He finds that the Anglo-Saxon word "wocer" or "wocor" signifies "offspring" or "fruit." Taking "jabber" in its ordinary acceptation of "excited and voluble discussion," this would give the meaning of "the result of much excited discussion." Whether this phrase will have any application to the projected periodical, it will be for the future historian of American Literature to determine. Mr. Carroll wishes all success to the forthcoming magazine.

The meaning of "Jabberwock" has been a mystery to all our subscribers, and we have been asked many questions about our paper's curious name. But, unfortunately, we have been equally in the dark as to its meaning until we received this letter. Now it seems that, without knowing it, we have chosen a most suitable and appropriate name.

A GIRLS' GYMNASIUM.

We are going to present a thought to the pupils of the G. L. S. which we have had in mind for some time. It is with reference to a gymnasium. The girls need it. Very often one hears a girl asking her teacher to excuse her from some recitation "on account of a bad headache." With a proper amount of exercise, these girls would soon lose the tired feeling and aching heads of which so many complain. To be sure, a slight attempt is made in that direction in the calisthenics; but what good do three minutes of these simple exercises or a march around the class-room do to girls in tight sleeves and heavy dresses? Some of them cannot lift their arms above their heads: most of them do not try to. They have no interest whatever in these exercises, which are sometimes wrongly called gymnastics. Impeded by the weight of their skirts, they march heavily up and down the aisles to the dull and uninspiring strains of the piano.

When we read in the notes from the Boston University of the charming results of the girls' gymnasium, we are inclined to be envious.

Take, for an example, the Allen Gymnasium. When one sees those girls, in their loose and comfortable suits, swinging on the rings, turning over a bar, chinning a bar; when, in their soft shoes, they speed around the running track with beaming faces; or some of the more agile ones shin up a pole, — then no one, we think, could fail to see the benefit which they derive from it. Those girls and young ladies could easily compete with their brothers in vaulting, running up and down ladders, and pulling chest weights. It is a pretty sight to see them, in their variously-colored suits, go through the dumb-bell exercises or their fancy "military march."

Some people (those who have not seen these "gymnasts" at their work) say that it is too hard for girls, and that they are more likely to break down from overdoing than to gain strength by the exercise. These people know nothing about it. If they did, they would not say that. Miss Allen wisely allows each girl to do only as much work as she can without injury. They are carefully helped along, until, from being able to have one weight on the chest pulleys, they have four; from vaulting a low bar to a high. And thus careful regulation is practised.

If any of our teachers should visit that excellent gymnasium, and compare the appearance of the girls there with those they left in the school building, they would fully recognize how much some such addition to the school is needed. There are, we think, only six girls of our school who attend the Allen Gymnasium; and yet it is within a few steps of West Newton Street.

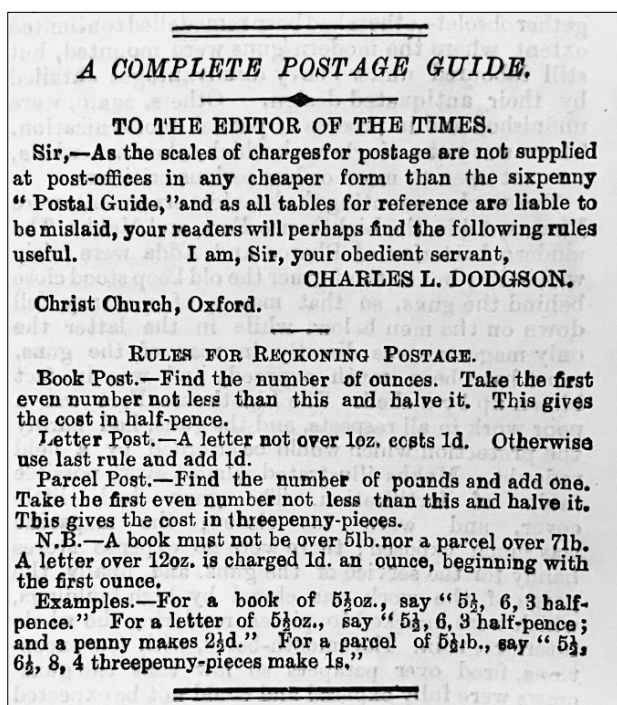
Go in some Tuesday afternoon or Saturday morning, girls, and see if you do not feel invigorated by even the sight of

Among the rarest of Dodgson's periodical contributions were his letter and poem published in *The Jabberwock*, the student newspaper of the Girls' Latin School in Boston, Massachusetts. The girls had written to Lewis Carroll asking permission to use the title for their new endeavor and they published his reply as well as a poem he sent later (see *Pamphlets VI*, 544-45 for more details). My book *Lewis Carroll and the Press* was published in 1999 by Oak Knoll Press and the British Library, and on the day I received my box of author copies I was contacted by my friends David and Denise Carlson at D. & D. Galleries. Would I like to buy a small run of *The Jabberwock*, they asked, including the first issue and all of Dodgson's contributions? What a perfect way to celebrate the publication of my book. To me, all those long days at Colindale and the work in compiling that book will always be linked with these issues of an ephemeral school paper that published the only thing Charles L. Dodgson ever specifically wrote for publication outside of England.

32. Dodgson, Charles L. "A Complete Postage Guide." *The Times* (1 September 1883), 7. Letter to the editor along with Dodgson's method for calculating postage.

My interest in Carroll's periodical appearances pre-dated those long days of research at Colindale. Fairly early on, Stephanie and I acquired runs of *Aunt Judy's Magazine* and *The Monthly Packet*—both fairly common in the bound semi-annual volumes. At the home cum bookshop of Jeffrey Stern we enjoyed a friendly visit, a nice cup of tea, and the chance to buy bound volumes of *Nature* for something like fifty pounds apiece—not bad for a Carroll first edition. Our friend Beryl Vosburgh (see item 78) met us in the lobby of the Russell Hotel and gave us a copy of the volume of *The Theatre* in which Carroll's essay "Alice' on the Stage" appeared. But perhaps the most unusual means of acquisition came with several copies of the *Times* containing Dodgson contributions.

In the mid-1980s, Covent Garden market was a tourist magnet, if not quite as outrageously strong a one as it is today. But, like now, there were street performers and gift shops, just no nearby restaurants run by Jamie Oliver or Gordon Ramsay. In one of the upstairs spaces of the market building there was a short-lived business that sold vintage newspapers. The idea



was that you would tell them the day your grandfather was born, and they would sell you a paper from that date, that sort of thing. They mostly had copies of the *Times*. When I discovered this shop, I went back to my hotel and took out my trusty copy of the *Lewis Carroll Handbook*, looked up the *Times* in the index and copied out all the relevant entries. I returned to the shop with a list of ten or fifteen dates (some for original CLD items, some for articles and reminiscences printed mostly in the 1930s).

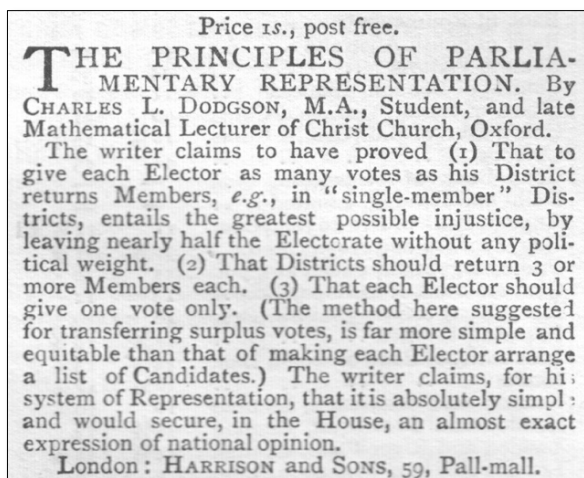
The proprietor seemed flummoxed, as if no one had ever asked for more than one paper—I mean didn't some people have multiple grandfathers? But he took my list and told me he would see what he could do. In the end I bought twelve papers from him (they had been removed from bound volumes and repaired at the joints, but they were complete issues). Four of these had original CLD contributions: items from 1866, 1883, 1893, and 1894. As I recall, he charged a flat fee of £15 per issue. Sixty quid for four original Lewis Carroll items—not bad, I thought.

I also learned from him that there were, for many years, two versions of the *Times*, the regular edition and the “Royal Edition.” The latter differed only in being printed on better paper (I imagine it is the Royal Edition that we see being ironed by butlers on PBS). A couple of my 1930s issues are of the Royal Edition, but I haven't tried ironing them yet.

The next time I went to London and stopped by Covent Garden the shop was gone. It felt like it had materialized out of the mist just long enough to grant me these papers and then faded away, like some sort of antique newspaper Brigadoon. I never have found a nice archival box quite big enough to hold these, so when I designed the shelves in my office, I made sure there was one sized for the *Times*.

33. *St. James's Gazette* (miscellaneous issues from May 1881 to December 1884). Issues containing contributions by C. L. Dodgson as well as reactions from other writers to what Dodgson wrote.

After working on my book *Lewis Carroll and the Press*, I was always keen to obtain



examples of Dodgson's contributions to the periodical press. A few years back, I discovered a dealer online who had two battered volumes of the *St. James's Gazette*, to which C. L. Dodgson had made many contributions. The volumes were in extremely poor condition (no bindings, and the first and last fifty or one hundred pages of each volume badly torn, missing pages, and in some cases with paper wholly disintegrated. But the price was low, and I thought I might be able to extract some of Dodgson's

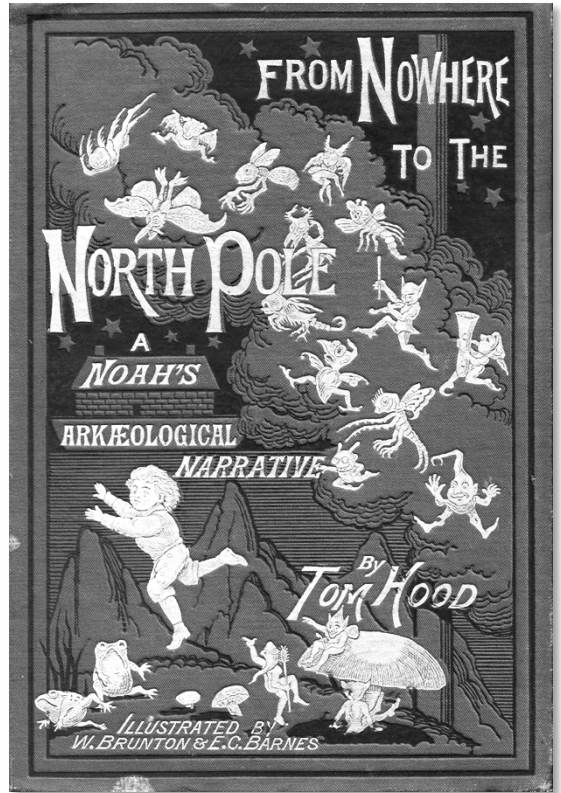
contributions. I ordered the books and waited. And waited. It began to rain. And rain. And then I discovered, by chance, that the parcel had been delivered to my neighbor's house through the woods. Said neighbor was not in residence at the time, and the books had been sitting on his porch in the rain for multiple days. I assumed they would be completely ruined. However, when I retrieved the package, I discovered that, for some reason, the bookseller had wrapped the unwieldy volumes in Saran Wrap. In years of ordering books through the mail, I've seen this happen only a couple of times. What are the chances—just when the box is sodden with rain, the books are warm and dry inside the plastic wrap. (I mean, this could have been a commercial for Saran!) It took a lot of time and effort to pick these volumes apart and save what I could (the rest went into the recycling bin), but I ended up with four issues containing contributions by Dodgson and three more containing reactions to his contributions from other writers. Then, when working on my bibliography of CLD, I discovered a piece that had not been recorded in any previous bibliography—a paragraph-long advertisement Dodgson had written for *The Principles of Parliamentary Representation*. Had I thrown a Lewis Carroll first edition into my recycling bin? The horror! In addition to the issues that had Dodgson's contributions and their reactions, I had saved a few others and, as luck and the book collecting gods would have it, one of these contained the first appearance of the advertisement. A small price for some tattered volumes, hours of careful work, and a little bit of luck netted me five new original printed Lewis Carroll items for my collection.

34. Carroll, Lewis. "To the Editor of the Nineteenth Century." In *Nineteenth Century* 22, no. 129 (November 1887), 744. Together with Hood, Thomas. *From Nowhere to the North Pole*. (London: Chatto and Windus, 1875).

From 1993 to 1998 I lived outside Kansas City and got a taste for the Midwest. I still managed to get to most of the LCSNA meetings—after all an airplane is an airplane. On one occasion my location proved convenient for a Carroll-related event. I heard that Jan Susina, whose scholarship I knew of but whom I had never met, would be speaking at a conference on children's literature at Kansas State University. I had never been to Manhattan (the one in Kansas), so I decided to make the two-hour drive and sit in on a few of the lectures. Jan gave a fantastic talk on "Lewis Carroll and The Anxiety of Influence" with particular attention given to Dodgson's reaction to the accusation that he had imitated Tom Hood's *From Nowhere to the North Pole*. I had seen Dodgson's denials in advertisements in the back of his books, but Jan drew my attention to this letter in the *Nineteenth Century* that was not listed in the *Lewis Carroll Handbook* (or anywhere else, so far as I knew). It was a moment that opened up vistas for me. I hadn't stopped to think that, even almost a hundred years after his death, there could be undiscovered Lewis Carroll publications. Since that time many more have been uncovered and I've personally added quite a few to the list.

At dinner after the conference, I invited Jan to share his evolving thoughts on his topic at the Second International Lewis Carroll Conference in Winston-Salem in the summer of 1994, for which I served as conference coordinator (with massive assistance from Stephanie Lovett on the ground). I had the pleasure of working again with Jan (whom I thank for his very kind review of *Lewis Carroll: Formed by Faith in Children's Literature*) when the LCSNA hosted an online "debate" about which book was better: *Wonderland* or *Looking-Glass*. Jan and I made up two-thirds of Team *Wonderland* and we had a wonderful time. Jan's ability to bring both deep scholarship and a sense of humor to the occasion was remarkable.

With my interest in periodical contributions by C. L. Dodgson, I was glad to find a copy of his letter to the *Nineteenth Century* (though sad that the dealer who handled it broke up copies of the magazine to sell articles individually). I also obtained a copy of the original article which had accused Carroll of imitation. And of course, I needed a copy of *From Nowhere to the North Pole*—a rather uncommon volume, but when I tracked one down, I was delighted with its beautiful cover and bizarre illustrations. Carroll listed this book in his diary as "part of the collection I intend making of books of the *Alice* type." I eventually bought copies of all six of the books he mentions in his diary in this category, including two illustrated by Harry Furniss. The collection includes two copies of Maggie Browne's book *Wanted a King* (illustrated by Furniss and included on Carroll's list) inscribed by Carroll—one to the son of poet Coventry Patmore, and one with a verse inscription to Maggie Bowman (see item 73).



35. Carroll, Lewis. "Doublets." In *Vanity Fair* XXIII (3 January–27 March 1880). Includes thirteen of Carroll's "Doublets" columns, including the column for 7 February which reprints the rules of the game.

Dodgson contributed his word game Doublets to *Vanity Fair* from 29 March 1879 to 9 April 1881. The magazine was edited by his friend Thomas Gibson Bowles. *Vanity Fair* was a popular magazine, certainly more popular than many other periodicals to which Carroll contributed. It was printed on good quality paper and issued in bound volumes regularly. And if that was all you knew about *Vanity Fair*, you could be forgiven for

of *Vanity Fair*?" I would ask. "It's fine if the prints have been removed." "Oh, we never keep those," came the invariable and irritating answer. Finally, I found this volume for sale online. The prints are actually intact in this volume—my luck, I suppose, that none of them depict anyone particularly well-known to modern times. As frustrating as it is to think of all those lost volumes of *Vanity Fair*, I'm glad to have preserved one (this one took some work by Matt Johnson to get it into good nick) and that I have thirteen first editions by Lewis Carroll in one book.

I'm particularly pleased to have examples of this version of the Doublets game, since I have a copy of the first (electric pen) version of the game, all three editions of the book version, and the abridged pamphlet version. So, you have to have the periodical version, right?

† † †

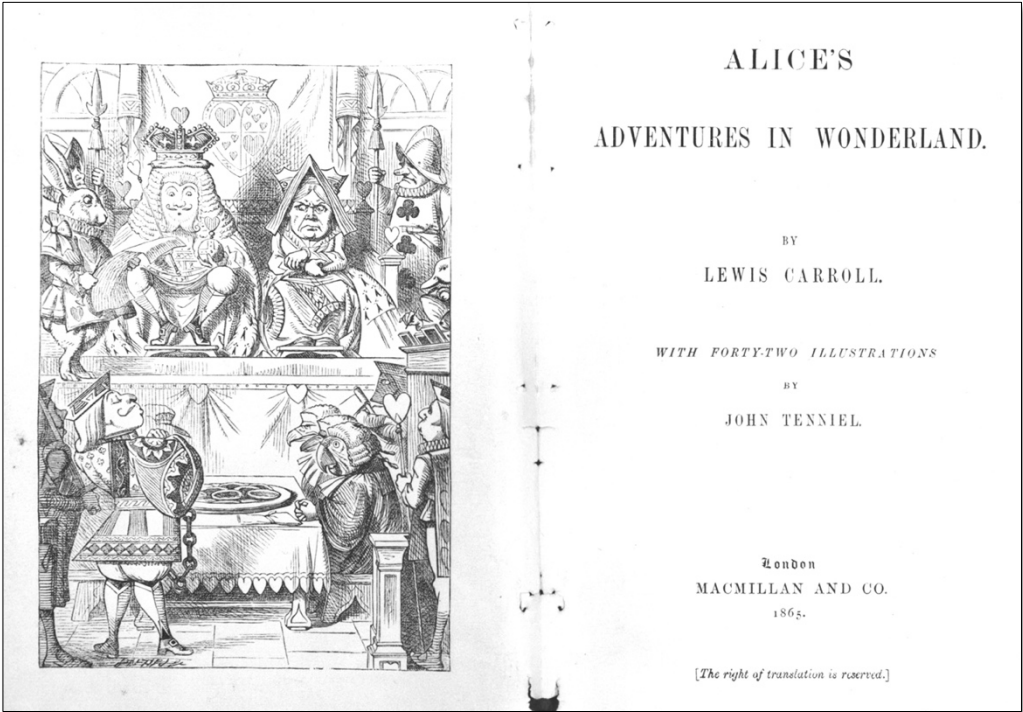
Alice & Alice

36. Carroll, Lewis. *Alice's Adventures in Wonderland*. (London: Macmillan, 1865). First edition, the suppressed issue, one of five in private hands. Lovett A.22.a. WMGC 42.

In the autumn of 1986, Justin Schiller telephoned me at our bookshop. I remember sitting in the back room on the phone and listening to him tell me that a copy of the 1865 *Alice* was coming up for sale. Our friend Stuart Wright had first explained to us why this book was so rare (only 23 copies survive)—this was before I had even heard of the *Lewis Carroll Handbook*. I had assumed then, and at every intervening moment, that such a treasure would be permanently out of reach. But now Justin Schiller was asking me if I wanted to bid on one. Shortly after that conversation, Justin sent us a preliminary catalogue entry for the 1865 *Alice* via fax (for those of you under thirty, fax is the way we used to spell pdf). We took a few days to talk it over and consider our financial situation and then I wrote Justin back and said yes, we would like for him to represent us at the sale. I told him what we had decided as our high bid and he replied, "I can only be encouraging in the belief that your proposed bid would be sufficient under all reasonable circumstances . . . from this point forward, we will not talk to any other potential bidders."

A week later, we met Justin for lunch in Boston where we had traveled to attend the LCSNA meeting at the Boston Public Library. Joining us at the restaurant was another rare book dealer, John Fleming. As a young man, John had worked as an assistant for the great Philadelphia dealer A. S. W. Rosenbach, who had twice been the high bidder on the original manuscript of *Alice's Adventures Under Ground* (in 1928 and 1946). John told us that after the sale at Parke-Bernet Galleries in New York on 3 April 1946, Mr. Rosenbach went out front to talk to the press while John slipped the manuscript into his coat pocket, left via the back door, and walked back to his hotel.

Soon the full catalogue for the sale at Sotheby's, London landed on our doorstep. The estimate for the 1865 *Alice* was a modest £8000–£12,000. It would be wonderful if



the book sold within that range, but it seemed highly unlikely. In early December the book went on display at Sotheby's and Justin was able to examine it and report back. Around the same time, I received a call from another prominent dealer in rare children's books (who shall remain nameless, not least because I can't remember his name). I had never mentioned anything about the book to him, but he called out of the blue, as if to chat (which we had never done before) and began denigrating the book. The pages had been washed, he said (we knew this already) and it wasn't nearly as nice a copy as he had expected from the description. Even before I hung up the phone, I knew what was happening. He wanted to buy the book and was trying to scare off potential rivals. Justin had taught me a lot about bidding strategy, and I knew the sway his mere presence in an auction room had, but this sort of gamesmanship was not cricket in my opinion. (As a digression, that same dealer once came by our shop and bought a sizeable lot of rare children's books. A few months later I was at the New York bookfair, and I overheard him speaking to a customer who was interested in one of the items he had bought from us. In a highly condescending tone he said, "I found this in, of all places, North Carolina." Well guess what, buddy—if you want to see that 1865 *Alice* you wanted so badly, you're going to have to come back here.)

The day of the sale arrived—December 5, 1986. I wish I could have slept late that morning. We knew that news from London wouldn't arrive until early afternoon at least. The sale was at 11:00 a.m. London time and included nearly 400 items. With no cell phones, Justin would not be able to call us until he returned to his hotel. We could not watch or listen online; there was no online. We could only make up errands to run and pace around the house and then go pace around the bookshop and then go eat lunch for

which we had no appetite. It wasn't exactly like waiting for a child to be born, but it was pretty darn nerve-racking.

Eventually, of course, the call did come. The bidding had pushed us close to our limit, but we had been successful. In a few weeks, once the export license was obtained, we would have an 1865 *Alice* on our shelves (or perhaps in our bank vault). We received letters of congratulations from Glenn Horowitz (see item 71) and from Bayntun bindery, who had bound the book. Our friend Stuart Wright presented us with a copy of *The Annotated Alice*, inscribed to mark the occasion. The sale was mentioned in Sotheby's year-end newsletter—it was, at the time, the highest price ever paid for a printed children's book (how times have changed).

Not until I purchased the Warren Weaver papers (see item 64) did I learn the entire history of this copy of *Alice* (that history is recorded in *Lewis Carroll and the Writer's World*). In the nearly forty years that this book has been in the Lovett Collection, it has been exhibited in Japan and in the United States. Selwyn Goodacre held it in 2013 and told me the experience brought tears to his eyes. I have shared it with the many groups of authors who have visited our home during our local book festival (watching Jason Reynolds, who has won both the Caldecott and Newbery Medals, hold the true first edition of *Alice* was a highlight). As Francis Leland says in my novel *The Bookman's Tale*, "There is no point in having these things if we don't have the pleasure of looking at them." To his words I would only add, "and sharing them." I am proud to own a collection that contains an 1865 *Alice*. I sometimes open it and stare at that title page and get chills. But my greatest joy connected with this book comes, as it does during this 2025 meeting of the LCSNA, in sharing it with others.

37. Carroll, Lewis. *Alice's Adventures in Wonderland*. (London: Philip Lee Warner, Publisher to the Medici Society, 1914). A Riccardi Press book. The special edition printed on vellum and limited to twelve copies.

Around 1985, when Stephanie and I were getting started in the rare book business, we attended a rare book school in Denver. I remember a lengthy class on collating that focused on early printed books and was of use to practically no one in the room and I

¶ Of this edition of ALICE'S ADVENTURES IN WONDERLAND have been printed in the Riccardi Fount on handmade Riccardi Paper 1000 copies, and upon Vellum 12 copies, of which 10 are for sale.

¶ Vellum copy Number *ten*

remember a visit to a rare bookstore where the proprietor showed us the best way to pack a book for shipping which was extremely useful. During a class on cataloguing, the instructor passed out some sample book catalogues and I flipped idly through mine, probably not paying attention in class. I turned a page, and there was a

listing for the Riccardi Press *Alice*—not the version printed on paper which already sat on my shelf, but the vellum edition, limited to twelve copies, one of the rarest of all printed *Alices*. This was 1985, so I couldn't tap out a query to the bookseller on my smart phone. As soon as class let out, I dashed down the hall and found a pay phone. I called the dealer and not only was the book still available, but he offered me a dealer discount. Since that day forty years ago, I've seen only one or two other copies on the market. I love to show this book to people because most book folk have heard of vellum, but we don't often get to handle it. The printing is so clean and bright and the pages so sturdy, one feels that if the rest of my books have crumbled to dust in ten thousand years, this one will still be here.

38. Madison Book Company, Chicago. Publisher's salesman dummy volume with covers, advertisements, and partial contents for six different volumes, including: Carroll, Lewis. *Alice's Adventures in Wonderland*. (with *Eagle Eye Our Little Indian Friend* by Mrs. Belle Manley Stayton and *Other Captivating Stories for Boys and Girls*). (Chicago: Madison Book Company, 1903). Together with the published book.

In 2020, Byron Sewell produced a catalogue of the Victoria J. Sewell Lewis Carroll Collection—the collection Byron and his wife Victoria began building in South Korea in 1985. This was Byron's second Lewis Carroll collection, the first now making up part of the collection at the Harry Ransom Center at the University of Texas at Austin. The Sewell catalogue was a massive tome of some 700 pages, describing thousands of items in minute detail.

I first learned about Byron Sewell just about the time he was starting this collection. When I bought the Stan Marx collection in 1985 (see item 75) it included many of Byron's highly limited, highly amusing, and highly idiosyncratic *Alice*-related publications. Many more of these would come over the years from his cornerstone bibliography of American *Alices*, *Much of a Muchness*, to a checklist of crime novels with Carroll connections, to *Alice* told in the Appalachian dialect, and much more (including *Alice's Bad Hair Day in Wonderland* for which Stephanie wrote an introduction). Many of Byron's pamphlets and books were illustrated with his own brilliant artwork. I had the pleasure of knowing Byron over many years and his wit and genius were as evident in person as in his countless publications. I especially remember a visit Stephanie, Joel Birenbaum, and I made to the Sewells in West Virginia in 2015. Byron gave us a private tour of the Alice 150 exhibit he had set up at a local museum. It included some lovely pieces I had never seen before but most lovely was the time visiting with Byron.

After the 2020 catalogue was issued, Byron and Vicki sent out an email saying the collection was for sale. Vicki and I spoke on the phone about the scant possibility that a dealer might be interested, but the size and peculiar scope of the collection made that unlikely. While there were certainly plenty of rare books here, there was also a huge bulk of material that would not appeal to an antiquarian dealer (though would undoubtedly be of interest to Carroll collectors). Of course, COVID made things even more difficult. Vicki told me that Byron was in the early stages of dementia and the collection was in

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BOOK 3—The Adventures of Pixie, THE BIOGRAPHY OF A DOG. The thoughts and feelings, the incidents and adventures, the desires and aspirations of Pixie, the little terrier. A story that will do for the dog what "BLACK BEAUTY" has done for the horse and which will be read as widely. A wholesome, invigorating, uplifting story that teaches kindness to animals.

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storage in West Virginia. She would be happy to get rid of whatever she could. So, in the early weeks of 2022, I travelled to West Virginia and spent two days on the floor of a poorly heated storage unit looking through about 100 boxes of Carroll material and pulling out items I was willing to buy personally for my own collection. I spent some time

with Byron and as long as we spoke about topics Carrollian, he was completely lucid, but at other times he did seem confused and removed. I ended up with about three or four boxes of books and was able to write a nice check to Vicki, but I worried on the drive home that I had hardly made a dent in her real problem of disposing of the collection.

Over the next few months, I spoke to others about the problem, especially Alan Tannenbaum, who was a good friend of the Sewells. I had thought about organizing a trip to West Virginia for collectors after the September 2023 Cleveland meeting of the LCSNA, but Alan rightly pointed out that this was not likely to reduce the total by more than another ten or twenty boxes. We needed to help Vicki get rid of the whole collection.

So, I proposed to Vicki that a group of concerned friends, led by Alan and myself, would purchase the entire collection and give it away to other collectors, including many just getting started who would be nurtured by Byron's passion. We were able to raise an amount of money that seemed reasonable to everyone, and we put out an announcement—anyone wanting a box of books and other materials from the Sewell collection should send \$25 to cover the cost of packing and shipping. The books themselves would be free. Scores of orders poured in. Following the meeting in Cleveland, Stephanie and I stopped off in Morgantown, West Virginia. I rented a U-Haul truck, and we loaded up the collection.

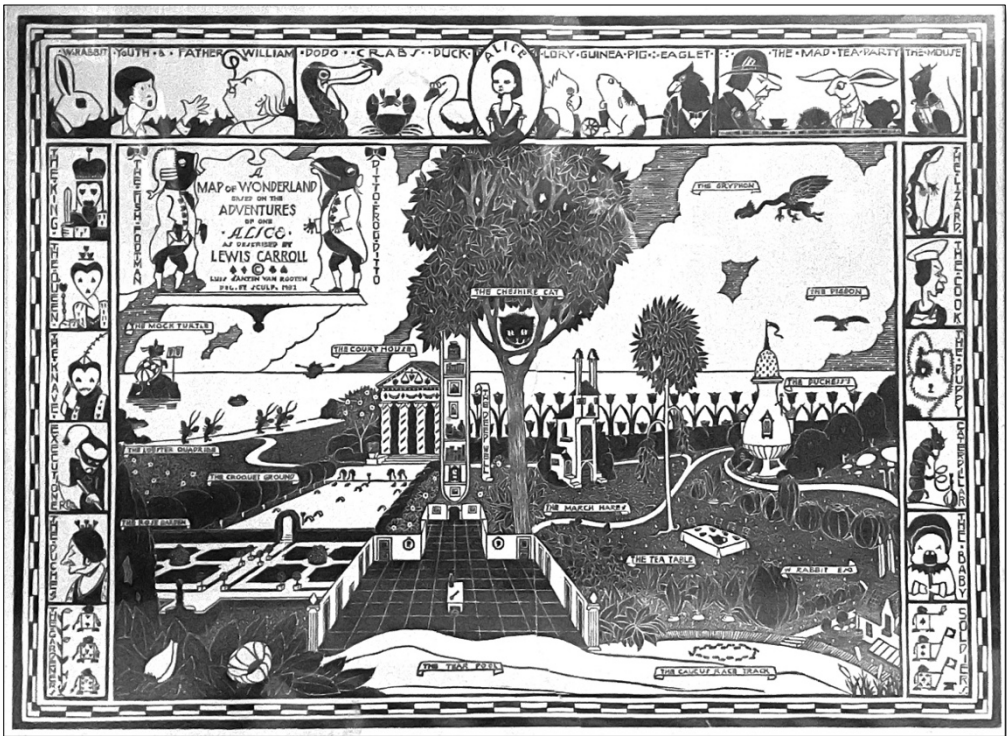
The following day Joel and Debbie Birenbaum joined Stephanie, Janice, and me, and we spent the entire day sorting materials and packing boxes, doing our best to be sure every box had a more or less equal share of the bounty. In the end, we sent out about 120 boxes of books. Joel took a few boxes home and I kept a few things for my own collection. Some materials went to our local public library sale, and I donated a collection of comic books to our local comics store. It was all a massive undertaking, but one we were all willing to help with to honor Byron and Vicki and to see that their collection stayed out of the dump and went into the hands of those who would love these items as they had. And maybe we encouraged some nascent collectors.

Many times, as collectors, we have the opportunity to help build one another's collections—sharing duplicates and offering tips; but sometimes we are called upon to deconstruct a collection. All of us involved in distributing the Sewell Collection hope that we did so with a fairness, a dignity, and a love and respect for each individual object that befits Byron and Vicki.

And what does this all have to do with the salesman's dummy on display? This was one of the items I purchased from the Sewells on my first visit to that storage facility. Byron had a knack for uncovering the unusual. Matt Johnson did some excellent repair work on this dummy and luckily, I already had a copy of the book it advertised in my collection, a book that came from Byron Sewell's old friend, Stan Marx.

39. Van Rooten, Luis d'Antin. *A Map of Wonderland Based on the Adventures of One Alice as Described by Lewis Carroll*. (N.p.: 1932).

The story of how I acquired this map is not that interesting. A dealer contacted me and offered it; I said yes. I've only seen one other copy come up for sale in the decades that I've owned it, so I'm guessing it is fairly scarce, though certainly not unique. The map hung on my wall and almost traveled to the Smithsonian for an exhibition on literary



maps which never materialized. But the story of its creator is one worth telling. For years I assumed he was Dutch (with a name like van Rooten). Then, not so long ago, I thought I would use this internet thing to look up the artist and wow! We all know this guy. We've all heard his voice (I'm talking to you, Matt Crandall). While his grandmother was Belgian, van Rooten was a Mexican-born American. An architect by trade, he was also a humorist, best known for his book *Mots d'Heures: Gousses, Rames: The d'Antin Manuscript* (1967), a book C. L. Dodgson would probably have loved. It purported to be a book of French poetry, but when spoken aloud the French words emulated Mother Goose rhymes in English (including Humpty Dumpty). He also did some work as an artist and designer (including, apparently, at least one map of Wonderland). That's all very interesting, but in the 1930s he was bitten by the acting bug—a bite that led to a long and successful career in radio, on Broadway, and in Hollywood. At one point he acted in as many as fifty radio shows a month. He did Eugene O'Neill on Broadway, guest starred on Perry Mason, and played Henrich Himmler on film. His radio career also led him to do voiceover work, including both the King and the Grand Duke in Walt Disney's 1950 film *Cinderella*. He was only twenty-six when he drew this map of Wonderland.

Why do I bring up Matt Crandall, you may ask. Matt and his wife Wendy are fellow Carrollians whose focus is the 1951 Disney film of *Alice in Wonderland*. You might think such a narrow focus would make for a small collection; you'd be wrong. The Crandall collection is massive, and Matt knows more about Disney than anyone I've ever met—and not just about the Disney *Alice* and its merchandise (about which he is literally writing the book) but about all things Disney. I've had the pleasure of staying at the Crandalls' home, where a mural of Disney characters, painted by Disney artist Stacia Martin, is signed by their friend Kathryn Beaumont, who voiced Alice in the Disney film. (Kathryn

was a guest at the Fall 2001 meeting of the LCSNA to the delight of my child Jimmy, who scored me an autograph on my DVD of Disney's *Alice*. Kathryn also voiced Wendy in Disney's *Peter Pan*, and as *Peter Pan* was Jimmy's favorite children's story—who knows why—they were especially chuffed to meet the actress. But I digress. You must stop me from doing that.) Matt drove me from their home in Virginia to Baltimore in 2016 to view the exhibit he had mounted for the Alice 150 celebrations at the now sadly defunct Geppi's Entertainment Museum. Matt is incredibly generous with his expertise and his collection—I have several lovely Disney items that were gifts from the Crandalls. I'm pretty sure, when he sees this catalogue, he'll have a fascinating story to tell me about Luis van Rooten.

40. Richmond, William. *The Sisters*. (Oxford: James Ryman, February 2, 1867). Print of a portrait of Alice, Lorina, and Edith Liddell. Richmond painted *The Sisters* (a.k.a. *The Three Sisters*) at Llandudno in 1864. C. L. Dodgson photographed the painting in 1876. Twice signed by the artist, including an inscription to his brother. (See frontispiece.)

I have long admired William Richmond's portrait of the Liddell sisters, though I have never seen it in person. It is reproduced in Anne Clark's wonderful biography of Alice Hargreaves and in Colin Gordon's book about the Liddell family. (It is worth adding here that Anne was a wonderful friend to me, my wife Janice, and my daughter Jordan. We found especially fascinating her stories about being a child in London during the Blitz. Because of her father's position, her family was granted an Anderson Shelter, and so she was able to remain in the capital when so many other children were sent away from their families.)

When Richmond's painting of the Liddells was displayed at the Tate Gallery in Liverpool as part of the exhibition *Alice in Wonderland Through the Visual Arts* (an exhibition that later traveled to Italy and Germany), it was reproduced in color on the page opposite an item I loaned, the watercolor portrait of the same three sisters by C. L. Dodgson (item 41). Sadly, even though I had loaned several items to the exhibition, I was not able to make the journey to see it. But Anne had written in her book, "A black and white print of the picture was marketed and proved very popular." If it was so popular, why had I never seen a copy?

Then one day an email to the LCSNA landed on my desk asking for an appraisal of a copy of this print. Having never seen a copy for sale, I didn't have any precise idea of its value, so I responded with, "This is what I would pay." The owner replied, "In that case, it's yours," and it's been hanging in my office ever since. Although there is no evidence one way or another, I can't imagine that Dodgson would not have bought a copy of the print. I'm still hoping to see the original someday (it is in a private collection), but I do love this print, which is not only a beautiful work of art, but documents the fact that the Liddell sisters appealed to artists other than C. L. Dodgson.

41. Dodgson, Charles L. Original watercolor painting of Alice, Edith, and Lorina Liddell on the riverside, signed and dated 1862.

In early 1987, we were in New York and Justin Schiller invited us into the “back room” at his shop. This was always a bad sign. Being invited into the back room meant Justin was about to show you something spectacular, something you would long to add to your collection, and something which, if you bought it, might mean your children wouldn’t have any money left to go to college. But, having no children, we followed him nonetheless. Book collectors are weak souls when it comes to resisting temptation. What he showed us was a small watercolor of the Liddell girls, signed by C. L. Dodgson and dated 1862, the year of the famous river trip. I couldn’t imagine anything more spectacular. To this day, I think Justin put much too low a price on this piece, but I wasn’t



about to argue with him at the time, especially when he always generously offered us a dealer’s discount even for items we had no intention of reselling. I still have the invoice for this item, which he sent to us “on approval.” Approval in the book collecting world is another term for irresistible temptation. Once this beauty was in my house, there was no way I was sending it back. I knew that, Justin knew that, but we played the “approval” game nonetheless.

Since I purchased it in 1987, this watercolor has been exhibited in Japan, the UK, Italy, and Germany and has served as the frontispiece for *Lewis Carroll’s Alice*. Over the years its discoloration got worse and finally in 2021 I had Matt Johnson remove it from its frame and construct this stunning folding box for it. We had had the watercolor photographed as soon as we acquired it, so I have an excellent record of its previous

condition. Matt made one window for the original and one for a photographic reproduction of how it looked in 1987. To me, this is the premiere item in the collection—ranked above even the 1865 *Alice* and the 1888 typewriter. And whenever I see Justin and we discuss my collection, he always smiles and says, “Well, you have an 1865 *Alice* . . . and the watercolor.”

42. [Trew, Mrs. Cecil G.]. Scrapbook of items related to the 1932 centenary celebrations in London and particularly to Mrs. Trew’s portrait of Alice Hargreaves painted for *Cornhill Magazine*. Includes two holograph letters by Caryl Hargreaves (Alice’s son) and two by Alice Hargreaves. Also includes a photograph of Alice with her granddaughter Mary-Jean.

When the Hargreaves family collection was sold in 2001, I was at a busy time in my life and not as focused on my collection as at some times, so, although I drooled over the catalogue, in the end I did not place any bids at the auction. I did go to the pre-sale exhibition in New York and, as I recall, Mary-Jean St. Clair (the baby shown in this picture) was at the reception. I’m not sure I had a chance to greet her personally, but I did buy this little album a few years later. I especially love the intimacy of this photograph of grandmother and granddaughter. This took on even greater significance for me recently when, in May of 2023, I attended the unveiling of a plaque on Folly Bridge in Oxford marking the spot where the famous 1862 river trip departed. The plaque was unveiled by Giles Brandreth, with whom I had a lovely conversation before going home



and realizing exactly who he was. Turns out I had seen him on *Countdown*, *QI*, and even playing himself in *The IT Crowd*, but that afternoon at Folly Bridge we chatted like non-celebrities and he expressed interest in my book *Alice on Stage*—“How have I not heard of this book?” he said. I could think of lots of reasons! At the same event were two of Lewis Carroll’s great-great-great nieces. I knew their mother, Caroline Luke, and she had specifically asked me to make myself known to them, which I did. Janice and I had a delightful visit with them. The Dodgson wit and intelligence is clearly alive in the current generation. While there were no family members of Robinson Duckworth at the unveiling, I did meet two of Alice’s great-grandchildren, the children of the little baby in this photograph. When I told them about this album, they were thrilled to hear of it and asked if I could send them scans of the Alice and Caryl letters and the photo. (I somehow misplaced their contact information, so if anyone knows their email, let me know.) I have always enjoyed the way this little album connects me both to the artist Mrs. Trew, who painted the frontispiece for the issue of *Cornhill Magazine* that contained Alice’s recollections of Lewis Carroll, and to Alice Hargreaves herself. It’s been a delight, over the years, to meet members of her family and that experience has made this album come to life even more for me.

† † †

“Illustrations” That Remind Me of
Friends and Adventures

43. Walker, George (illustrator). *Alice’s Adventures in Wonderland*. (Toronto: Cheshire Cat Press, 1988), with an introduction by Joseph A. Brabant (and inscribed by him); and *Through the Looking-Glass*. (Toronto: Cheshire Cat Press, 1998), with an introduction by Andy Malcolm.

It would be easy to write an entire book about what fine people and good friends Joe Brabant, Andy Malcolm, and George Walker have been over the years. Joe died in 1997, leaving his magnificent Carroll collection to the University of Toronto, so I didn’t get to know him as well as I would have liked, but we had some wonderful times together, particularly at the 1989 International Lewis Carroll Conference in and around Oxford. On many occasions I stepped into a bookshop in London and asked about Carrolliana, only to be told that Joe Brabant had been there the week before and bought everything. His talk to the LCSNA on “Wouldn’t it Be Murder,” in which he considered the legal ramifications of Alice leaving the baby with the Duchess, was one of the best I’d heard in many a year. Joe was generous with his collection, sharing information from his meticulously kept files. When I was working on *Alice on Stage*, he sent me records of his theatrical holdings, all handwritten. Joe was a true gentleman collector and is greatly missed by those of us lucky enough to have known him.

Andy Malcolm, the second member of the trio who created these books, has been a friend for decades. Janice and I visited him at his home in rural Ontario years ago and even helped out a little around his Foley studio. (In addition to being a Carroll enthusiast

and collector, Andy is a top tier Hollywood Foley artist.) Later, our child Jimmy interned with Andy during their January term in high school (when the temperature in Ontario was a toasty 40 below). Andy and I have shared wonderful times together before and after LCSNA meetings, and those visits have often involved the third member of the Canadian bookmaking triumvirate, George Walker.

George is not just an illustrator, printer, and binder; he is an expert on all things bookish. He teaches a college class on books at which I was lucky enough to be a guest speaker (via Zoom). With his signature pork pie hat and droll manner, George strikes a



memorable figure at LCSNA events. Over dinner in Philadelphia in 2019, George asked me what he and Andy should do for their next project—they have produced a string of Carroll-related private press books since the *Alice* volumes were published. I suggested a collection of Lewis Carroll's drawings, and since then we have been working together on that project. Andy and George enjoy a slow pace of creation, as do I, and it's been a pleasure to work with them on a book you might be seeing soon. Our second project is not quite so ambitious, but I hope will make a beautiful volume. I had always wanted to create a Lewis Carroll prayer book—a collection of prayers that C. L. Dodgson would have

known or that he wrote. Earlier this year I sent in a first draft of the collection and Andy, George, and I have started working on turning it into a book.

It is worth adding that, outside my close friendship with its creators, I love these editions of the *Alice* books. George's woodblock illustrations (his Mad Hatter is a favorite), the design and layout of the pages, and the texture of handprinted type all combine for a wonderfully satisfying experience. Many collectors have had their copies of these books (there were 177 printed) custom bound by George or another art binder, but I prefer mine in pages—they feel like they've just come off the press and I can almost imagine myself sitting at the table with George, Andy, and Joe at one of their many lunch meetings when they worked on this project. From such friendships, beautiful art can be born.

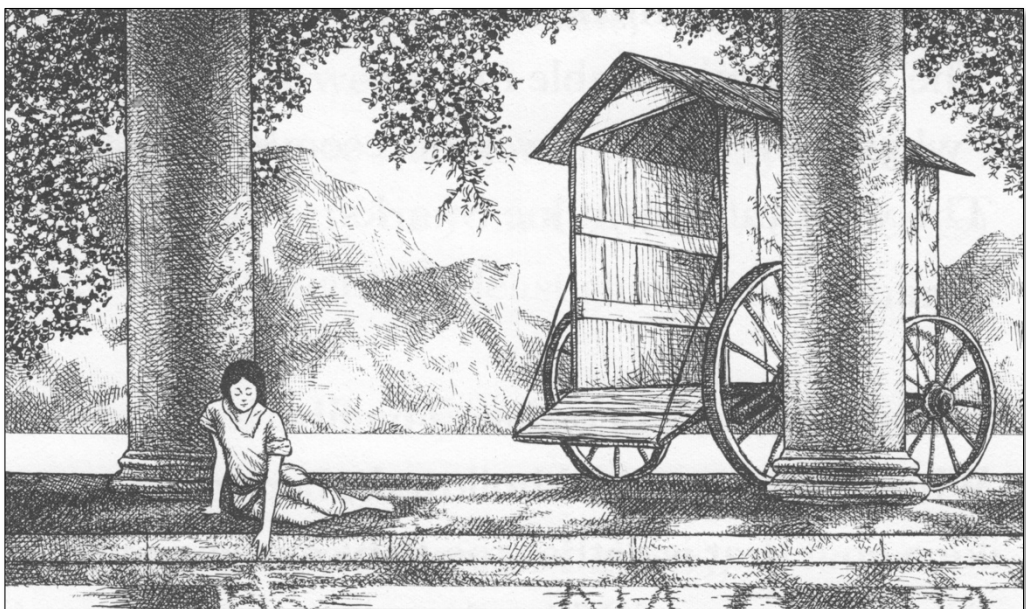
44. Dixon, Jonathan (illustrator). *The Hunting of the Snark*. (New York: LCSNA, 1992). Deluxe limited edition signed and with an original drawing by the artist. Together with a print of one of the illustrations hand-colored by the artist.

The saga of my involvement with publishing this book is brilliantly told by Stephanie Lovett in volume 1, fit 3 of *The Snarkologist*. If you are not a reader of that fine publication, masterminded and edited by Dayna Nuhn with assistance from Mark and Catherine Richards and Michael Lozinski, I highly commend it to you. Jonathan first approached the LCSNA through Morton Cohen, to whom he sent copies of some of his *Snark* drawings in 1991. Morton suggested an LCSNA publication, and the project soon landed on my desk. Stephanie and I corresponded with Jonathan and eventually met face-to-face. We've been friends ever since (with mutual interests ranging from theatre to Monty Python).

Jonathan had laid out the book beautifully in his mock-up—my job was to turn his vision into an actual book, using the fairly new page layout software of the era and a computer with a screen about a third the size of the finished page. To quote Stephanie's article:

Charlie recalls how surprisingly difficult it was to find a font and manipulate the kerning and leading so that the text exactly filled the space Jonathan had specified for it in his mock-up. Charlie now reflects that he was a little disappointed with the appearance of the type, but that for the limitations of the technology and his experience, it was what was possible then without having access to the universe of fonts available now. From Charlie to Jonathan: "I really wanted to be true to your vision of what words were on which page, because it was so carefully thought out."

I could easily write pages of annotations to Jonathan's illustrations, and in spite of my slight disappointment about the appearance of the type, I remain immensely proud of this project and my role in it. The colophon of the limitation page in the special edition was the one part of the book that was all me, and I'm extremely pleased with how



it turned out. I also love the fact that Jonathan was actually sitting in Lewis Carroll's rooms at Christ Church when he signed these limitation pages and added an original drawing to each one. It remains one of the most special editions of any book published by the LCSNA.

In 1993, I convinced Jonathan to provide the illustrations for my book *Everybody's Guide to Book Collecting* (while the text is a bit out of date, you should scrounge up a copy on the secondhand market just for Jonathan's drawings). He let me keep two of the originals, and if you sneak upstairs, you'll find them hanging in the hallway. In 1994, at the Second International Lewis Carroll Conference here in Winston-Salem (for which Jonathan designed the logo), the LCSNA hosted its first auction. Donations of a wide variety of Carrollian goodies came from members, and Jonathan hand-colored some prints of his *Snark* illustrations for the occasion, including one of my favorites, an homage to the great Maxfield Parrish illustrating the quatrain:

The fourth is its fondness for bathing-machines,
Which it constantly carries about,
And believes that they add to the beauty of scenes—
A sentiment open to doubt.

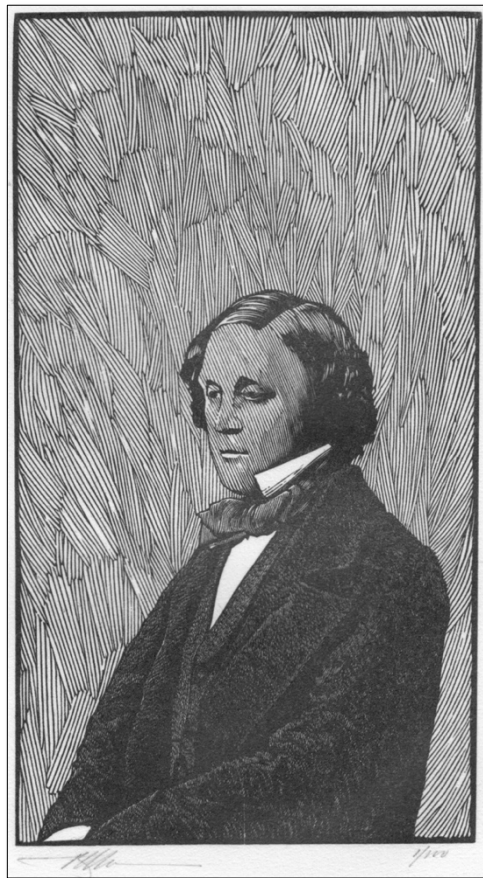
If Lewis Carroll could see Jonathan's illustration of a bathing machine, he might shed all doubt as to their beauty! As soon as I bought two of the prints so generously donated by Jonathan, I had them framed and they have hung in various offices and libraries of mine ever since.

45. Moser, Barry (illustrator). *Alice's Adventures in Wonderland*. (West Hatfield, MA: Pennyroyal Press, 1982). Together with woodblock portrait of Lewis Carroll by the same artist.

In the early 1980s, my friend Stuart Wright told me that a new edition of *Alice in Wonderland* had just been published with a list price of \$1000. To give you an idea of just what a noob I was, I could not conceive any reason why a new book—a new book—would cost \$1000. I've learned a little since then. In fact, it didn't take me long to discover the value of this, perhaps the grandest private press edition of *Alice* ever published. Hand printed with woodblock illustrations by Barry Moser, the proprietor of Pennyroyal Press, there is simply no other *Alice* like it.

I would eventually buy both the *Alice* and the *Looking-Glass* for something above \$1000 apiece. I bought the *Looking-Glass* while traveling (towns had rare bookshops in those days). We were visiting Williamsburg, Virginia and on one of the side streets were a few shops that weren't connected to the historic nature of the town. One was a rare book shop and from them I bought the Pennyroyal *Looking-Glass*. The minute I saw it in person, I realized that \$1000 would have been a bargain. As we were concluding our business, I asked the bookseller why this one side street didn't, like all the other streets in the historic area, attempt to reproduce the businesses that had been here during the colonial era. There was a simple reason, he explained. These buildings, including the one where I had just bought a magnificent book, had housed the brothels of colonial Williamsburg.

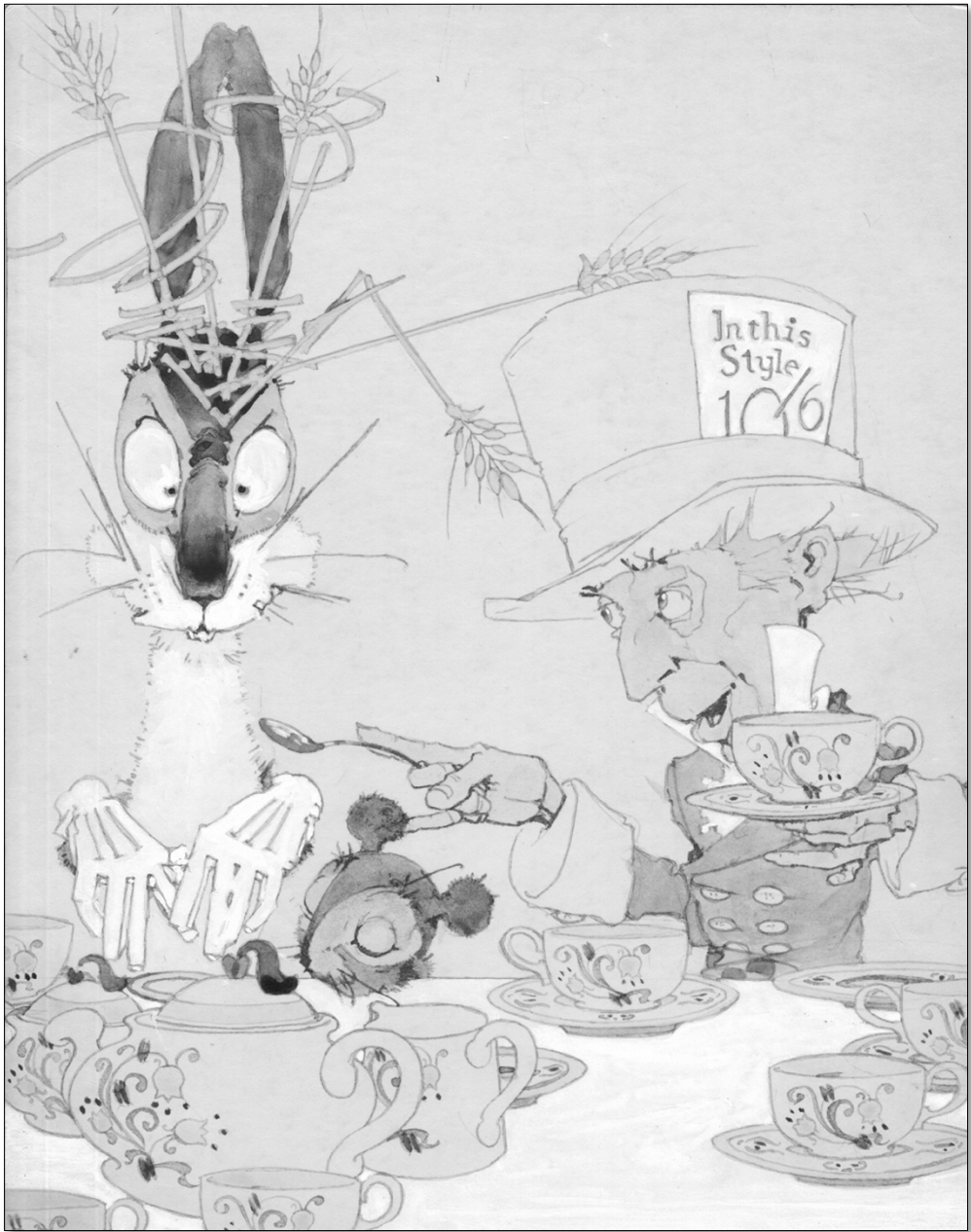
In 1986, I met Barry Moser at a meeting of the LCSNA in Boston. We sat together at lunch and had a wonderful chat. I had brought my copy of the Pennyroyal *Alice* to Boston with me, and Barry kindly inscribed it for us. As part of the meeting, Barry compared his editions of *Alice* and *The Wizard of Oz*. It was a brilliant talk, one of the few from that era I can still remember details of. Barry talked about how *Alice* was a child of wealth who went down into a confined space and Dorothy was a child of poverty who went up into an open space. Everything about the design of the two books reflected this dichotomy (I remember in particular his discussion of the bindings). A couple of years later, we commissioned Barry to create a woodblock portrait of Lewis Carroll in an edition of 100 copies. Our original intent was to use it as the frontispiece for *Lewis Carroll's Alice*, but then we purchased the watercolor of the Liddell sisters (item 41) and decided to use that instead. Barry's portrait finally appeared in print as the frontispiece for a 1998 book I edited with August Imholtz—*In Memoriam Charles Lutwidge Dodgson 1832–1898: Obituaries of Lewis Carroll and Related Pieces*. (Working on this book with the brilliant and witty August Imholtz was a true pleasure. August and his wife Clare, also an accomplished Carroll scholar, have been friends since we met them at our first LCSNA meeting in 1986.)



Nearly forty years after I first met Barry, he came to another LCSNA meeting in Boston in 2024 and I had a chance to (briefly) renew the acquaintance. Barry brought with him his daughter who, as a little girl in the early 1980s, had served as his model for *Alice*. Whenever I set out books for visitors to look at, I always include one of the Pennyroyal Press volumes. I still think they are the pinnacle of *Alice* publishing, and I always think of Barry—the twinkle in his eye and the smile on his face—when I take these books off the shelf.

46. Hall, Tom. Unpublished illustrations for an edition of *Alice in Wonderland* planned with Dr. Lall Montgomery.

In 1990, when Justin Schiller was selling off the Lall Montgomery collection, he offered us a small collection of material, including an extensive archive of sketches, correspondence, and full color illustrations by Tom Hall. Someday, someone should turn all this into an edition of *Alice*—the correspondence alone is absolutely fascinating. Although I do not, for the most part, collect original artwork, I was quite taken by Hall's work. In addition to the sketches and illustrations (many of which he did on the back of manila file folders) the collection includes several three-dimensional paper figures created



by Hall. With his interest in Alice dolls, Dr. Montgomery must have loved these figures. (Justin told us he understood that Hall was a graphic designer who created the well-known “Cover the Earth” logo for Sherwin-Williams paint, but I have found no evidence to support this. The original logo was designed by George Ford in 1893—but perhaps some paint logo historian will someday explain to me that Hall produced one of the updates. Either way, Stephanie and I may be the only people in the world who think of *Alice in Wonderland* whenever we are stuck behind a Sherwin-Williams paint truck.) To

date, the only place any of these illustrations has been published (other than right here) is in an exhibit catalogue and therein lies a tale.

In the early 1990s, Justin Schiller contacted us to ask if we might be interested in curating an exhibit, drawn primarily from our own collection, which would tour major cities in Japan in 1993 and 1994. Thus began the enterprise of working with Japanese collaborators at APT and choosing items for the exhibition. There would be a section of Japanese editions of books drawn from Japanese collections; the Boston Public Library would loan their *Alice in Wonderland* diorama; but the rest of the items in the exhibition would come from the Lovett collection, and would include the 1865 *Alice*, Lou Bunin film figures, Dodgson's watercolor of the Liddell sisters, a wide variety of illustrated editions and translations, and many non-book items such as magic lantern slides, board games, puzzles, and motion picture memorabilia. I wrote two essays for the catalogue—essays which to this day have only been published in Japanese. The exhibit toured Japan, mostly being shown at major art galleries connected to department stores. Stephanie traveled to Japan to see the exhibit and returned with a photo album full of images. When I went to Japan with Justin Schiller and Dennis David in late 1993, the exhibit was on hiatus, but I had some amazing adventures with Justin and Dennis (both in Japan and Thailand) and with Yoshiyuki Momma, a fellow Carroll collector. Yoshi and I traveled to Kyoto and he told me he hadn't been there since a school field trip when he was a child. We had a great time being tourists together.

The catalogue of the exhibit is a remarkable publication for which I can take no credit whatsoever. Some of the materials reproduced therein (particularly illustrations) were still under copyright at the time, and I suspect their reproduction is not, strictly speaking, legal. But perhaps APT reckoned that Japan was far enough away from the copyright holders that no one would notice. The result is a fabulous collection of beautifully reproduced illustrations from Rackham, Newell, and Pogany to Laurencin, Dali, and Hughes. In the midst of all those full color images are reproductions of six of Tom Hall's illustrations. I believe Stephanie still has some copies of this catalogue (I finally gave all my extras away during the great COVID clean out), so, for now at least, if you want to add Tom Hall to your collection, you'll have to sweet talk her!

47. Arnold, Graham. *The Dormouse*. Original oil painting. (ca. 2018).

As early as the mid-1980s I was aware that there was a group of English artists called the Brotherhood of Ruralists who had an interest in *Alice in Wonderland*. The Ruralists had, in the 1970s, moved to the countryside and they painted mostly landscapes and figures. They were attracted to the pastoral nature of *Alice*, and I would eventually see many of their *Alice*-related paintings, including a magnificent falling Alice by Graham Arnold in Mark and Catherine Richards' flat in London.

In 2001, Mark and Catherine invited Janice and me to accompany them on a trip to Cornwall. We spent several days there—standing in the wind at Land's End, walking out to St. Michael's Mount, looking for pirates in Penzance, that sort of thing. We also spent some time with Annie and Graham Ovenden, two of the seven original Ruralist painters. I bought three paintings that week and if you look around the house you will see many paintings by Annie Ovenden, who has become a great friend over the years. A few years

later, we went with Mark and Catherine to Shropshire where we met and dined with Ann and Graham Arnold, two more Ruralist painters. We visited them on several occasions over the years and Ann and Janice especially had a wonderful friendship. The large painting in the kitchen is one Ann did specifically for us. We were staying nearby, and Graham came to lead us to their house. We followed him down this long, narrow road, surrounded by the hills of Shropshire. When we arrived at the house, Ann pointed to a painting of the very road we had just driven down and said, "This is yours." Graham also painted a pair of paintings for us, of Stonehenge by day and by night.

Ann died in 2015, and we attended her memorial service with Mark and Catherine. In 2018, I made a quick trip up to Shropshire to meet the Richardses at the opening of



an exhibit of paintings by Graham Arnold and Annie Ovenden. Graham was too ill to attend, but I was immediately taken by this little painting of the dormouse. It shows Graham's meticulous attention to detail but also captures some of his sense of humor. Less than a year after I bought this, Graham passed away. I am so grateful to have known Graham and Ann Arnold and to have experienced their wisdom, humor, artistry, and hospitality.

When we had the woodwork in our library replaced in 2021, our brilliant carpenter installed this stunning arts and crafts paneling. Ann's painting that now hangs in the kitchen had been hanging here, covering up the unremarkable paneling that we replaced. But I couldn't bear to cover up this new woodwork. At the same time, I really hadn't found the right place for Graham's painting of the Dormouse. So, the Dormouse took up residence in the library, and I think he looks perfect there. I far prefer a single stunning painting or poster to a wall cluttered with dozens of images (I realize that makes

me quite the anti-Victorian). Every time I walk into this room, I think of Graham and Ann, of a lazy afternoon sipping tea in their garden while my child Jimmy (then in junior high) talked to them about the first century British chieftain after whom their house was named because his hill fort is just across the road (Jimmy had studied him in Latin class). I think about a candlelit dinner in their conservatory with good food, good wine, and good friends. And I think about how art allows us to live on past our mortal end, to share something of our souls with future generations. It is an idea that every library reflects and the Dormouse never lets me forget.

48. Campbell, Myra. Hand-made Alice costume. (Hertford: 1999).

Among the many kind Carrollians who befriended my family when we lived in England in 1997 were Alan White and his wife Myra Campbell. At our first Lewis Carroll Society meeting in London, while some members looked askance at an actual nine-year-old child (Jordan) in attendance, Alan sat on the floor with her and played with her afternoon's purchase from Hamley's. A few months later, we visited Hatfield House (where C. L. Dodgson had visited his friend the Marquess of Salisbury on many occasions) with Alan and Myra. Alan had arranged a behind-the-scenes tour of the archives which included several interesting Carroll pieces. At a summer outing in 1999, we sat in a pub with Alan and Myra waiting and waiting for our lunch to arrive. Several of us had ordered bangers and mash and finally Alan asked the waiter, "What are they doing, killing the pig?" This has become a standard expression in our family whenever meals are delayed. At the age of nine, Jordan gave a talk to the LCS about the phenomenon of American Girl books and dolls. In early 1999, a package arrived from Myra with this remarkable hand-made, historically accurate Alice costume, sized perfectly for an American girl doll. It is the only item in this catalogue that is not in my collection but is on loan from Jordan. Myra included a dozen carefully labeled photographs with instructions on how to dress a doll in the many layers of undergarments Victorian children of the upper classes wore. In an accompanying letter she wrote:

Researching the costume proved time consuming. I read the books I could find through the libraries, and I visited Bethnal Green Museum which is the childhood section of the Victoria and Albert Museum and therefore holds the national collection of children's costume. The curator unlocked the displays for me and took me behind the scenes to sort through the stores. (Queen Victoria was a donor, so I have held the drawers of the Prince of Wales and Princess Victoria!) I also pored over the Tenniel illustrations, peering to guess at entredent edging to the petticoat, the lack of crinoline, the banding on the sleeve, and wondering where the straps of her apron have disappeared to at the back.

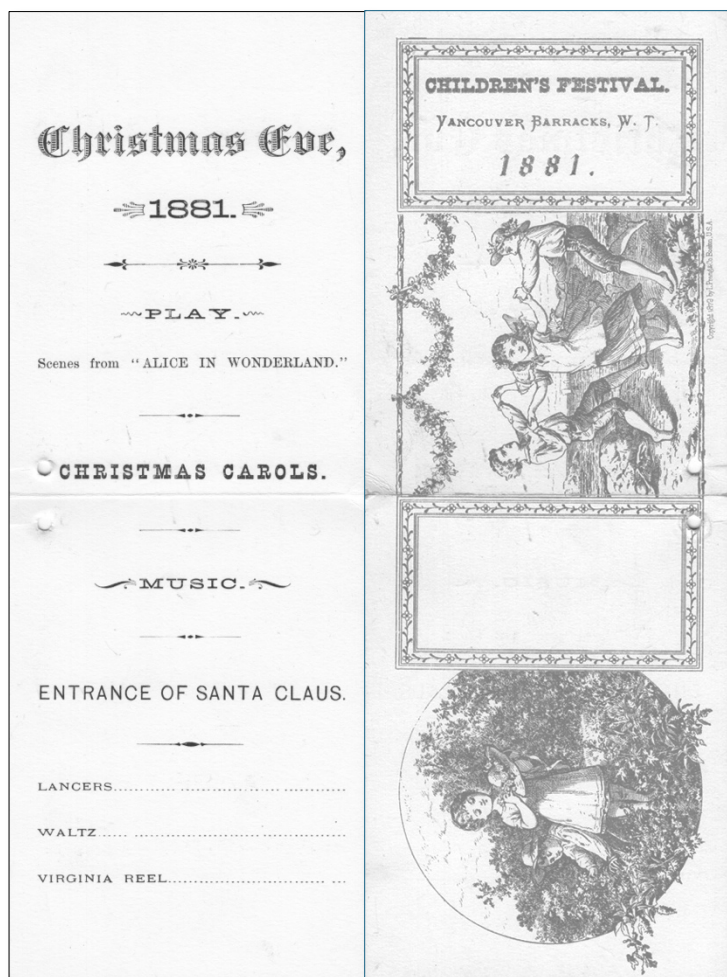
I used *The Workwomen's Guide* by 'a lady' for patterns and techniques.

Myra's letter, photos, and costume describe and illustrate a wealth of detail that brings the clothing of Wonderland's Alice (and that of her real-life counterpart) to life. I'm grateful that Jordan allows this remarkable costume to reside in my library. In sharing it with visiting Carrollians I am always reminded of happy summer days spent with Alan (now sadly deceased) and Myra, whom I last saw at Edward Wakeling's memorial service.

Alice on Stage

It's no secret that I have a special interest in the history of *Alice* on stage. As a theatre major, playwright, sometime actor, lifelong theatregoer, and author of the first book on *Alice* in performance (*Alice on Stage*, 1990), I am naturally drawn to collecting theatrical memorabilia. In 2015 I curated the exhibition *Alice Live!* at the New York Public Library for the Performing Arts at Lincoln Center. In preparation for the exhibit, and since it closed, I have more actively pursued these often rare ephemeral items—playbills, posters, advertising flyers, scripts, photographs, etc. Below is a small selection of the hundreds of such items in the collection.

49. Dance Card for a Christmas Eve Children's Festival including the play *Alice in Wonderland*. (Vancouver, W.T.: 1881).



I wasn't sure exactly what this was when I purchased it on eBay. Having been to the wedding of a close friend in England that included Scottish reels and dance cards, I recognized this bit of ephemera as just that when it arrived. But where and what was Vancouver Barracks? And what did W.T. mean? It turns out that W.T. stands for Washington Territory and Vancouver Barracks was the first U.S. Army post in the Pacific Northwest, near what is now Portland, Oregon. Washington was eight years away from statehood when (presumably) the soldiers and their families of this remote posting enjoyed a play of *Alice in Wonderland*, a book that had been published just

One of the questions I get most often about my collection is, “What is your Holy Grail?” This is another way of asking, “What is not in your collection that you wish were in your collection?” Of course, we’d all like to stumble across the missing volumes of Lewis Carroll’s diary or some previously unknown publication, but my most rational answer to this question is that I’d love to have a copy of the theatre “flimsy” published in 1886 to advertise the Henry Savile Clarke’s “Dream Play” of *Alice* at the Prince of Wales’s Theatre. Perhaps because it was printed on such thin paper (hence the moniker “flimsy”), it’s an extremely rare piece, and I feel like I’ve been circling closer to it for years. In 1997, I discovered that it was bound into the December 1886 issue of *Court Circular*, a publication edited by Savile Clarke. But good luck finding a bound volume of that journal—I’ve been looking for thirty years. The theatre flimsy was illustrated with a medley of Wonderland and Looking-Glass characters drawn by Ellen Whitehead, about whom I have been able to discover next to nothing. My first step towards the elusive flimsy was when I bought an advertisement leaflet for Savile Clarke’s *Alice* on tour in Bristol in 1887 (see item 51) which reproduces (in smaller format) Whitehead’s illustration. Then, in 2017, I purchased a full-sized copy of Whitehead’s illustration that differed ever so slightly from the version in the theatre flimsy. Unfortunately, this copy had been clipped around the circular frame, so it was difficult to tell exactly what it was. Finally, in 2023, I was able to answer that question when I bought this item at the Stephen and Nancy Farber sale (see item 54). This item, described in the catalogue as “unrecorded and possibly unique” was my top priority in that sale, and if it had been offered earlier in the day, I might have bought more items, because it sold for about 20% of my high bid.

Whitehead’s illustration, it turns out, was actually published separately several months before it was used on Savile Clarke’s theatre flimsy (I found a review of this print from 8 May 1886), and this is that earlier publication. The item I had bought in 2017 was a clipped version of this publication, but here was the complete sheet, including the credit, “Published by the kind permission of Lewis Carroll,” making this yet another example of Carroll expanding the *Alice* brand (see also item 54).

So, having found a version of Whitehead’s illustration published a few months after the theatre flimsy, I now had one published a few months before. But I’m still looking for that flimsy, so if you have an extra copy, you can just leave it on the table in the library.

51. Savile Clarke, Henry. Collection of items documenting the 1887 provincial tour of *Alice in Wonderland*. Including: Playbill for the Royal Alexandra Theatre, Liverpool (11 April); playbill for the Prince’s Theatre, Bristol (7 May); advertising flyer for Prince’s Theatre, Bristol; and playbill for the Theatre Royal, Nottingham (6 June).

When I wrote *Alice on Stage*, about the early stage productions of Carroll’s book (in particular the 1886 and 1888 versions of Henry Savile Clarke’s “Dream Play”) in the late 1980s, the resources available to me were limited. The only London newspaper of the period to which I had access was the *Times*. There was no internet, no digital newspaper

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NOTICE.—Doors open at 7. Commence at 7.30.
Entrance through Stage Door at 6.30 on payment of 6d. extra to
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archives, and I didn't yet know about or have access to the British Library newspaper archive at Colindale (see introduction to item 30). I did my best with limited materials, relying heavily on the then-unpublished correspondence between C. L. Dodgson and Savile Clarke in the Berol collection at New York University. (Even at the library technology was different. We had no cell phones to take pictures, and there was a "no

photocopying” policy attached to these materials at the time, so Stephanie and I spent hours in the reading room at the Bobst Library transcribing more than a hundred pages of letters.) One area I wished I knew more about was the provincial tour of the 1886–87 production, which went on for several months. Playbills from the London run of the show were fairly common, but at that time I’d never seen any printed materials from the provincial tour. Since then, with the advent of resources like the British Newspaper Archive, it’s been possible to trace this tour town by town (Catherine Richards has done remarkable work in documenting Savile Clarke productions), but printed material is still scarce. I’ve been thrilled to assemble, over the years, this small collection of provincial playbills (purchased on eBay, which makes the targeted buying of ephemera much easier, if a little less colorful than sitting on the floor of David Drummond’s shop on a Saturday morning—see item 59). I was particularly pleased with the advertising flyer for the performances at the Queen’s Theatre in Bristol. It reproduces Ellen Whitehead’s illustration of a medley of Carrollian characters (see item 50) and reprints an excerpt “By kind permission of the Editor” from Carroll’s article “‘Alice’ on the Stage,” which had been published the previous month in *The Theatre*. That reprint earned this piece a mention in my bibliography of Lewis Carroll (see item C.249).



52. Freiligrath-Kroeker, Kate. *Alice in Wonderland and Other Fairy Plays for Children*. (New York: Dick & Fitzgerald, n.d.). The rare pirated American edition of the first printed Alice play (original edition was 1880).

Early in my collecting, I attended an antique fair at a suburban shopping mall in Atlanta. This was not a fancy antique fair. It was the sort of fair one would expect in a suburban shopping mall. There were no booksellers and few books, but I spotted this volume on a table of mostly glassware. The price was \$15.00. I had recently purchased a copy of the 1886 Savile Clarke *Alice* for a few hundred dollars, so I knew this had to be a bargain. I snapped it up and the dealer said, “If you like that, I’ve got something even better.” I trembled at the thought of what could be better. Then the dealer pulled out from under the table an ordinary McLoughlin reprint of *Alice* in poor condition and priced at \$25.00. I felt enough guilt for

buying the pirated play for only \$15.00 that I spent another \$25.00 on an essentially worthless book. I knew at the time that this book must be scarce, but in the forty years since, I have seen only one other copy—and that one is in my collection as well, since the cover is a different color. My second copy was part of the Phillip Blackburn collection (see item 87). Blackburn guessed the publication date as 1891 and wrote in his description “A rare pirated edition; unknown.” Amazing that such a rarity would turn up not in the catalogue of an antiquarian book dealer, but at a second-rate antique fair at a stall that didn’t really sell books.

53. [Freiligrath-Kroeker, Kate]. *Alice in Wonderland Act I*. Pirated in *The Elocutionist’s Journal*, no. 34 (March 1880). Published by Jesse Haney (who pirated *Alice’s Adventures in Wonderland* in several publications, including *Haney’s Journal* and *Merryman’s Monthly*).

Among the many delightful Carrollians I have known over the past forty-plus years of collecting were Kay Rossman and her long-suffering husband Newell. Newell was something of an *Alice* widower. He had served as Vice-Chancellor of Syracuse University, but I can remember him sitting in a chair at the New York Antiquarian Bookfair, a pile of parcels on his lap as he waited patiently for Kay to add to the heap of books he guarded. When the LCSNA met in Winston-Salem in 1989 on the weekend of a famous storm that knocked out power for almost the entire city, Newell declared that we would not be opening our freezer door until five o’clock. The ice was to be preserved for cocktails!

Kay’s focus was illustrated editions of *Alice*, of which she had a substantial collection. When, in the early 2000s, she decided to donate her collection to her alma mater, Syracuse, she asked if I would come to her home in Florida to provide an appraisal. At the time, I had been out of the appraisal business for a few years, but I was still familiar enough with Carroll prices that I felt I could do this favor for an old friend.

Kay had one item in her collection that didn’t really belong—this pirated newspaper edition of Kate Freiligrath-Kroeker’s *Alice* play. Just as I had discovered the pirated Dick and Fitzgerald version (see item 52) at an antique fair, Kay had bought this for a few dollars from an antique dealer. She had paid to have the paper repaired and to have a nice protective folder made for it. As we sat down for dinner one night, she asked if I might be interested in buying it, as it really didn’t fit in her collection of illustrated editions. Of course, with my passion for theatre, I was more than a little interested. With no sales records to compare this rare survivor to, I had to come up with a price that would reflect the market for such an item and respect the investment Kay had made in the repairs and the folder. She, after all, had saved this item and she deserved thanks for that. I came up with a number that seemed fair to me and before Kay could say anything, Newell shouted out “Sold!” I don’t remember, but I’m guessing at that point we opened a second bottle of wine.

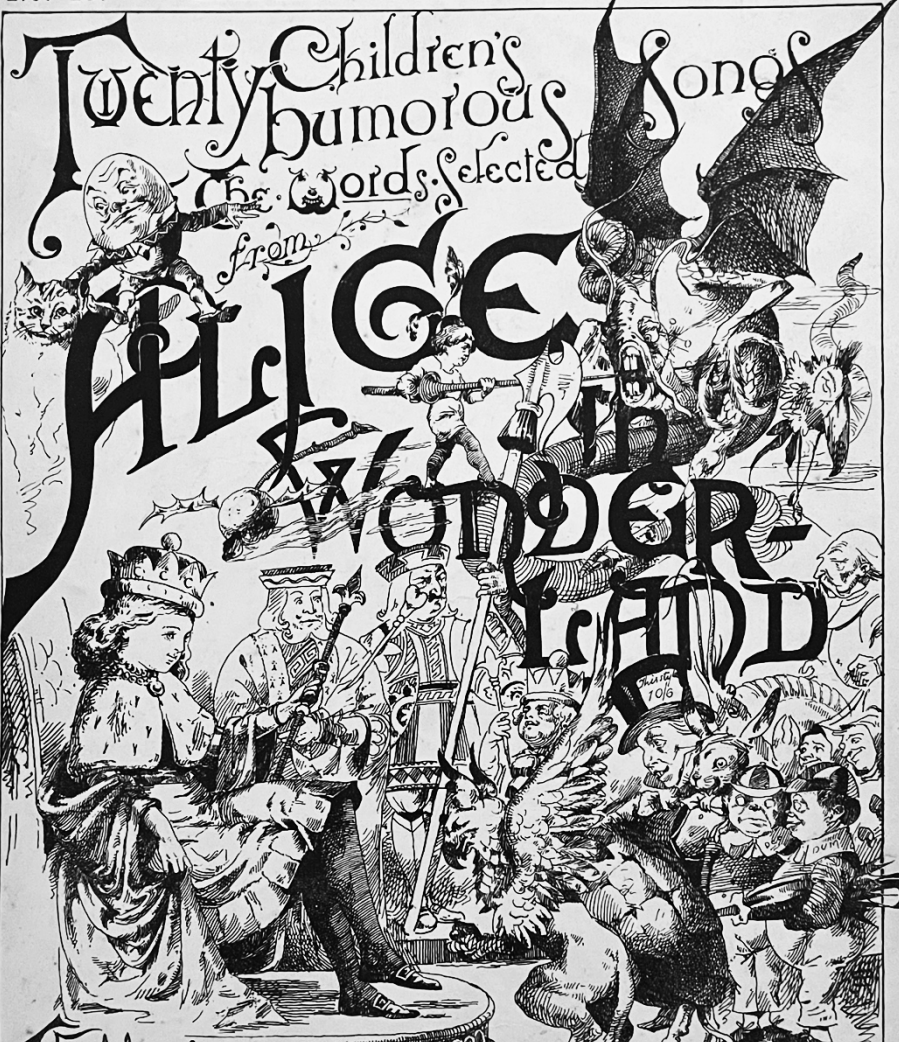
Newell died in 2003 and Kay in 2004, but I will always treasure memories of their smiles, their hospitality, and their kindness.

54. Armstrong, Annie. *Twenty Children's Humorous Songs The Words Selected from Alice in Wonderland.* (London: Harts & Co., ca. 1890).

No. 18. EMPIRE MUSIC ALBUMS. Price 6d.

Twenty Children's Humorous Songs
The Words Selected
from

ALICE IN WONDERLAND



The Music
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Annie Armstrong

LONDON: HART & CO., 22 PATERNOSTER ROW, E.C.

In addition to my interest in *Alice* in the performing arts (which extends to sheet music), I have a special interest in early re-illustrations of *Alice*, especially those that appeared in the UK during Carroll's lifetime. I have enough of these that they could make their own little exhibition, and they frequently appear in musical or theatrical publications (see, for instance, items 51–52, 54). In November of 2023, Potter and Potter held an auction of the Carroll collection of Stephen and Nancy Farber. I knew Steve, though not well, and was impressed by the quality and scope of the collection. There were some fantastic lots in this catalogue, including some that I hope got new collectors interested in the world of Carroll. The problem with a sale like this is that one has to decide what to bid on. Yes, there were many items here already in my collection, but still, one has to make choices and set priorities. It's not the same as bidding at a general auction that has one or two rare Lewis Carroll items.

I had never seen this music book before and I found the illustration (which, though undated, clearly came before 1898) nothing short of magnificent. I made my list of items to bid on, and my bids reflected my priorities. Number one was obtaining item 50 in this catalogue, but this book was a strong number 2. I decided to follow the auction online and as it progressed, I was the successful bidder on several items, all well within my maximum bid. Then, I was outbid on one of the more expensive items I had bid on. My bid was not high, as this was not my top priority, but when the Armstrong music came up a few lots later, I was thinking, "Well, I do have that money I didn't spend on the previous lot." This is the kind of logic collectors use to justify raising bids that they have decided on weeks earlier. The bidding on the Armstrong piece went past my bid by one increment, just £50 or so. I hovered my cursor over the "Increase Bid" button and decided that another £100 was nothing to worry about. Besides, the other bidder would probably increase their bid, and I'd save that £100 plus all the rest of the bid. But the other bidder didn't increase their bid, and I was chuffed to add this item to my list of treasures from the Farber sale. It's one of the only times I've increased an absentee bid during a sale, and I'm so glad I made the impulsive decision to watch the sale in progress so I could secure this piece.

The book was catalogued as having been published ca. 1885, but the earliest advertisement I could locate for it was not until 1890. Still, that places it eight years before Lewis Carroll's death in 1898. When it arrived, I discovered another significant thing about this book. The title page states that the words by Lewis Carroll are used "By Permission." I am fascinated by the ways in which Carroll participated in the commodification of *Alice* and the expansion of the *Alice* brand. I have many examples of this in my collection (see for instance item 50) and was pleased to add another. I haven't yet been able to identify the illustrator whose work graces the cover, but it's always nice to have mysteries yet to solve.

55. Harrison, Mrs. Burton. *Alice in Wonderland Dramatized*. In *Harper's Young People* (1 April 1890). Bound volume for 1890.

There is nothing so very remarkable in the 1890 script for *Alice in Wonderland* as adapted by Mrs. Burton Harrison. I daresay many of us have copies of this sitting on our

shelves. But this volume reminds me that collecting is often about following a scent, not letting a lead go uninvestigated. While researching an entirely different topic, I came across a newspaper article that reviewed some of the recent editions of periodicals for children. It mentioned that Harrison's adaptation of *Alice* had appeared in *Harper's Young People*. I immediately went to the internet to see if I could find a copy and was able to buy this beautiful volume. What surprised me when I was working on this catalogue was that, in looking up Harrison's play in my book *Alice on Stage* (which I wrote in 1989), I found that I had recorded this periodical appearance. But in 1989 there was not much internet, and no quick and easy way (and really not much of a long and difficult way) to track down a particular volume of an old children's periodical. My 1989 self might be glad that I saw that reference in a newspaper and found this volume, but he would probably also say, "I told you about that decades ago. What took you so long!"

56. [Delafield, Emily Prime]. *Alice in Wonderland*. Nine photographs of a production mounted at Heron House, Smith College on 23 March 1904. Includes images of Marion Willard Woodbury as Alice and scenes including the Tea Party, Gryphon and Mock Turtle, Caucus Race, Humpty Dumpty, Dee and Dum, and the White Rabbit. *The Boston Globe* wrote that the cast "won laurels."

In a case of assistance from a fellow collector, Arnold Hirshon spotted these fantastic





Cecil Hepworth version). I like to think that Miss Woodbury and her fellow cast members made it over to Holyoke for an evening at the moving pictures.

57. Davies, J. L. *Alice in Wonderland A Cantata*. Unpublished MS consisting of 32 pp. (one partial). Undated, but likely late 19th or early 20th century.

The story of this manuscript, so far, is one of salvation. The story of its creation is yet to be told. I bought this from a vendor on eBay who described it as having been found in an attic, rolled up in a tube. It arrived still rolled up in that same tube, where it likely had been for decades, if not a century. I wondered if it would ever be possible to flatten out the fragile pages. I carefully unrolled the manuscript, placed it face down on a shelf, and put my second edition *Webster's Dictionary* on top of it. I left it there for several weeks, and saw some improvement, though still major curling. After some more pressing, I decided to put each page in a separate mylar sleeve. This proved successful in finally getting the pages to lie flat. Considering their history, the pages were in remarkably good condition. The first page was in pieces and a few others had nicks and tears, but everything except the very end was legible and, once you got past the first three or four pages, clean and bright. The final page is incomplete, but from textual clues, it does appear to be the final page of the cantata. I had Matt Johnson repair the tears and make a clamshell box, which further helped with keeping the pages flat. Unfortunately, I have been unable to find out anything about J. L. Davies or this cantata, despite extensive searches in newspaper archives and elsewhere. There is a story yet to be told, and I hope someday someone will tell it.

58. Gerstenberg, Alice. *Alice in Wonderland A Dramatization*. (Chicago: McClurg, 1915). In (partial) original printed dust jacket. The author's copy with her ownership signature. Also includes a typed properties list and handwritten notes and marginalia for an unidentified production.

One of the things I love about collecting is the unexpected. I had owned a nice clean copy of Alice Gerstenberg's 1915 script for years. In fact, I'd deaccessioned at least one duplicate copy. It's a handsome book, with a nicely decorated cloth cover and illustrations throughout, including color plates. That's probably why so many copies survive—it's a much more elaborate production than your typical play script. But I had one already, so I assumed I didn't need another one. This is the sort of hubris the collecting gods love to poke holes in. When I first spotted this copy for sale, what grabbed my attention was the dust jacket. I had never seen one and most of them were probably thrown away since the cover underneath was so nicely decorated. Even a partial dust jacket from a 1915 book is unusual, and although this one was a bit banged up, it was really only missing the spine. Then I read the detailed description and discovered that this copy had belonged to the author. It even had her address in it (and yes, I stalked her address on Google Maps and there is now a lovely apartment building there that was built in 1929, so maybe she lived there when it was brand new). The addition of margin notes and laid-in papers with a props list and production notes makes this book all the more valuable to an old theatre bum like me. There may be a few loose plates, but someone, maybe even the author, used this copy to mount a production. So now, I think I have the best possible copy of Gerstenberg's *Alice*—until the collecting gods show me the original manuscript!

59. [Littler, Emile (producer)]. Six-sheet Poster for *Alice in Wonderland & Through the Looking Glass A Musical Adventure in Sixteen Scenes*. (London: Ludo Press, ca. 1935).

In the 1980s and 1990s, I had the pleasure of visiting Carroll collector and scholar David Schaefer and his lovely wife Maxine in their home in Silver Spring, Maryland on several occasions. Among his many talents, David was a film historian and had the premier collection of *Alice* films and related materials in the world. Maxine served as secretary of the LCSNA for its first twenty years—in many ways single-handedly keeping the society in existence. She was known to doze off in meetings when the speaker was “the driest thing I know,” earning her the moniker “The Dormouse.” One of my proudest moments as president of the LCSNA was commissioning a local potter to create a custom teapot for Maxine on her retirement with a sleeping dormouse for a lid. Her daughter Ellie still gives this pot pride of place in the world's largest collection of *Alice* teapots.

David and Maxine's house was a Wonderland. David had an empty flat wall in the living room which he explained to me he had designed for a television because, “one day televisions will be flat.” He was right. He also had a working example of the first

commercially produced color television (it was not flat). One of my favorite memories at the Schaefer's house came when Walter Cronkite's production company contacted me (I was president of the LCSNA at the time) to ask if they could interview me on camera for a documentary about *Alice*. The company was located in Washington, so I suggested the Schaefer's home as a good backdrop for the interview. In the end, we spent an entire day in Silver Spring and they interviewed several Carrollians, including myself and the Schaefer's.

The Schaefer home was a modernist construction and a small stairwell led from the main level to the lower level. In that stairwell hung a massive *Alice in Wonderland* movie poster. How they ever maneuvered it into such a space, I'll never know, but it took up nearly the entire wall and I loved it. I loved the idea of a signature piece that dominated a space and said something essential about your collection. But it would be another couple of decades before I had such a piece and a wall to hang it on.

In 1997, when my family lived in England and we attended monthly Friday night meetings of the LCS in London, Saturday morning would often find me sitting on the floor of David Drummond's shop in Cecil Court. David specialized in theatre books and memorabilia (and loved to recount the story of how he once had an 1865 *Alice* sitting on his counter). I was searching through box after box of Victorian playbills, building a collection of playbills from productions C. L. Dodgson had seen (see item 85). Every time I visited David's shop, he would tell me that he had an *Alice* poster at home I might be



interested in. “I’ll try to remember to bring it in and you can take a look,” was his constant refrain. Finally came the day when I stepped into the shop and he handed me a worn brown paper bag. He told me it contained a large *Alice* poster, but that it was missing pieces and in poor condition. I could have it for £75, he said. The glimpse I got of the stunning colors as we unfolded one corner was enough to convince me to say yes. Back in the US, I sent the poster to a restoration expert. He called to inform me that there were no missing pieces, and the poster was in excellent condition. I had him complete the restoration and mount the poster on linen in two pieces, convinced I would never have a wall tall enough to display the entire thing. Then the poster went into a large mailing tube, and I didn’t see it for more than a decade.

In 2011, when a new office space for me was under construction, I looked at the wall separating the two rooms of the extension and realized the poster might actually fit. I designed the bookcases on that wall to perfectly frame the complete poster and hung it on the wall when the construction was complete. I finally had my statement piece in the tradition of David Schaefer, and it perfectly complemented my large collection of theatrical memorabilia and reflected my interest in *Alice* performance history. I’m not aware of any other existing example of this poster. The poster traveled to New York as part of the *Alice Live!* exhibition I curated in Lincoln Center in 2015, and my wall looked very lonely for a few months, but other than that it’s been hanging behind me in every Zoom meeting and inspiring me every day. I only wish I could have shown it to David and Maxine.

60. Byrd, David Edward. Original pencil artwork for the lobby card for the Broadway musical *But Never Jam Today*. (1979). Together with the original lobby card.



When I mounted the *Alice Live!* exhibit at Lincoln Center, there was a missing item. Neither my own collection nor that of the New York Public Library included a copy of the lobby card for the Vinnette Carroll/Bob Larimer Broadway musical *But Never Jam Today*. I had a signed playbill from opening night (and playbills from the various incarnations of this piece that led up to the Broadway version), but the show had only run for a week, and the lobby card could not be found. A couple of years after that exhibit, I got an email from fellow collector Byron Sewell. He had seen the original artwork for this missing poster in an online auction and thought I might be interested. I rushed to the website to see that the required opening bid was \$600. I wasn't sure exactly how this auction worked—it wasn't a site I'd visited before—but I placed a bid and a day or two later got an email from the artist thanking me for buying his artwork for \$600. When I told him why I was so interested in this piece he was thrilled to learn it would be in a Lewis Carroll collection, and sent me, along with the original pencil sketch, an artist's proof of the color version of the artwork inscribed to me personally. Having corresponded with this artist, I thought I should learn something about him. What I learned knocked me over. I had known his work from childhood! David Edward Byrd not only designed an original poster for the Woodstock festival and numerous other rock bands and events, he created the artwork for several Broadway musicals including *Follies*, *Little Shop of Horrors*, and *Godspell*. I had stared at his artwork for the last of these on the album cover for hours on end as a teenager as I listened to Stephen Schwartz's score. Sadly, David passed away just as I was beginning work on this catalogue. Not long after I bought his artwork, a copy of the actual lobby card finally turned up on eBay and I was able to add it to my collection. Lewis Carroll collectors have a lot in common, but we also each have our own passions and areas of expertise. I'm grateful to my fellow collectors (in this case Byron Sewell) for recognizing when an item is likely to be of special interest to me and guiding me in its direction.

61. Del Tredici, David. *In Memory of a Summer Day (Child Alice Part I)*. (N.p.: 1979). Original conductor's score for the symphonic composition that won the 1980 Pulitzer Prize for music. Inscribed by the composer to Stuart [Wright] 12/28/82.

As a young man, one of my earliest book collecting mentors was a man named Stuart Wright. He was a close friend of my father and something of a polymath—book collector, bibliographer, publisher, and podiatrist who could always be spotted at the sidelines of Wake Forest football games, pipe clenched in his teeth, ready to deal with any foot injuries that arose. It was Stuart who first explained to me why the first edition of *Alice's Adventures in Wonderland* was so rare (and who celebrated with us when Stephanie and I bought a copy in 1986). He ran a small private press that published works by mostly southern writers including Robert Penn Warren, Eudora Welty, William Styron, and others. He was friends with these authors and many more, as his collection bore witness to. He had an original typescript of *Sophie's Choice*, Eudora Welty's childhood copy of *Elsie Dinsmore*, and several thousand other treasures in his unassuming house just off the Wake Forest campus. Stuart was also a music lover. He published a lovely collection of

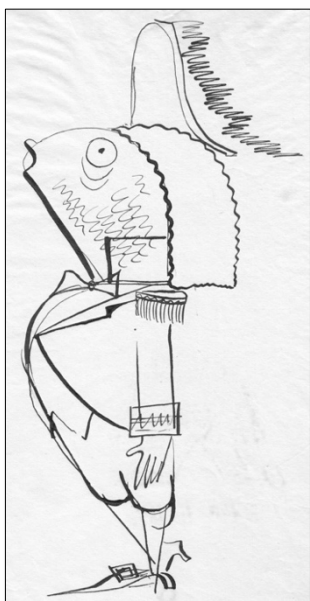
broad­sides to celebrate Aaron Copland's 80th birthday (and claimed that the piano in his living room had belonged to Copland). It may have been through his association with Copland that he acquired a number of conductor's scores for David Del Tredici works, including most of his *Alice*-related compositions. Stuart, like many collectors I would meet later, had a sense of what books belonged where, and as our collection grew, he decided the Del Tredici pieces, which were highly peripheral to his own collection, belonged in ours. I think we paid him some modest amount for them, but it was an act of generosity to pass them on to us.

I almost met David Del Tredici in 1986, when I attended the first performance of the entirety of *Child Alice* at Carnegie Hall (along with Stan Marx and other Carrollians). Stan took us to the reception after the performance, and just as he was about to introduce the composer, David was swept away to speak to someone more important and that was that. But in 2015, I both met and interviewed David as part of the opening of the *Alice Live!* exhibit at Lincoln Center. We immediately hit it off and he was pleased to see one of these scores included in the exhibit. He had no recollection of signing the scores thirty-three years earlier (though he did confirm that was his handwriting) and was surprised to see them. But, like David Byrd, he was happy to see his creations in a Lewis Carroll collection. David del Tredici died in November of 2023. I cherish those conductor's scores, but I cherish the memory of our brief friendship even more.

† † †

Film

62. Bunin, Lou. Original stop-motion figurines and other materials from the 1949 film *Alice in Wonderland*, including the Cook (with props), Fish Footman, Hedgehog, Alice, and trees. Together with preliminary artwork and production still.



One of the presenters at the very first LCSNA meeting I attended in 1986 was Lou Bunin. This was in the days before you could pop onto YouTube (or even down to your video store) and watch obscure movies like Bunin's *Alice in Wonderland*. Mr. Bunin brought along a couple of the handmade figures he used to make his stop-action film and, as I recall, David Schaefer, the great *Alice* film collector, also brought his Lou Bunin Mad Hatter. I thought it was amazing that Dave had a figure from this film in his collection. I thought we would get to hear Mr. Bunin talk about making the film and give us some behind-the-scenes gossip, but instead, he put a VHS tape of the movie into a player, and, in a small, airless room, we watched the entire movie on a TV set. It was nice to see the film, but a little disappointing to have the filmmaker in the room with us, sitting quietly in the corner instead of

regaling us with stories. (This meeting was so airless, and one of the other speakers so tedious, that several members, including Ellie Luchinsky, expressed surprise that the Lovetts ever returned to the LCSNA.)

Not long after this we were in New York and looking for *Alice in Wonderland* toys. I had decided I didn't want to collect a lot of these, but if I could find items from before the 1951 Disney film, I'd try to add them to the collection. We found a vintage toy store and ventured in. It was a long, narrow space that looked like it hadn't been updated since the nineteenth century. The proprietor informed us that he didn't have any *Alice* toys, but did we know about the auction taking place in Greenwich Village in a couple of days. He wasn't sure exactly what was on offer, but he knew there was some *Alice* material. We made our way to the auction house to discover a huge collection of figures from the Lou Bunin *Alice* film about to go under the hammer. We immediately put in a few bids, including one on an *Alice* figure that had been used for long shots (*Alice* was played by a live-action girl in this stop motion film). Also in the showroom was a big stack of mint condition posters and another of mint condition lobby cards. We bought a poster and a set of lobby cards and arranged to have them shipped home. Two days later, we phoned the auction house to discover that our bids had been successful. Since then, these figures have traveled to Japan, Australia, and Singapore in various exhibits. Over time I was able to add some preliminary drawings and paintings of some of the characters represented here, as well as some production stills showing them. I'm not sure who else bid on those figurines that day, but I hope there are some preserved by other Carrollians. I'm still amazed at the way we stumbled across this opportunity.

63. *Alice in Wonderland* (Paramount Pictures, 1933). *Alice's Theatre*. Scrolling cardboard "theatre" with three reels depicting scenes from the 1933 film—one in color and two to be colored. In original box with original watercolor paints. With other merchandise from the 1933 Paramount film.

I bought the rather bizarre *Alice's Theatre* on eBay a few years ago and when Matt Crandall was visiting, he remarked that he was glad I had it as he had decided not to bid. A couple of years later, in the Spring of 2025, Matt offered to sell me most of his memorabilia from the Paramount *Alice* film. Matt has a knack for uncovering amazing motion picture memorabilia and I got to be the lucky beneficiary of his talents. I could have asked him to ship the material to me, but where's the fun in that? So, on a hot July day, I drove up to Burke, Virginia and spent a fabulous afternoon and evening with Matt and Wendy. We uncorked a special bottle of wine to toast Matt's publishing deal for his book on Disney *Alice* merchandise; Matt cooked us an amazing Thai meal; and, of course, we played show and tell with some of the Crandalls' recent acquisitions. What I love most about these items is that they illustrate something I have suspected for a long time and Matt also believes—that the 1933 Paramount Pictures *Alice in Wonderland* film represented a leap forward in live-action motion picture merchandising. I certainly don't have all the merchandise from this film, but with Matt's help I have books, two versions of a board game, sheet music, cut-out characters, stand-up characters, jewelry, a picture record, and all sorts of promotional materials.

Translations

64. Mead, Margaret and Philip Newman. "One Fellow Longlong Kaikai." Unpublished typescript of translation of "A Mad Tea Party" into Pidgin English of New Guinea (a.k.a. Neo-Melanesian). Together with typescript of a back translation (dated 1961) and correspondence between Weaver and Margaret Mead dating from 1935 to 1937 and additional correspondence with Mead in 1961 including 5 typed signed letters from Mead and one MS note from her. Together with correspondence between Weaver and the Peter Pauper Press about potentially publishing a Pidgin *Alice*.



At the LCSNA Board meeting just before the Spring 1998 general meeting, Ellie Luchinsky read a letter from Helen Weaver regarding the Carroll papers of her late father, the great Carroll collector Warren Weaver, who sold his collection to the University of Texas in 1969. As I recall there was a general agreement around the table that someone ought to get in touch with Helen and discuss what should be done with these papers. I was about to move from Overland Park, Kansas back to Winston-Salem; the books I had purchased during five years of living in Kansas were boxed and ready to ship; the rest of the Lovett collection awaited me in Winston-Salem. I'd be much too busy over the next few months to reach out to Helen Weaver.

Those next months passed, life settled down into its new routine, and in early October I came across the letter that had been passed around at the board meeting. Surely, I thought, someone had done something about this, but just in case, I called up Helen Weaver. No, she said, no one had been in touch with her about the papers. I told her I'd be there the next weekend. I flew to New York and rented a car, driving to Kingston where Helen lived at the time (amazingly just a few miles from Justin Schiller). She welcomed me kindly and showed me into her basement, where two large file drawers contained the Lewis Carroll papers and correspondence of Warren Weaver. I spent the next couple of hours looking through the files, which included correspondence with collectors M. L. Parrish dating to 1933, Arthur Houghton dating to 1948, and Alfred Berol dating to 1937. There were letters from Flora Livingston, Menella Dodgson, Duncan Black, Sydney Herbert Williams, Harold Hartley, Florence Becker Lennon, Philip Jaques, Derek Hudson, Roger Lancelyn Green, Morton Cohen, Denis Crutch, Selwyn Godacre, Alexander Wainwright, W. W. Bartley, Martin Gardner, and Stan Marx (including Stan's letter suggesting starting a Lewis Carroll Society written in 1963—eleven years before the LCSNA was founded). There were extensive files relating to Weaver's work with mathematical manuscripts, his census of 1865 *Alices* (including a substantial amount of documentation concerning my own copy), and his book *Alice in Many Tongues*, including correspondence with the first Chinese translator, Y. R. Chao, and this packet of materials from Margaret Mead. On top of all this, Weaver kept carbon copies of almost all his own letters, adding immense value to the collection. I was overwhelmed by this documentation of a career of Carroll collecting and scholarship spanning the 1930s through the 1960s. On the one hand, this material was priceless; on the other, its appeal was highly limited and at auction in might not fetch much. How could I put a price on these files?

Helen invited me upstairs for lunch and I knew I had to make some sort of offer; I had to at least attempt to buy these files and not let them end up in a recycling bin. Not sure what to offer, I blurted out, "Five thousand dollars." Helen smiled. "That's exactly the amount I had in mind," she said. We both breathed huge sighs of relief and enjoyed our lunch. Afterwards, not wanting to entrust the files to a shipping company, I boxed everything up, put it in the back of the rental car, and headed south. I made it as far as northern Virginia before exhaustion set in. All the hotels near the interstate were filled with tourists come to enjoy the fall colors in the Shenandoah Valley, so I had to stay far off the main road in the world's lumpiest bed at someplace akin to the Bates Motel. It was worth it. My friend and book collecting mentor Stuart Wright had once told me that if I wanted to be a serious collector, I had to be prepared to go to wherever the materials

were. This trip to Kingston to visit Helen Weaver had proved him right.

Once home, I transferred all the files to acid free folders. I selected a few choice items to put into a folder for quick reference. The Warren Weaver papers have served both me and other scholars well. In early 2025, when I told this story to Justin Schiller, he shook his head and said, "It's hard to put a price on such a collection. I should think a fair price would be something like five thousand dollars." So that makes three people who agree on the price!

The week after my journey to Kingston, I received a letter from Helen Weaver with a hand-written postscript: "I can't send this off without thanking you again for your fair and generous compensation for Dad's Carroll papers. I'm very happy to know they have such a good home." I'm happy too.

65. Marx, Stan (transposer). *Jabberwocky by Lewis Carroll Transposed into Shaw Alphabet*. (New York: Privately Printed, 1963). Limited to 50 numbered copies, of which none were offered for sale. Copy #38, signed by the transposer and further inscribed "For Martin Gardner with kind regards."

One thing I expected to find in Stan Marx's collection (see item 75) but which was not there was a copy of his charming pamphlet transposing "Jabberwocky" into the Shaw Alphabet. Stan had printed fifty copies back in 1963, but, being a generous soul, had given them all away. In the mid-1980s, Martin Gardner lived in Hendersonville, North Carolina. His wife was a lover of antiques, so once a year the Gardners would come to Winston-Salem for the antique fair. We invited them to stop by the house and in this way we got to meet and know this lovely couple. Then came the day when we accepted an invitation to visit Martin at his home. The whole afternoon was something like what I imagine it would have felt like to spend an afternoon with Lewis Carroll. Martin told stories, did magic tricks, and generally entertained us. He was working on *More Annotated Alice* at the time, and he showed us the files of letters from readers of the original *Annotated Alice* suggesting additional notes. Then we all three went through the annotations Martin proposed to add in the new edition. When I returned home, several ideas for additional annotations occurred to me, and I wrote Martin who included some of my suggestions (always with credit given to me) in his new edition. Martin's home was piled high with books, magazines, and pamphlets. People were constantly giving him books, he said, and he had no space for them. Throughout the afternoon he would mention a book and then ask us if we would like a copy. By the end of the day, we had an armload of books and pamphlets, some of them inscribed to us by Martin. I mentioned having Stan's collection and Martin produced his copy of the Shaw Alphabet pamphlet and gave it to us. "Are you sure?" I asked. He was.

A few years later, when Stan passed away shortly after the Second International Carroll Conference, I tried to think of a way to honor him at the next LCSNA meeting. Stan had been a book collecting mentor and a leader of the LCSNA, but he had also been my friend. I decided to reprint, as a keepsake, Stan's transposition of "Jabberwocky," both as a tribute to Stan and to mark the twentieth anniversary meeting of the LCSNA. I wrote a short accompanying piece about Stan, his founding of the LCSNA, and his

original Shaw Alphabet pamphlet, as well as a piece titled “What is the Shaw Alphabet?” The pamphlet was limited to seventy-four copies, one for each year of Stan’s life.

In late 2024, Stan’s daughter Jo David, whom I had not seen in nearly thirty years, contacted me to ask if I had a copy of Stan’s “Jabberwocky” transposition for a publication she was working on. I was able to send her scans of both the original and the LCSNA reprint. A few weeks later we met up in New York for an event at the Grolier Club and lunch afterwards. I was able to give Jo one of the last remaining copies of the keepsake I had prepared in her father’s memory. I think Stan would have loved the thought that his whimsical publication brought his daughter and an old friend together more than sixty years after he had had it printed.

66. [Nabokov, Vladimir] (translator). (*Anâ in the Land of Wonders*). Tr. V. Sirin. (Berlin: Gamayun Publising House, 1923). Ill. S[ergei] Zalshupin. Cloth-backed illustrated boards with illustration on front cover. And a second copy in printed wrappers.

Sometimes you don’t set out to do things like own copies of the scarce and famous Nabokov translation of *Alice* in both the printed wrappers and the cloth-backed boards. Believe it or not, sometimes that just happens. The copy in boards was purchased from Glenn Horowitz (see item 71) in the 1980s when this was still an expensive book, but nothing like what it costs today. The copy in wrappers came as part of the Philip Blackburn collection (see item 87). I could have then decided that one or the other of these was the superior copy and sold the duplicate—I certainly would never have gone out and bought a second copy on my own. But that’s a funny thing about collecting. It’s one thing to say to yourself, “I would never buy a copy of the Nabokov *Alice* in wrappers when I already have one in boards.” It’s quite another thing to say, “I have one of each and I’m going to sell one.” It’s much easier to *not* buy a book than it is to sell one, in my experience. So, I’ve kept both. These books also serve to remind me, in another grand digression, of one of the biggest gaffes I almost



made as a bookseller. We had bought a house full of books, including some very nice modern first editions along with a lot of ordinary and even sub-ordinary material. We didn't sell paperbacks in our shop, but I sometimes left a box of them on the front porch for a quarter. I was sorting through these books, tossing the occasional paperback into the twenty-five cent bin when I realized two of the paperbacks looked just the same. Something clicked in my head, and I took a closer look. It was the two-volume first edition of Nabokov's *Lolita* published in 1955 by the Olympia Press in Paris. Someone almost had a chance to walk off with it for fifty cents; instead I sold it on to another dealer a few days later for . . . let's just say more than fifty cents. Another lesson in taking a close look at every book you come across.

67. Chao, Y. R. (translator). (*Story of Alisi's Roaming in a Land of Miracles*). Tr. Zhao Yuanren (Y. R. Chao). (Shanghai: Commercial Press, 1922). Ill. Tenniel and T. H. Robinson. Printed wrappers. First edition in Chinese. A portion of the copyright page has been clipped, but the original owner and bibliographer Philip Blackburn has labeled this as the 1922 first printing. Together with a letter to Warren Weaver from translator Y. R. Chao dated 1 September 1962, part of an extensive correspondence between Weaver and Chao in the collection.

I love making connections, finding items in different places, buying them under different circumstances, and then putting them together in a way that each reveals



something about the other. You will see this in particular in the section of this catalogue on Dodgson's letters (items 80-84). In this case, I have told the acquisition stories elsewhere. The extremely rare first Chinese edition came from the Philip Blackburn collection (see item 87); the Y. R. Chao correspondence came from Warren Weaver's papers (see 64). I love that Y. R. Chao stayed at the Hotel Edison in New York a few days after I was born; on my first trip to New York in 1982 (and several subsequent trips as a college student) I stayed at the Hotel Edison—then the best bargain in the theatre district.

The Weaver/Chao correspondence in my collection has been used by several scholars of linguistics. The rare books department at Wake Forest University was kind enough to digitize the letters for me and it's been a pleasure to see them become part of other people's scholarship.

Inscriptions and Associations

68. Carroll, Lewis. *Alice's Adventures in Wonderland*. (London: Macmillan, 1866). First publicly issued edition. Blue endpapers. With the ownership signature on the title page of American children's poet Eugene Field.

My first job after college was working for a rare book dealer in Atlanta. His shop was located in Lenox Square Mall, so my job was a strange mixture of rare book expertise and retail management. This was early in our collecting days, and as soon as we were able to get a few days off (not long after I went to work there, Stephanie joined the staff as well) we made a trip to New York City to hunt for *Alices*. First stop was Books of Wonder, which had a nice selection of early illustrated editions. They suggested some other dealers to visit, and those dealers suggested others, and in that way we gradually made our way uptown until we arrived at the shop of Justin G. Schiller on East 61st Street. Did Mr. Schiller have any Lewis Carroll material, we timidly asked. We spent the rest of the day talking with him about the answer. In Justin, we had discovered the premiere dealer in fine antiquarian children's books in the world. Not only did he have an excellent selection of Carroll items, but he was also about to issue a catalogue titled *Ten Dozen Dodgsons*, exclusively dedicated to Carroll. Even though he had just met us, he agreed to sell us several choice items from the catalogue before it had even been mailed, including this copy of the first published edition of *Alice*. When I asked him, forty years later, why he had treated a young couple who just walked in off the street as special customers, he replied that he could tell we were serious. Since that day, Justin has been a huge part of the growth of this collection (as these pages attest) as well as a friend and advisor.

I remember having a conversation on that first meeting about the relative advantages of buying an 1866 children's book in the original binding versus in a beautiful leather rebind. Eventually, we would have copies of this book in both states. I'm sure we talked about much more that day, and I have a file bulging with correspondence from Justin on a variety of bookish topics. When we were starting our own antiquarian book business, Justin sold us a large collection of his stock at a deep discount. He was moving into even higher-end materials and the books we bought from him helped establish us in the world of children's book dealing. That collection included some non-*Alice* Carroll items and of course I wasn't going to sell those, so in many ways that acquisition helped push our collection beyond *Alice* to a general Lewis Carroll collection. It seems, looking back on that day in 1984, that we were teenagers and Justin was a wise old man. But we were twenty-two and he was forty. Still, Justin had mounted a display of his *Wizard of Oz* collection at Columbia University in 1954, when he was ten years old, so he had a bit of a head start.

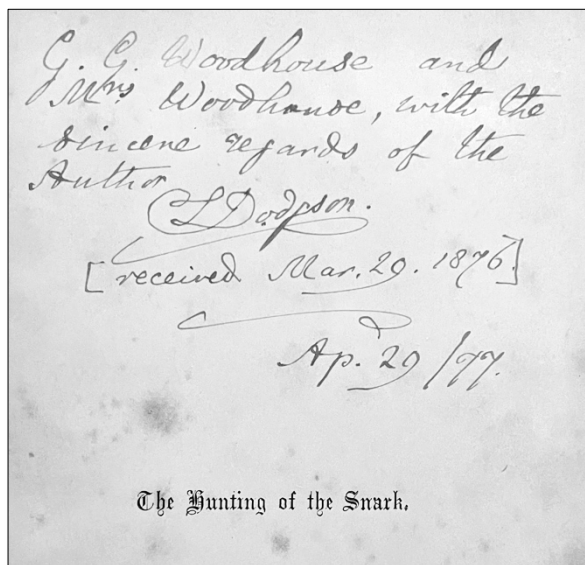
Justin didn't just build our Lewis Carroll collection. There is no major Lewis Carroll collector of the past fifty years who has not benefitted from his expertise and to whom he has not guided exceptional items. He told me recently that he took great pleasure in finding the right collector for the right book. I took this as a great compliment, because he has sold me so many fine items over the years. These pages are filled with references

to Justin—from our visit with him in Kingston, New York to my travels with him in Japan and Thailand. I will always be grateful for the way he treated me that first day we met, for our friendship, and for the fact that he played a major role in legitimizing children’s books as a field for collection and study.

Justin is now mostly confined to a wheelchair and has sold the house in Kingston. He and his husband Dennis David live in an apartment in New York. Justin was a dealer with the heart of a collector. He sold most of his Lewis Carroll collection in 1998 (see item 69) and in 2024 began to sell the rest of his collections, which included some fine Carroll items as well as many other highlights of children’s literature. When I visited him in early 2025, he said that he had sold most of his reference books, but he had kept a copy of *Lewis Carroll’s Alice* that Stephanie and I had presented him when that book was published in 1990. We had inscribed it with an acrostic poem, spelling out his name with the first letter of each line, and Justin told me he couldn’t bear to part with this special inscription. I kept a copy of the poem in my files, and the last line is as appropriate today as it was then. The final couplet reads:

Each time you read this work of art.
Remember giving us our start.

69. Carroll, Lewis. *The Hunting of the Snark*. (London: Macmillan, 1876). First edition in red presentation binding. The author’s own copy inscribed by him “[received Mar. 29. 1876.]” Further inscribed: “G. G. Woodhouse and | Mrs. Woodhouse, with the | sincere regards of the | Author | C. L. Dodgson.” Woodhouse was one of CLD’s oldest Christ Church friends, with whom he shared rooms for five terms beginning in the spring of 1852. With a photograph of the dedicatee, Gertrude Chataway, tipped in (one of no more than ten such copies). In a full morocco pull-off case by Sangorski and Sutcliffe for E. P. Dutton.



In the autumn of 1998, Justin Schiller contacted me to inform me that he would be selling his copy of the 1865 *Alice*, along with a significant collection of Carroll materials, at auction at Christie’s, New York, on 9 December. I had had the pleasure of holding and examining Justin’s 1865 *Alice* when visiting him in Kingston, NY, a few years earlier. I had bid on items at auctions many times before, but I had never been in the auction room. When Justin invited me and Janice to a celebratory luncheon to follow the sale, I decided I would attend. I carefully marked my catalogue with the bids I intended to

make and late that morning Janice and I nervously made our way into Christie's. Justin introduced us to several other bidders, including the man I had only ever known as "Martha's Vineyard" who, like me, owned a copy of the 1865 *Alice*. I also met the auctioneer Stephen Massey, whose path would cross mine several times in the ensuing years. I gripped my paddle as the sale began, careful not to move a muscle lest it be mistaken for a bid. Being in the room was considerably more exciting and more nerve-racking than bidding through a dealer or by mail, as I had always done in the past.

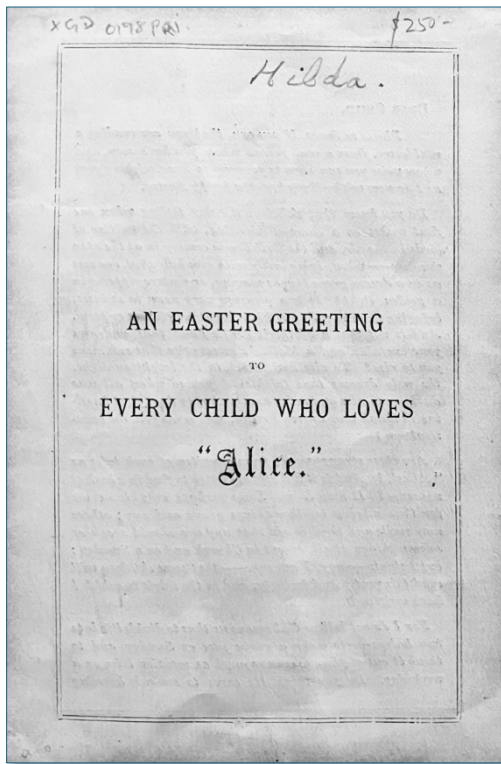
The first lot was hammered down at more than double its high estimate and the second brought \$10,000 above its high estimate. I leaned over to Janice and whispered, "It looks like I won't be buying anything today with these prices, but it's exciting to be here." The next few lots sold within their estimates, but these were more common books. Lots 8 and 9 again outstripped their high estimates. After a couple of private press items failed to make their reserve, we arrived at Lot 12, Carroll's own copy of *The Hunting of the Snark*. Again, I whispered to my wife, "I think, outside the 1865 *Alice*, this is the best item in the sale." I hadn't planned on bidding on the *Snark*, but with the bid well below what I thought the book was worth, I thought I'd participate in the fun and raised my paddle. With the previous astronomical prices on similarly spectacular items, I felt sure my bid would be a small footnote in the history of this item. But it was followed by silence. No other paddles were raised and a moment later it was hammered down to me at what I considered an extremely reasonable (and in the context of this sale, bargain) price.

In the end I bought five lots from this sale and had a wonderful time celebrating at the luncheon afterwards (Stephen Massey sat at my table, so I had the personal congratulations of the auctioneer). Of course, the excitement for him had come in selling an 1865 *Alice* for \$1.5 million. When I was asked by Dayna Nuhn to write an article about favorite *Snarks* in my collection for her brilliant publication *The Snarkologist*, this was my top choice. It isn't only my favorite *Snark*, but it's one of my favorite books in the entire collection. The author's own copy of the greatest nonsense poem ever written; an inscription copy to a colleague with the author's actual name signed (most unusual for a Lewis Carroll book); one of just a few copies with a photograph of the dedicatee tipped in; a copy in a stunning custom leather case. How often can one find all of this in a single book? For me the book is even more special for bearing the bookplate of my friend Justin Schiller (designed by his friend Maurice Sendak) and for the memory of the golden day in New York in 1998 when we lifted our glasses together to celebrate Lewis Carroll.



70. Carroll, Lewis. *An Easter Greeting to Every Child who Loves "Alice."* (London: Macmillan, [1881?]). Likely the second printing of the second edition (Lovett A.64.2.b). Inscribed on the front cover, "Hilda."

In 1998, the Lewis Carroll Society of North America held a meeting in Los Angeles where I was scheduled to give a talk on "Lewis Carroll's Favorite Play," later published in *The Carrollian*. I was in LA on my own and scheduled a couple of extra days to simply explore the city without agenda. I ended up going on one of the studio tours, driving down famous roads like Sunset Boulevard and Mulholland Drive, and even parked my car in Beverly Hills so I could pay a visit to the Heritage Book Shop. I had received their



catalogues for years and marveled at the astronomical prices they were able to get from film stars and directors. (Rumors of the price Steven Spielberg paid for an inscribed first edition of *Where the Wild Things Are* to present to his son Max had been circulating for years.) While their prices were jaw dropping, so were the books they handled, so I stepped into the doors of Heritage for the first and only time with no plan other than to gawk at stunning books. And gawk I did. But then I came across a small shelf of Carroll items. Nothing I hadn't seen before or bought elsewhere—almost nothing. They had a copy of *Sylvie and Bruno Concluded* in its dust jacket—not so unusual, but this copy did not have the price sticker on the spine, nor any indication that such a sticker had been removed. Still not a great rarity, but my copy at home did have the price sticker and this copy was priced fairly so I decided to buy it. Next to the volume was a small blue custom-made leather folder containing this copy of

Carroll's *Easter Greeting*, priced at \$250. That was a reasonable price for this pamphlet, if somewhat bullish for this later printing. However, the proprietors had apparently missed the fact that this copy was inscribed in purple ink in Carroll's hand. An inscribed Lewis Carroll item for \$250 at the most expensive bookstore in the country? Even if the inscription consisted of only a single word, it seemed like something of a coup. Needless to say, I bought it and was laughing with glee as I walked back to my car. Edward Wakeling later authenticated the inscription. When I began working on the *Easter Greeting* for my Dodgson bibliography, I made another discovery about this copy. It seems to be the rarest of the seven versions (excluding proofs) of the *Easter Greeting* (the only version on paper with a Britannia watermark). I was pleased to discover that I have all seven versions in my collection, thanks in part to this bargain find in swanky Beverly Hills.

71. Carroll, Lewis. *Alice's Adventures in Wonderland*. (London: Macmillan, 1883). 72nd thousand. Inscribed "Dorothy Furniss from the Author." Tipped onto the rear paste-down is a sheet with two story drawings by Lewis Carroll.

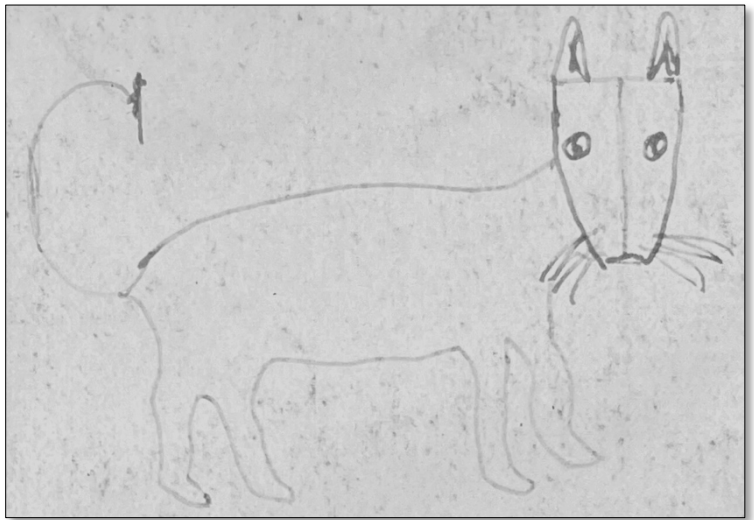
When I first got started in the book business, modern first editions were all the rage. It seemed everyone collected twentieth-century American fiction, including my friend Stuart Wright (see item 61). On one of the many days that I sat visiting with Stuart in his living room, his other guest was Glenn Horowitz, then one of the premier dealers of collectible modern fiction. Glenn was charming and we had fun talking books together. My business sold modern fiction, but not the kind of top-tier items that Glenn dealt in. Our real focus, in collecting and dealing, was children's books. So, our conversation was untainted by rivalry. We just had a nice time together.

Not long after, Glenn wrote me that he had gone through his stock and found a couple of Lewis Carroll items. They had come to him as part of large lots of other material and under most circumstances he would have sold them on to another New York dealer who specialized in such materials. Would we be interested in purchasing them at basically the price he had paid? Of course I said yes. One of these items was this inscribed *Alice*. Dorothy Furniss was the daughter of Harry Furniss and had served as a model for Sylvie in his illustrations for *Sylvie and Bruno*.

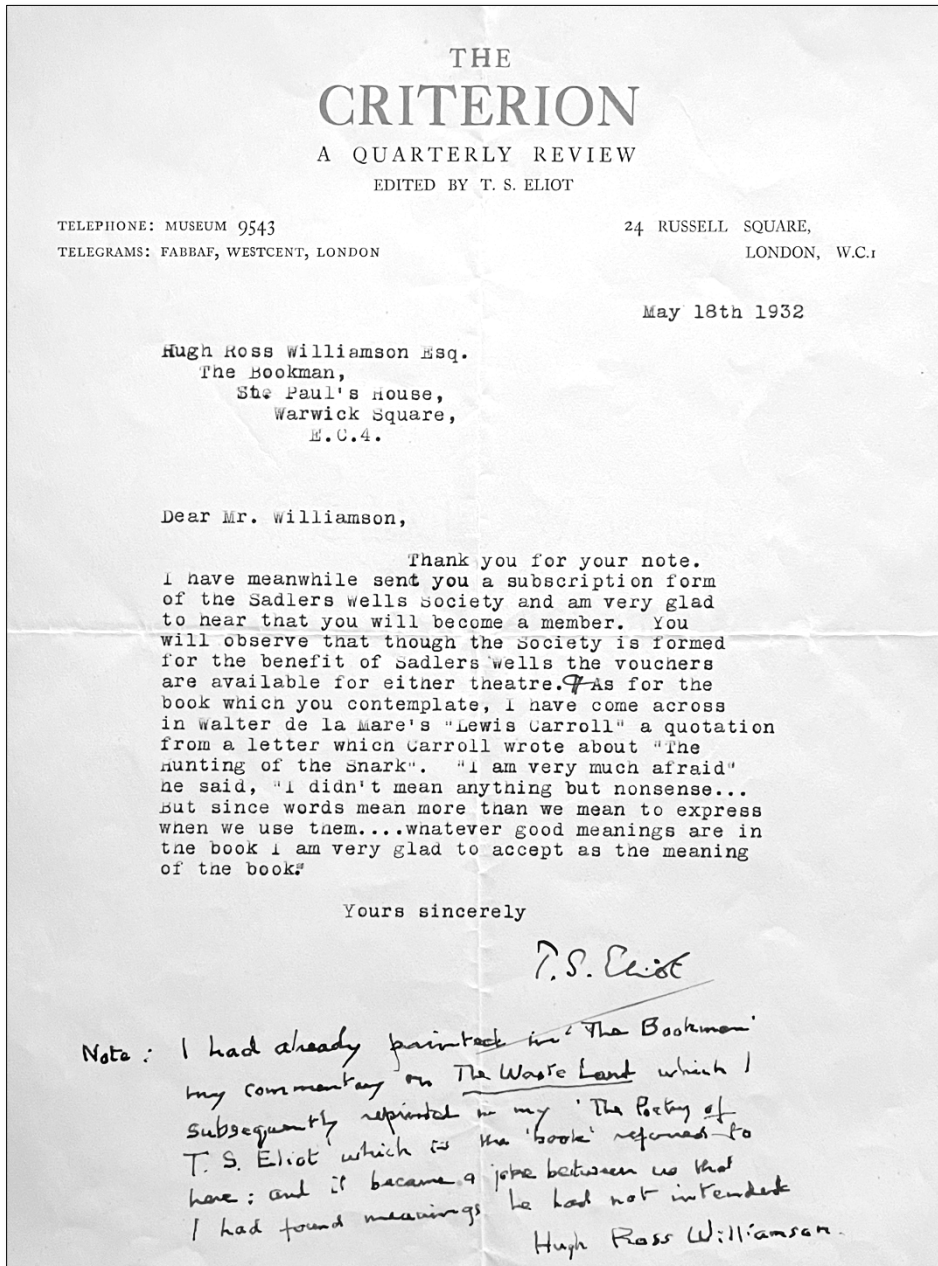
On 13 April 1885, Dodgson wrote in his diary, "To Mr. Furniss, whom I saw for the first time, as well as his wife, his mother, and two of his children (Frank and Dorothy) aged 6 and 5. I arrived about 1:30 and stayed till after 4, talking over 'Peter and Paul,' and drawing puzzles for the children." The drawings pasted into this volume are the drawings he made that day. I love that I am able to pinpoint their date exactly. The two pieces are both story drawings—Mr. C and Mr. T, which he drew on many occasions, and MOWS, a less successful drawing of which this is the only known example.

The lesson of these books that Glenn sold me, and a couple of others over the years, is simply the importance of personal contact. I never would have sought out Glenn and asked him for Lewis Carroll books. He

is a dealer in modern fiction and famously so. But a conversation in a friend's house led to some very nice acquisitions at very nice prices as well as a lovely afternoon and mutual respect.



72. Carroll, Lewis. *Through the Looking-Glass and What Alice Found There*. (New York: McLoughlin Brothers, n.d.) With the ownership signature of Abigail Eliot Smith and inscribed "For Abigail, With love and a Merry Xmas From Cousin Tom." Cousin Tom was the poet T. S. Eliot. Together with typed letter dated May 18, 1932, and signed "T. S. Eliot" in which the poet quotes Lewis Carroll (as quoted in Walter de la Mare) on the meaning of *The Hunting of the Snark*.



As I've mentioned before, I love to make connections; I also love to explore the way Carroll's influence has seeped into so many aspects of culture. One advantage of having collected for forty-plus years is that connections can be slow in coming. I bought both of these T. S. Eliot items from the same dealer about thirty years apart. Glenn Horowitz sold me the T. S. Eliot inscription to his cousin in the mid-1980s at a time when I bought several nice pieces from him (see item 71). Then, I didn't hear from Glenn for at least twenty-five years. He was dealing mostly in twentieth-century manuscript material. But a good book dealer has the memory of an elephant, and one day an email from Glenn appeared in my in-box. He remembered that I had bought the Eliot inscription and thought I might want this letter to go with it. Of course I did. This letter is made all the more special to me by the fact that Eliot quotes one of my favorite passages from Carroll's letters. The idea that "words mean more than we mean to express when we use them" legitimizes the entire field of literary criticism and is a concept that I use when readers react to my own work in sometimes surprising ways. It's an idea I initially pushed back against in high school when a fellow student argued with me in class over the meaning of a poem I had written. I knew what the poem meant; I was the author. It took Lewis Carroll to explain to me, in such simple terms, that I knew what the poem meant to *me*, but only my fellow student knew what it meant to *him*.

73. Browne, Maggie. *Wanted a King or How Merle Set the Nursery Rhymes to Rights*. (London: Cassell, 1891). Sixth thousand. Inscribed by C. L. Dodgson to "Maggie B" with a humorous poem.

In 1997, I attended a meeting of the Lewis Carroll Society in London and purchased a copy of the newly published *Lewis Carroll Bibliophile*, by Jeffrey Stern. I had met Jeffrey some years before and bought a few books from him. This volume built on his previous work reproducing the catalogues from the sales after Lewis Carroll's death. The new book included a checklist of books in Lewis Carroll's library. As I sat on the train on the way home late that night, I wondered if it would be possible to reproduce Carroll's library? What would it be like to sit in a room surrounded by the same few thousand books that surrounded him at Christ Church? Of course now, Google Books and other websites allow you to do just that, in a digital way, but then it seemed a new idea.

I began to buy books on Stern's list, ultimately owning several hundred. (During my COVID cleanout, I trimmed this collection, getting rid of common titles and focusing more on specific areas of interest to me, such as Dodgson's theological library and his books on the theatre.) But as I got deeper into this project, even though Stern's book was absolutely invaluable, I found that I wanted more information than it could provide. Slowly, I began to flesh out his entries and this eventually led to my book *Lewis Carroll Among his Books*, published in 2005, which listed almost 2500 titles that Carroll had owned or read, describing them in detail and in many cases making connections to Carroll's life or works.

In the process of writing that book, I became interested in books by other authors that Lewis Carroll had helped to get published or had supported in one way or another. This interest led to a speech at an LCSNA meeting at Harvard in 2004. I called my talk

“Lewis Carroll: Shepherd of Books,” and in it I considered not just those books Carroll saw through the press, but those he was wont to give away in significant numbers, usually to his child friends. Of course, I wanted copies of all of these in my collection and they occupy a nice little section on one of my shelves. Among these books is Maggie Browne’s *Wanted A King*, illustrated by Harry Furniss. Most of my “books Lewis Carroll liked to give away” are ordinary copies, but I have two copies of *Wanted a King* that Carroll actually did give away—both inscribed by him. One, from the Stan Marx collection, is a copy of the fifth thousand inscribed to Francis Patmore, son of the poet Coventry Patmore. The inscription is dated August 13, 1891, the day Dodgson described a visit with Coventry and Francis in his diary. The second copy, displayed here, is inscribed just five days later (now the sixth thousand) most likely to Maggie Bowman. I love that Dodgson signs this with his initials (not his usual method) so that the rhyme scheme continues to the signature.

Written by Maggie B—
Bought by me:
A present to Maggie B—
Sent by me:
But who can Maggie be?
Answered by me:
"She is she."
C.L.D. Aug. 13. 1891.

WANTED—A KING.

74. Carroll, Lewis. *The Hunting of the Snark*. (London: Macmillan, 1914). From the library of the author and occultist Aleister Crowley, with extensive notes and marginalia on virtually every page commenting on both the text and the Henry Holiday illustrations.

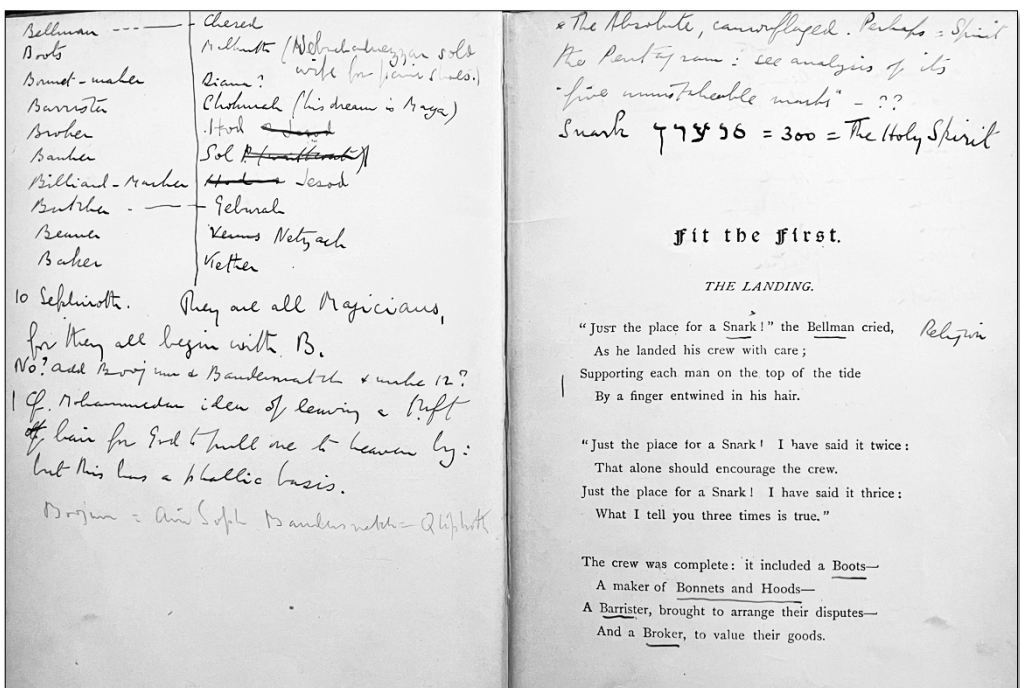
This volume came to me as part of the Philip Blackburn collection (see item 87), but it provides an opportunity to tell a different story—the story of the COVID cleanout. Bear with me; I promise the story will circle back to Aleister Crowley in due time.

When COVID put our lives on hold and confined us to quarters in 2020, it seemed a good time to catch up on organizing my collection. Boxes of ephemera and correspondence sat unsorted in my basement, I knew there were duplicates on my shelves, file folders were overflowing with multiple copies of leaflets and brochures, and a storage unit had sat unexamined for years. I had long wanted to rid my collection of some categories of items, and as I began going through my files, I developed criteria for what I would keep and what I would get rid of.

Around this same time, I was having the built-in bookcases and paneling in my library replaced, trying to match the Arts and Crafts look we had stamped on much of the rest of the house. The talented carpenter who undertook this work (isolated from us by plastic sheeting) told me one day that there was a space over the doorway where he could add some words if I wanted. Did I have a Lewis Carroll quote I'd like to put there? No, I said. I had a William Morris quote. Now, my library is engraved with the words, "Have nothing in your house that you do not know to be useful or believe to be beautiful." I chose this quote in part because it encapsulated my philosophy in sorting through my entire collection during COVID.

As I examined thousands of items, from individual slips of paper to oversized volumes, I asked myself two questions over and over. Is this item useful? That is, can I conceive of any situation where anyone might use this item for research or display? Does it enrich the academic value of the collection in any way? The second question: Do I believe it to be beautiful? Does this item have some aesthetic or personal value to me? The stories in this volume show how that value can manifest itself in many ways. If the answer to both of these questions was "No," I put the item in the giveaway pile. And that pile grew, and grew, and grew.

From my files I removed thousands of pages of useless or outdated material (maps of Llandudno from the 1990s, tourist guides to Oxford that didn't even mention Carroll or



Alice, and massive amounts of duplicated materials). Some of this went into the giveaway pile, some into the recycling bin. I decided that I wasn't interested in collecting most categories of non-printed items and piled up t-shirts, spoons, plates, ornaments, figurines, and more. Ordinary twentieth-century reprints of *Alice* with no new illustrations or other content found their way onto the pile. Duplicates revealed themselves. By the time I had finished, the collection had been significantly reduced in volume and was more focused, easier to store and display, better organized, and easier to access. No more boxes of unsorted material, no more duplicates taking up shelf space, no more boring editions that didn't interest me or hold any potential for scholarship. I felt as if a great weight had been lifted from my shoulders. Almost.

I still had a mountain of materials that I no longer wanted. I couldn't just tip it into the bin. There wasn't much here of great monetary value, but someone would want this stuff, right? I turned to the trusty internet and posted an announcement on the Facebook page of the *Alice in Wonderland* Collectors Network. If anyone wanted a box of Lewis Carroll items (not all books, not all *Alice*-related) send me your address and I'll send you a USPS medium flat-rate box for free. I had so many responses that I had to take down the post after a couple of hours. In the end, I mailed out about a hundred of these boxes at a cost to me of around \$17 apiece. It's the best \$1700 I've ever spent in association with my collection. I hope others will enjoy these items, that they might spark collectors of *Alice* figurines or ornaments or illustrated books to cast their nets wider, learn about C. L. Dodgson, maybe even join the LCSNA.

I like my collection more than I did before the cleanout. I use it more. I've been able to identify the books that need repairing and I've made space on my shelves to put a nice clamshell box for each of my rare pamphlets. Those of you who came to the LCSNA meeting in 2013 may notice the difference.

What does all this have to do with Aleister Crowley's *Hunting of the Snark*? Not that much, except it's a great example of a book that checks one of the two boxes. Do I believe this book to be beautiful? Not particularly. Certainly, if I saw a 1914 *Snark* with no jacket in mediocre condition at a bookshop, I wouldn't buy it. But, can I imagine its usefulness to a researcher? Absolutely. And I'm especially pleased, in an odd way, that that researcher is not me. Someday, someone who understands Crowley and perhaps has some experience in interpreting his often cryptic notes, is going to have a field day with this book and write a great article or thesis or dissertation or book about it. And until that day, I will preserve it and care for it, because that's what I want my collection to do—to gather together materials that are useful and/or beautiful and care for them so that others can use them and/or appreciate their beauty in the years to come.

75. A Tory. *Frankie in Wonderland*. (New York: E. P. Dutton, 1934). "With apologies to Lewis Carroll, the originator and pre-historian of the New Deal." Accompanied by a typed letter, signed by Eleanor Roosevelt, in which she wrote, "The President and I were greatly amused by 'Frankie in Wonderland'—probably because we have always enjoyed 'Alice' so much . . . we think life is too short to be really annoyed by something which is amusing."

THE WHITE HOUSE
WASHINGTON
October 5, 1934

My dear Mr. Macrae:

Thank you very much for your kind letter. The President and I were greatly amused by "Frankie in Wonderland" - probably because we have always enjoyed "Alice" so much - but many people do feel as you do, that quite aside from personalities, it is not a good thing to do about any President. However, we think life is too short to be really annoyed by something which is amusing.

With many thanks again for your letter, I am

Very sincerely yours,

Eleanor Roosevelt

The story behind this nice little association copy is simply that it came from the collection of Stan Marx. (The digression here is to do with Eleanor Roosevelt. In 1932, she wrote an introduction to the Jacket Library edition of the *Alice* books and the *Snark*. She said of *Alice*, "It is one of the things that every child should become absolutely familiar with. As we grow older and read into it some of the subtler meaning which there is on politics and life in general, we enjoy it perhaps more deeply than we did as children.")

In 1985, when we had been seriously collecting only for a year or so, I hit upon the

idea of looking at the acknowledgements of recent books about Carroll and his works to try to find other collectors and see if they might be interested in selling me any duplicates they might have. This led to meeting Selwyn Goodacre, Morton Cohen, and Stan Marx, all of whom I would get to know well over the years. Selwyn and Morton each kindly sent me a few tidbits without any request for compensation. My initial interaction with Stan was a little different. On September 11, 1985, he wrote to me, "Would you be interested in buying my complete collection? I am considering the possibility of selling it. It is quite large in its holdings."

I was stunned to receive this letter and immediately contacted Stan about arranging a visit to his home in Roslyn, New York. Stan was right: his collection was quite large in its holdings. He had been collecting for about twenty-five years and had a significant collection of editions of *Alice*, including many translations and some rare items like the *Haney's Journal* piracy, some of Carroll's scarce pamphlets, early editions of many of his other books, boxes of ephemera and magazines, and an excellent collection of reference materials. For collectors who had started only a year or so ago, the Marx collection offered a treasure trove of materials it would have been impossible to assemble on our own. On top of this, both Stan and his wife Diana were lovely. Stan was a former advertising executive and founder of the LCSNA who ran a bookshop with his son. He was a raconteur extraordinaire—his story about measuring Katharine Hepburn's inseam when he worked at a tailor's shop as a young man was one of my favorites. Like me, he was a musical theatre enthusiast and a great lover of New York history. I only wish he had lived to read my novel *Escaping Dreamland*, much of which is set in early twentieth-century New York. Stan once gave us a copy of *Time and Again* by Jack Finney (a novel steeped in New York history) and said we'd love it. Usually when friends insist that I read a book I'm

wary—but Stan was right, I did love it. It’s still sitting on my shelf and only as I’m writing this do I realize how it, and Stan, influenced my own novel about New York.

I was a cradle Episcopalian from the South and Stan was a nice Jewish man from Long Island—in some ways we could not have been more different. But Lewis Carroll helped us find each other and Stan became a friend and book collecting mentor. His collection taught me a lot about how to collect. I remember coming across letters he had written to US consulates in foreign countries asking for translations of *Alice in Wonderland*. I followed suit and got a couple of scarce translations in this way.

Stephanie and I agreed to buy Stan’s collection and on 12 November, he wrote, “I’m pleased that you intend to buy my Lewis Carroll collection. Diana and I feel, that in going to you, the collection will have the best possible home.” On December 30, 1985, we drove a borrowed pickup truck from Stephanie’s parents’ home in central Virginia to Long Island. The next day we signed papers, packed books, and loaded boxes into the back of the truck, sealing them in garbage bags and covering the whole stack with a tarp. On New Year’s Eve, we drove back to Virginia—part of the way in the dark and in the rain. But eventually we got the boxes safely back to North Carolina and spent the next few months discovering more and more about Stan’s wonderful collection.

I had the pleasure of working with Stan on the *Knight Letter* and the *Pamphlets of Lewis Carroll* series over the next nine years. He came to our home in Winston-Salem when the Society met there in 1989 and got to see his collection in situ. He was an enthusiastic participant in the Second International Lewis Carroll Conference here in 1994, giving a talk about the first twenty years of the LCSNA. After the conference ended, many of us went to brunch at a restaurant in downtown Winston-Salem. I recall saying goodbye to Stan on the sidewalk outside as he was about to leave for the airport. I would see him in Princeton in November, I said. But my friend Stan Marx died just five weeks later.

I traveled to Roslyn one last time a couple of months later to help Diana sort through some of Stan’s Lewis Carroll related papers. On that visit I met Stan’s daughter, Jo David, a rabbi who invited me to attend services at her temple on Friday evening. I stayed in touch with Jo and her husband (a calligraphy artist who was then writing a Torah for the largest synagogue in New York) for the next couple of years but—in the era before email and social media—we lost touch after a while. Then, in late 2024, Jo contacted me (see item 65), and I learned that Diana had passed away after a long period of dementia.

I miss Stan and Diana, but Stan’s collection and the legacy he created in founding the LCSNA and in starting the work of the *Pamphlets* series lives on. His work led directly to massive amounts of Carroll scholarship and fellowship over the decades since we lost him. I don’t put bookplates in my books—I’m always afraid they will detract from the value or cause damage. But I’m so glad that Stan Marx used a book plate. I still think of him every time I open a book and see that purple face of Alice. Like every Carrollian, and perhaps more than most, I will always be grateful to Stan Marx. Without him, and the society he founded, my life would have been very different and much less interesting.

† † †

Lewis Carroll Among His Books

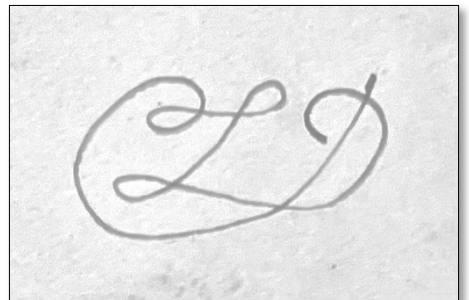
76. *Notes and Queries*. Vol. 1 (1849)–Series 8 vol. 11 (1897) (London: George Bell). 102 volumes, including indices. Uniformly bound in quarter leather. Lewis Carroll's copies with his ownership signature in several volumes and occasional notes. Provenance: 1898 Brooks sale, Sanders of Oxford, Peter and Iona Opie, Justin Schiller, Lovett.

The first time I saw this set of *Notes and Queries* in Justin Schiller's shop in New York, I assumed they would never be mine, simply because they would take up so much space on my shelves—space I didn't have. But I was intrigued, nonetheless. *Notes and Queries* was the Wikipedia of the Victorian age and Dodgson had subscribed from the very beginning and preserved every volume. Even without the fantastic provenance (Lewis Carroll's copies, once owned by the great children's book scholars Peter and Iona Opie), fifty years of *Notes and Queries* would be packed with more information that any researcher could process in a lifetime.

Over the years Justin did not find a buyer and I did not find shelf space. Then, in 2011, we built an addition to our house and suddenly—there were shelves! Shortly thereafter, I sold my first novel, *The Bookman's Tale*. It seemed that a good way to celebrate these two events was to put *Notes and Queries* onto those shelves. I contacted Justin, and he still had the books, boxed up at his home in Kingston. In terms of sheer volume, the addition of this set to my collection means I have the largest collection of books from Lewis Carroll's library in the world—though in terms of number of titles, that's far from true. Every time I walk past these books, in other words every time I go upstairs to my office, I think about the value of patience. The time between when I first saw these books and when I bought them was at least fifteen years. In all that time, Justin didn't try to dump them on the market at a discount price. He had patience and so did I, and we both appreciate the results of that patience, of knowing that eventually the books would find the right home.

77. [Polidori, John William]. *The Vampyre; A Tale*. (London: Sherwood, Neely, and Jones, 1819). First edition, from Lewis Carroll's library with his interlocking monogram in purple ink on the front free endpaper.

Glenn Horowitz sold me this volume, my favorite book from Lewis Carroll's library in my collection (excepting perhaps the 102 volumes of *Notes and Queries*, see 76). It is a book I often show to visitors, presenting it as “the loser in the greatest literary contest of all time.” The contest in question was the agreement in 1816 between Polidori, Mary and Percy Shelley, and Lord Byron that they would see who could write the best gothic novel. General



consensus is that Mary Shelley's effort, a little book called *Frankenstein*, was the winner. I find it fascinating that C. L. Dodgson owned the first edition of the first English-language vampire novel, an extremely scarce second edition of *Frankenstein*, and a first edition of the first English-language book on werewolves by the folklorist and sometime hymn-writer Sabine Baring-Gould (author of "Onward Christian Soldiers," but that's really digressing). Was Dodgson trying to write a screenplay for Abbott and Costello?

† † †

A Couple of Photographs

78. [Carroll, Lewis]. Photograph of Xie Kitchen.

Around 1987 or so, Stephanie and I discovered an antique photography shop called Jubilee in Camden Passage in London. The whole shop was no bigger than a one-car garage—in fact, it bore more than a passing resemblance to a one-car garage. The proprietress was Beryl Vosburgh, and we immediately hit it off (Stephanie had Vosburghs in her family). I visited this shop many times over the next couple of decades, especially in the late 1990s, when I was buying photos of people Lewis Carroll had known or actors he had seen on stage. On one of our early visits to her shop, Beryl told us she had a Lewis Carroll photograph we might like to purchase. She didn't have it with her, but if we were going to the opening that night at the Queen's Gallery, she could bring it along. We had no idea what the Queen's Gallery was (it's in Buckingham Palace) or what the "opening" was (it was a photography exhibition), but we said, "Yes, of course we will be there." We met Beryl in the street outside Buckingham Palace, where it was just beginning to rain. She showed us this photo of Xie Kitchin (luckily it was sealed in plastic, so the rain did not cause any damage) and offered it to us for £250. Even in those days that was a great bargain. So there, in the street in the rain, we bought the photo. Then the three of us went inside to see the exhibition.

We later bought another photo of Xie from Beryl, also at an extremely low price. On one of our visits to London she came and met us in the lobby of the Russell Hotel and gave us a copy of the volume of *The Theatre* which had Lewis Carroll's article about Alice on the stage in it. It was a rather battered copy, but complete with all the photographic plates (including the plate of Phoebe Carlo as Alice). Her generosity left us breathless.

About this same time, she invited us to her home for Sunday dinner. We enjoyed a sumptuous meal and got to meet her husband, Dick. Somehow in the course of our conversation, the subject of the Hollywood production code came up. Stephanie said, "You know, there's a very funny song about the production code in a musical called *A Day in Hollywood/A Night in the Ukraine*." There was a dead silence as they stared at us, and then Beryl smiled and said, "Yes, Dick wrote that." It wouldn't be until years later, when Wikipedia became a thing, that I would learn just what else Dick had written. A Tony and Grammy nominee, for decades he had written for the top comedy shows on BBC radio and television. He had worked alongside the Pythons (appearing in Monty Python's Flying Circus), written for the movies, and even been a voice actor (among other

things, voicing the groundbreaking CD-ROM edition of *Grolier Electronic Encyclopedia*). But that day he was just Beryl's husband, entertaining a couple of American guests.

Like so many of the friends I have met in my Carrollian travels, both Dick and Beryl are gone now. But the scores of photographs of Carroll's friends and acquaintances that I bought from Beryl still remind me of Saturday mornings in her shop, sitting on the floor and sifting through boxes of *carte-de-visites* while she told me fascinating things about photographers and photography.

I decided early on in my collecting that I would not attempt to make a large collection of Lewis Carroll photographs. It would be nice to have one or two as examples, but there was no way to compete with existing collections, and the prices of photographs would mean that even a small collection would demand exorbitant spending. The reason I have any Lewis Carroll photographs is Beryl Vosburgh. She knew exactly what her photographs were worth, but she recognized something in us that made her believe those pieces belonged in our collection.

79. Photograph of Louey Webb. (Brighton: W. & A. H. Fry, ca. 1887). Lewis Carroll's copy with the gothic stamp reading "Charles L. Dodgson" on the verso.



As I mentioned above (item 78), I have a large collection of photographs of people Lewis Carroll knew and actors he saw on stage. These are all photographs of the period, not reproductions; however, the individual copies have no direct connection to Carroll. There are three exceptions to this. Two are photographs of the sons of the Marquess of Salisbury—a close friend of C. L. Dodgson. These both bear the somewhat controversial label reading "This was the property of Lewis Carroll." The third photograph is this one

of the underwater performer Louey Webb. It bears the equally controversial gothic stamp reading “Charles L. Dodgson.” I have written extensively about the gothic stamp and the property label in the introduction to my book *Lewis Carroll Among His Books*. I’m glad to have multiple examples of both in my collection. We will probably never know if these were applied exclusively to books and other items owned by C. L. Dodgson or if overeager booksellers applied them to items not owned by Dodgson. In this case, however, I am inclined to believe the connection. It makes sense that Dodgson would own photos of his friend’s children (children he had entertained at parties at Hatfield House). In the case of Louey Webb, Dodgson saw her performance on the Brighton Pier at least four times in the summer of 1887, and wrote in his diary, “Miss Webb is 18, and, as she is beautifully formed, the exhibition is worth seeing, if only as a picture.”

Somehow the word got out that I had this photograph of Louey Webb and an author (who shall remain nameless) contacted me and asked if they could use it in an upcoming publication. I explained that my collection was in storage and would remain so until the summer of 1998. Once I got things unpacked, I would have the photo reproduced and send the author a copy. In January of 1998, Janice and I went to England to participate in the events marking the centenary of Lewis Carroll’s death. We visited Guildford where Janice assisted in laying wreaths on the graves of Dodgson family members and we attended the memorial dinner at Christ Church where August Imholtz and I launched the book *In Memoriam Lewis Carroll* and we all met Ralph Steadman. For me, the highlight was a special memorial evensong at Westminster Abbey. When Janice and I were ushered to seats, I looked at the gold inscription above the small pew where we sat. It read, “Headmaster’s Seat.” This meant we were sitting in the pew where Alice’s father, Henry George Liddell, sat during the time he was headmaster of Westminster School. The service was a solemn affair, and afterward we filed quietly to Poet’s Corner to pay our respects to the memorial to Lewis Carroll. At this somber moment, the author who had asked to borrow my photograph of Louey Webb accosted me, berating me for not sending a copy yet. When would I send it, they asked in a voice much too loud for the occasion. I quietly explained what I had explained before—that I would have no access to the photo for several more months. The author marched off in a huff, and I did my best to return to a contemplative moment in memory of a great man.

I eventually did unpack the photo and made a copy and sent it to the author. That is what my collection is for—to share with others in any way I can and regardless of an individual scholar’s lack of graciousness. The vast majority of my interactions with fellow Carrollians, scholars, and researchers have been extremely pleasant, and many have led to lifelong friendships. So, in spite of the story I just told, when I look at this photo of Louey Webb, I don’t think of that inconsiderate moment in Westminster Abbey. Rather, I think of Lewis Carroll taking his child friends to see the “beautifully formed” performer on a warm summer day in Brighton.

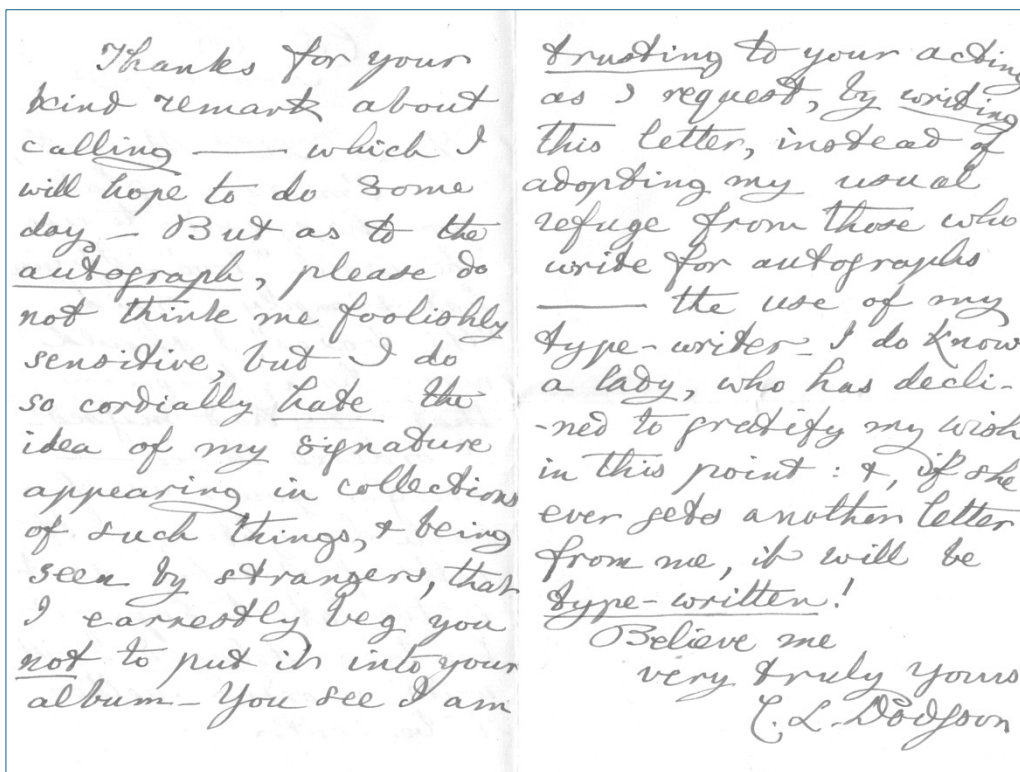
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Some Letters & Things They Belong With

80. Hammond Typewriter Number 1. (1888). Owned by Charles L. Dodgson with his ownership inscription on the printed label in the cover. Together with a MS note dated April 5 [1888] and a MS letter to Mrs. Morrell dated 5 November 1892.

At one point in my collecting, I thought it would be interesting to reproduce Lewis Carroll's desktop. I bought a Victorian postal scale and an ink well at antique stalls in Portobello Road and eventually this led me to pursue other items similar to those owned by C. L. Dodgson. I never managed to take this to the extremes that my friend Linda Gray-Moin achieved—she tracked down all sorts of gadgets like the ones Carroll owned and painted reproductions of the paintings over his fireplace. My interest in Carroll's possessions originally centered on obtaining a wet-plate camera, but that is another story (item 85).

Walking through the Camden Passage antique market one day in the late 1980s, I spotted a little handwritten note by CLD. "Rev. C. L. Dodgson would be glad if any one, who understands Hammond's Type-writer would call at his rooms any day." I bought the note and immediately became interested in the typewriter. Who was Hammond? What did Dodgson do with his typewriter? I began to research and ended up writing an article for *Jabberwocky* on "Lewis Carroll's Typewriter" which was published in the Winter/Spring 1990 issue. But scholarship wasn't enough for me. I wanted a Hammond of my own for my "Lewis Carroll's desk" project.



To the rescue came Janet Jurist. Janet was, for many years, the meeting planner for the LCSNA. She could convince anyone to come and talk to us. I remember when she read an interview with the great Broadway songwriter Adolph Green in which he expressed his admiration for *Alice*; a few months later, there he was having lunch with us before a meeting. Janet often opened up her lovely apartment on the Upper East Side after New York meetings (which in those days meant once a year). Her hospitality knew no bounds. She collected Isak Dinesen and the walls of every room were lined with books. Her husband Jim was as fascinating as Janet. One time we were walking in New York shortly before the twenty-fifth anniversary of the JFK assassination. Of course, everyone was telling their “where was I stories.” After two or three of these, Jim piped up. He had been the treasurer for NBC News and had to decide whether to send a plane full of journalists to Dallas or Washington. “When I phoned the government to ask if we could land at Andrews Air Force Base,” said Jim, “they replied—‘Not only can you not land here, if you come near our airspace, we’ll shoot you out of the sky.’” Jim won the story-telling contest. But I digress again. Knowing of my interest in Hammond typewriters, Janet found one at an antique shop in New York. Not a Number 1 like CLD had owned, but a Number 2, a similar machine. Doubting that I’d ever find a Number 1 (in the pre-internet days we mostly found such things by chance) I asked Janet if she would buy it for me and I would reimburse her. The next time we came to a party in her apartment, there it was, and I lugged it home, placing it in my collection of CLD desk items.

And there the story might have ended, but it didn’t. Early in 2012, twenty-five years after I found the MS note about the Hammond Type-Writer, Mark Richards contacted me. Did I know that Lewis Carroll’s typewriter survived and was about to be auctioned off at a small provincial auction house? I did not. I contacted the auctioneers immediately



to place my bid. The auction was set for 21 February, a day I was planning to fly to Colorado for a ski trip. But Market Harborough, where the sale was taking place, is five hours ahead of Winston-Salem. I logged on to my computer early that morning and went to the auctioneer’s website. For the first time in all my years of bidding, I saw a link for “Listen live” (now every house has a link to “watch live”). I clicked on the

link just in time to hear, “The next lot is Lewis Carroll’s typewriter.” The machine was hammered down well within my maximum bid, and I enjoyed my trip that much more.

Not long after the typewriter arrived at my house, the underbidder contacted me. He collected literary typewriters and proposed a trade—his extra Hemingway typewriter for

my Lewis Carroll Hammond. What good would a Hemingway typewriter do in a Lewis Carroll collection? That didn't seem to matter to him. For the next couple of years, he would contact me every few months to see if I had changed my mind. I had not. His collection sold at auction a couple of years ago.

For the Winston-Salem LCSNA meeting in 2013, I wrote a long account of Hammond and the typewriter itself in the exhibit catalogue, so we'll skip all that. A few years later, Linda Gray-Moin contacted me. She had purchased a Hammond Number 1 for her collection and had found an expert to restore it. Would I send him photos of my Hammond so he could see the modifications Carroll had made. Certainly! In this way I met Richard Boydston. A few months later, he stopped by my house on his way to a typewriter convention to see the Carroll Hammond. He proclaimed it in very good condition and told me he could restore it to look (and perform) even better if I wanted. COVID descended a little after that, but I sent the machine to Texas and Richard took it apart, polishing every part, re-oiling, and replating a few broken pieces. The Hammond returned looking fabulous and has been sitting in my office ever since.

Not long after that, I was looking at an auction catalogue and Janice saw the description of a Lewis Carroll letter that mentioned the typewriter. She encouraged me to bid on it, knowing how well it would fit into the collection. I often display this letter together with the typewriter. In it, Dodgson writes, in reference to those who write seeking his signature for autograph albums, "You see I am *trusting* to your acting as I request, by *writing* this letter, instead of adopting my usual refuge from those who write for autographs—the use of my type-writer. I do know a lady, who has declined to gratify my wish in this point: and, if she ever gets another letter from me, it will be *type-written*!" Ironically, handwritten Lewis Carroll letters with his autograph are quite common (if also quite expensive). I've been searching for an example of a typewritten letter for decades and have yet to find one (barring those in institutional collections).

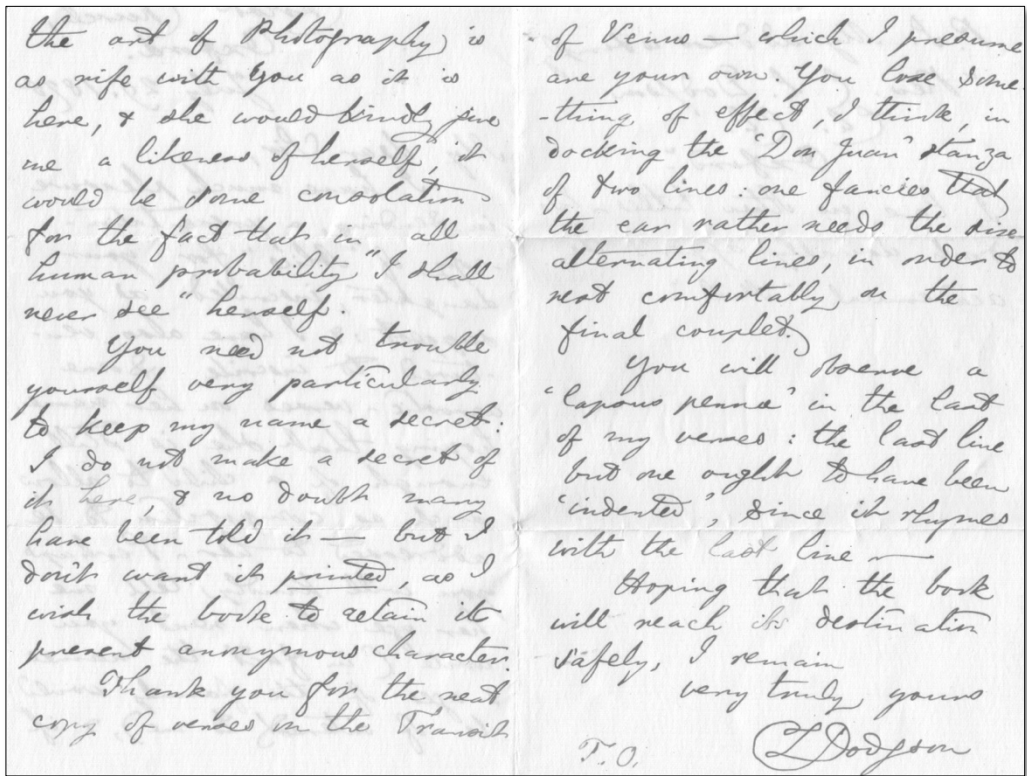
I never really pursued the plan to recreate Carroll's desk, but the item that draws the most attention when we host groups of authors in our home for the Bookmarks Festival is the Hammond. Pictures of it have been tweeted by more than a few *New York Times* bestselling writers, and novelist Jamie Ford even felt inspired to buy Harlan Ellison's typewriter after seeing Lewis Carroll's Hammond Number 1.

81. Letter from C. L. Dodgson to an unnamed correspondent (Christ Church, Oxford, July 29, 1875). Reads in part:

I have much pleasure in sending a presentation-copy of "Alice" for your daughter, inscribed as you suggest . . . if the art of photography is as rife with you as it is here, and she would kindly give me a likeness of herself, it would be some consolation for the fact that in all human probability "I shall never see" herself. You need not trouble yourself very particularly to keep my name a secret: I do not make a secret of it here, and no doubt many have been told it—but I don't want it *printed*, as I wish the book to retain its present anonymous character.

Together with "Recollections of Lewis Carroll," in *The Bookman* (February

1893) and McKenna, Ethel Mackenzie. "The Author of 'Alice in Wonderland'," in *The Ladies Home Journal* (August 1895).



First of all, I love this letter because it mentions 1) a presentation copy of *Alice*, 2) a little girl, and 3) photography. It goes on to critique the poetry of the correspondent. What a glorious combination of subjects. But what really sold me on this letter is Dodgson's explanation about his privacy with regard to his pseudonym. Dodgson famously on several occasions objected to being identified as Carroll, but in this letter he is specific about his objections and makes it clear that there is no secret about his identity in Oxford and among his friends. That was the reason I wanted this letter, but it also led me to question where in the press he had been pegged as Carroll. In describing the so-called "Stranger Circular" in volume VI of *The Pamphlets of Lewis Carroll*, I wrote an article about the history of press accounts linking the names Carroll and Dodgson, and the two displayed here are among the most in-depth articles published about Carroll during his lifetime. Being able to show these accounts side by side with the letter in which he objects to such treatment elucidates for me both the articles themselves and his complaints.

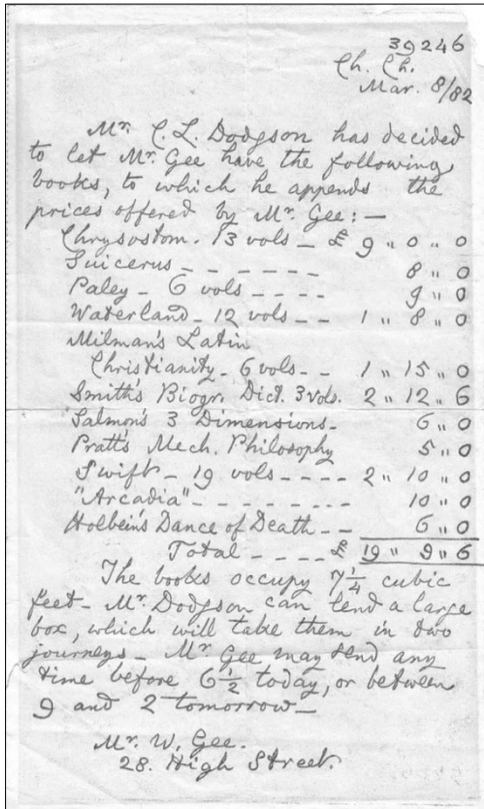
82. Letter from C. L. Dodgson to Gladys Baly (Ch. Ch., Oxford: Dec, 5, 1895).
 Reads in part:

In one way I'm like the Old Woman that lived in a shoe—that is, I've got so many picture books, I don't know what to do! So I've been looking through them, to see if there was one that perhaps you would care to have: because, if so, I'm sure more pleasure can be got out of it, by giving it to you, than by keeping it on my shelves. And I've found one, "The Story of the Mermaiden," illustrated by Laura Troubridge. Please tell me if you happen to have the book already. If not, I'll send it to you as a Christmas present. The pictures are by the same artist who illustrated "Little Thumb," and I think you will find many pretty figures among them, some of which perhaps you may like to copy.

Together with Andersen, Hans. *Little Thumb*. (London: Mansell, [1883]). Illustrated by Laura Troubridge and Anderson, Hans *The Sotry of the Mermaiden* (London: Griffin, Farran, etc., 1888). Illustrated by Laura Troubridge

When I gave my talk on "Lewis Carroll, Shepherd of Books" at Harvard in 2004, I included a section on books that Dodgson liked to give away, including picture books like *The Fairies* (illustrated by Gertrude Thomson) and *Jappie Chappie* (illustrated by E. L. Shute), so when I saw this letter come up for auction, I thought it would fit right in with my interests. On top of that, I already had a copy of one of the books Carroll mentions here—*Little Thumb*. The illustrations by Troubridge are reminiscent of those that Gertrude Thomson drew for Carroll

and which he ultimately used in *Three Sunsets and Other Poems*, so I could understand what attracted him to Troubridge. This letter also presented me with a challenge—find a copy of *The Story of the Mermaiden*. It took me a couple of years, but I finally turned one up a few months ago.



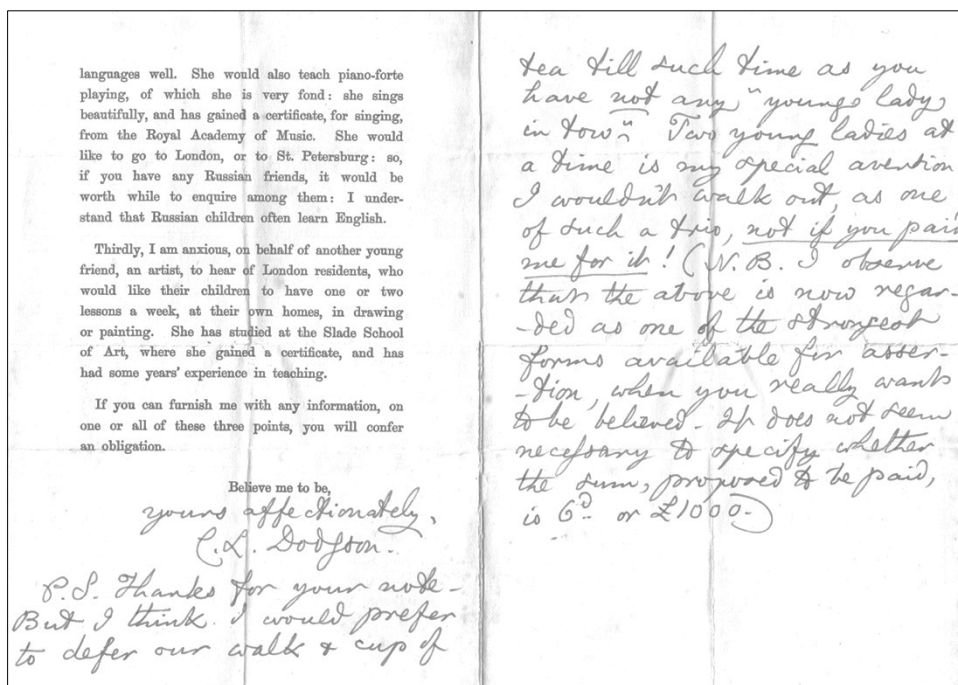
83. Letter from C. L. Dodgson dated Mar. 8/82, to Mr. W. Gee, bookseller, offering books for sale. Written in a copy book (thus making this akin to a carbon copy) and with the correspondence number 39246. Together with Holbein, Hans. *Holbein's Dance of Death*. (London: Henry G. Bohn, 1858).

This letter was offered to me privately by someone who simply contacted me online, and I was pleased to add it to the collection for several reasons. First, it shows Dodgson managing his library—not just buying books but selling volumes he no longer wants. This ties in directly to my work

on *Lewis Carroll Among His Books*. Here is a list of books Dodgson owned at one point and wished to deaccession. This is also one of only two letters in my collection written in a copy book—an early version of carbon paper that Dodgson used for some of his business correspondence. Some of these books survive in their entirety in the Christ Church Archives—books in which Dodgson wrote correspondence for the Common Room. The letters are easily identifiable by both the color and quality of the writing, the perforated margin, and the thin paper. Add to that the presence of the correspondence number (a previously unrecorded example) and it makes for a nice letter. I suspect that some of the items on this list were duplicates, because some of these titles (including Salmon’s *Three Dimensions* and Holbein’s *Dance of Death*) were still in Dodgson’s library at the time of his death. Of course, it’s also possible that Mr. Gee chose not to purchase these volumes. The edition of Holbein’s *Dance of Death* exhibited here is the same edition Dodgson owned when he died.

84. [Dodgson, C. L.]. Printed circular letter concerning governesses. (Ch. Ch., Oxford, May [13] 1886). Second edition, one of two known copies. Addressed and signed in MS with a MS postscript reading:

Thanks for your note—But I think I would prefer to defer our walk and cup of tea till such time as you have *not* any “young lady in tow.” Two young ladies at a time is my special aversion. I wouldn’t walk out, as one of such a trio, *not if you paid me for it!* (N.B. I observe that the above is now regarded as one of the strongest forms available for assertion, when you really want to be believed. It does not seem necessary to specify whether the sum, proposed to be paid, is 6d or £1000).



It's lovely when one has a chance to add an exceedingly rare printed piece and a witty manuscript letter to one's collection all at the same time. Better still when one discovers that this is a second edition, not listed in the *Lewis Carroll Handbook* (though of course it is described in my bibliography). Since Dodgson does not here specify the sum "proposed to be paid," I present this letter with sixpence, thus saving myself nearly £1000.

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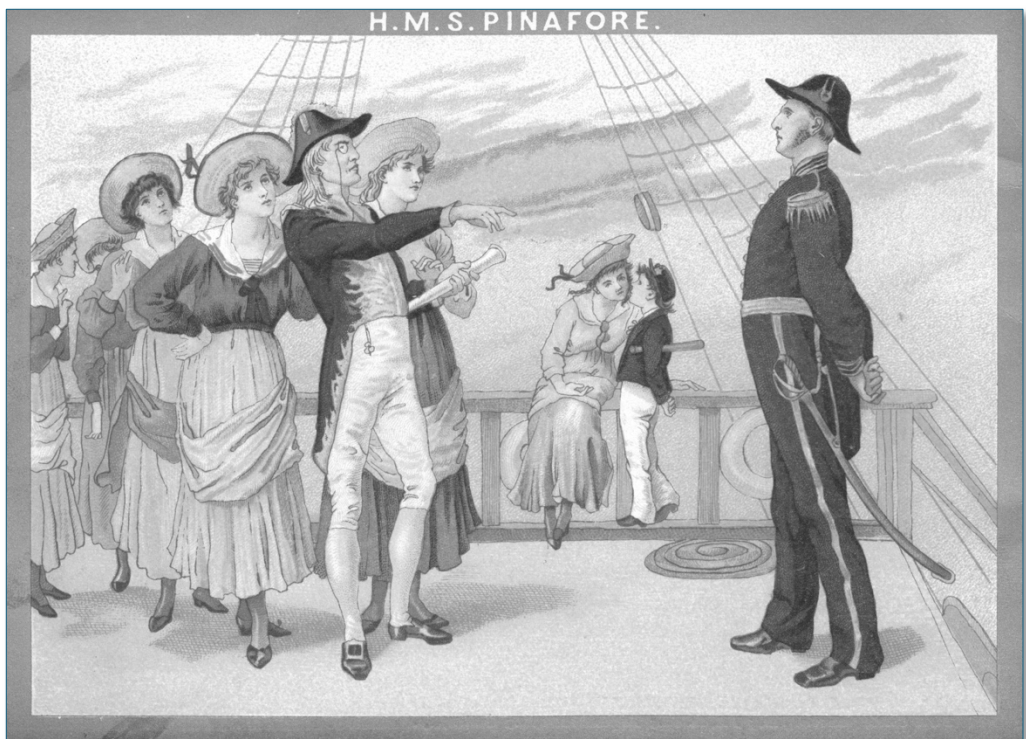
Context

85. Lewis Carroll's World. A collection of photographs, playbills, books, clippings, prints, postcards, and objects placing Lewis Carroll's life and works in a broader context. Illustrated here by a wet-plate camera of the 1850s and a collection of playbills from theatrical productions Carroll attended.

Anyone who heard me deliver the Roger Lancelyn Green lecture for the British Lewis Carroll Society in 2022 or heard my talk "Thoughts on Scholarship" at the LCSNA meeting in 2023 will know that I believe we cannot study Lewis Carroll (or any other figure) in a vacuum. We need context. I have spent many years trying to provide some of that context in my collecting. You are surrounded by it in this room. Next to my desk, you will find about two hundred volumes that reproduce a substantial portion of C. L. Dodgson's theological library. Around the room are many other books that duplicate copies in Dodgson's library. I have a collection of about 70 playbills from productions that Lewis Carroll attended (including Ellen Terry's stage debut, Gilbert and Sullivan playbills illustrated by Alice Havers, and many productions starring Carroll's child friends). My work on *Lewis Carroll's England* netted a large collection of prints and other images of places associated with Carroll's life. One wall of my office is devoted to what I call "Lewis Carroll's life in books he didn't write." This includes writings by his father; books Carroll read as a child; the books he studied for ordination; books about his schools, his colleagues, and his friends; and much more. In the cabinets below my bookcases are boxes of photos of people Dodgson knew and actors he saw on stage. While I have not pursued the recreation of Carroll's hearthside in the remarkable way that Linda Gray-Moin has done (she is at this meeting, so ask her about it), I have several non-book items that help with a broader understanding of Carroll, from a traveling chess set to Carroll's own typewriter (item 80). All these items, together with reference books on the Victorians and various aspects of Victorian culture, serve to pull the camera back and allow those who use the collection to see Carroll's life and works in a broader context, leading to a greater understanding of the man, his life, and his writings.

One of the first non-book items we added to the collection was a wet-plate camera. Photography played such an important role in Carroll's life, that I thought it was

important that the collection illustrate the difficulties of the art at the time, and what better way than to have an actual camera from the period. On a trip to the UK in 1987, Stephanie and I sought out some antique camera shops in central London. One proprietor told us he thought a dealer in Sydenham, a suburb in the south of London, might have a wet-plate camera. Getting to the shop involved a long ride on a London bus (the whole time completely unsure we were going the right way). But we found the shop and bought the camera, returning to central London on the same bus, me holding a bulky hundred-and-thirty-year-old camera on my lap. Why we didn't ask the dealer to ship it to the US for us is beyond my comprehension. In the end, we padded it with clothes and brought it home in our luggage. When we reentered the US, the customs official (no doubt perturbed that we had an item expensive enough to incur duty but exempt because we claimed it was an antique) insisted that we show him the camera. This involved an explosion of dirty socks (and other unmentionables) in the middle of the Charlotte airport, but we finally convinced him that yes, they did have metal screws in the 1850s and the camera was a genuine antique. Only when we got home and I looked at the camera more carefully did I realize that every time Lewis Carroll composed a photograph, he was looking at the image upside-down and backwards. What could be more Carrollian?



I've always been fascinated by Carroll's mania for the theatre. That's hardly surprising as I am a lifelong theatregoer and sometime playwright, actor, director, and designer. When we lived in England for six months in 1997, I had the leisure to engage in some types of collecting that, in those days, you couldn't really pursue outside London. When I discovered that David Drummond had boxes of Victorian playbills in his shop in Cecil Court (most priced at 50p or £1), I pulled out my copy of the 1954 edition of Carroll's

diaries (which I had brought with me from the US) and made a list of all the plays he mentioned. Then, I spent a few Saturday mornings sitting on the floor of David's shop with my list in one hand and a dusty box of playbills in the other. The result was a substantial collection of playbills from productions that Dodgson saw. I found everything about them fascinating—the design, the advertisements, and of course the cast lists. Since then, I've been able to add a few more, but even with the advent of eBay, it's been slow going and not nearly as much fun. I will always treasure the memory of those days in David's shop, listening to him tell stories of opening nights and famous actors, and walking away with a bag full of playbills that connected me with experiences Lewis Carroll had more than a century before.

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Some Cool Things and/or Stories

86. Fraser, Eric. *Guinness in Festival Land*. (London: Sanders Phillips, 1951). Poster commemorating the Festival of Britain.

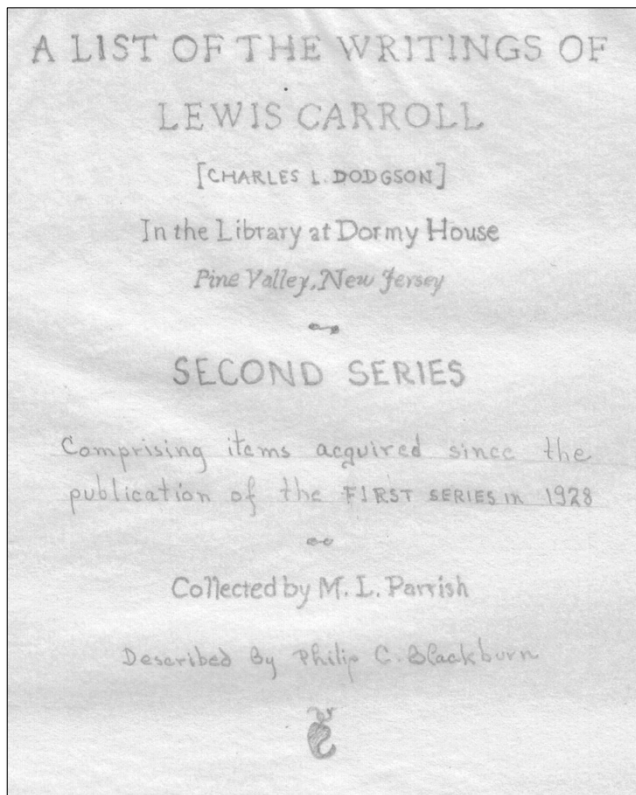
On the same visit to David Drummond's Cecil Court shop when he finally brought me the *Alice* theatre poster (see item 59) he also offered me two Guinness posters. Unlike the theatre poster, these were not bargain-basement priced, but they were in superb condition. I decided to buy one of them and chose the one that celebrated the Festival of Britain in 1951. I had an interest in the 1851 Great Exhibition—sparked by the fact that C. L. Dodgson had attended it—and the 1951 Festival was, in part, a celebration of the centennial of that grand event. I had a stack of Guinness magazine advertisements based on *Alice* and copies of all the booklets produced by Guinness with *Alice* themes, but I had no real understanding of the depth and nature of the relationship between Guinness and *Alice* (or the details of this poster) until I read my friend Brian Sibley's brilliant essay "Alice in Guinnessland" in the Cheshire Cat Press (a.k.a. Andy Malcolm and George Walker, see item 43) 2021 publication *Alice's Adventures in Guinness 1929–1965*.

I've known Brian since the 1990s and his accomplishments are too many to be listed here. He was personally acquainted with many of the giants of 20th century children's books (I recently saw him talking about his friendship with P. L. Travers in a *Mary Poppins* documentary). In 1998, following the Lewis Carroll centenary dinner at Christ Church, Oxford, Brian invited several of us back to his room at the Randolph Hotel for a "toothwash" and he told us what Roald Dahl was really like. He is a scholar, broadcaster, adapter, author, etc., etc. In 2013, when I was invited on a behind-the-scenes tour of the British Library and found myself standing in the BBC radio archive, I took a random box off the shelf (one of thousands) and saw "The Lord of the Rings, adapted by Brian Sibley." Brian created so much content for the BBC that it's not too surprising I pulled down one of his programmes. But Brian is the last person in the world to crow about his accomplishments. He has been endlessly kind to me over the years. While he is always ready with a story or a bit of wit, he includes everyone in the conversation (my wife Janice

notices this especially, as Brian always asks her what she's been up to and actually cares about the answer). And Brian has a smile that will brighten anyone's day. When we attended the dedication of a plaque on Folly Bridge to mark the 1862 boat trip by Lewis Carroll and the Liddells (along with Carroll's great-great-grandnieces and Alice's great-grandchildren), most of the party took boats laden with teacakes upriver after the ceremony. Janice and I remained on the dock with Brian and his husband David and had a conversation as long and lazy as the summer day. It is a day I marked with a white stone.

87. [Blackburn, Philip], compiler. *A List of the Writings of Lewis Carroll [Charles. L. Dodgson] In the Library at Dormy House Pine Valley, New Jersey*. Second Series. Original typescript with a mockup of the title page together with Parrish's original MS of a preliminary version of the foreword.

In the mid-1990s I was contacted by a bookseller who had purchased and catalogued the Lewis Carroll collection of Philip Blackburn—nearly 500 items including an



impressive collection of early translations, early American *Alices*, materials related to the 1932 centenary celebrations, and a wide variety of other materials, many quite rare. For reasons I may never know, this dealer chose me as the person to offer right of first refusal on this collection, which they wished to sell in its entirety. Although it contained many items which would duplicate my own holdings, the number of items new to my collection was far greater and I leapt at the opportunity.

As I worked my way through the collection, I was especially interested in correspondence, typescripts, a scrapbook, and other materials that told the story of Blackburn himself. He had coedited the first major anthology of Carroll's works, *Logical Nonsense*, and had also spent a summer at the

home of Morris Parrish, compiling the second volume of the Parrish catalogue. Blackburn was active as a collector in the 1920s and 1930s. He had worked at the New York Public Library, loaned a substantial number of items to the 1932 exhibition at Columbia University, and written bibliographical studies of Washington Irving and James Fenimore Cooper. He had attended all the New York events surrounding the 1932

centenary and the visit of Alice Hargreaves and even had pressed flowers from the podium where she sat in his scrapbook commemorating the occasion.

In 1997, when I was living in England for six months with Janice and Jordan, I gave a talk on Philip Blackburn to the British Lewis Carroll Society. When my talk ended, a hand went up and the questioner asked, “Yes, but who *was* Philip Blackburn.” It was true that, although I had listed bibliographic and collecting achievements, I knew next to nothing about the man, and especially why he seemed to have given up collecting in about 1939. A year or two later, this new resource called the internet came to my rescue. I was able to track down Blackburn’s nephew who sent me family photos and filled in much of the story for me. Blackburn had given up collecting because he had gone into the Episcopal priesthood. By 2000, when I delivered a talk on Blackburn to the LCSNA, I was able to give a more complete account. Not only did I have the material from Blackburn’s nephew, but Alexander Wainwright sent me copies of Blackburn’s correspondence with Parrish in the collection at Princeton. I subsequently published the article “Philip Conklin Blackburn: An Underappreciated Lewis Carroll Scholar” in the *Princeton University Library Chronicle*.

As with the Stan Marx collection (see item 75), purchasing the Blackburn collection in its totality gave me the opportunity to get to know another collector. Though I would never meet or work with Philip Blackburn as I did with Stan, I learned much about him from his letters, manuscripts, and even the books he collected. He was a meticulous bibliographer and many of his books contain scraps of paper with bibliographical minutia noted on them. But he was also an imaginative collector. In 1935, for the seventieth anniversary of the publication of *Alice*, he sent specially designed postal covers to more than forty post offices with Carroll-related names. The postmarks from towns such as Harts, West Virginia; Cheshire, Massachusetts; March, Virginia and Hare, Kentucky; and many others still grace these covers in his collection.

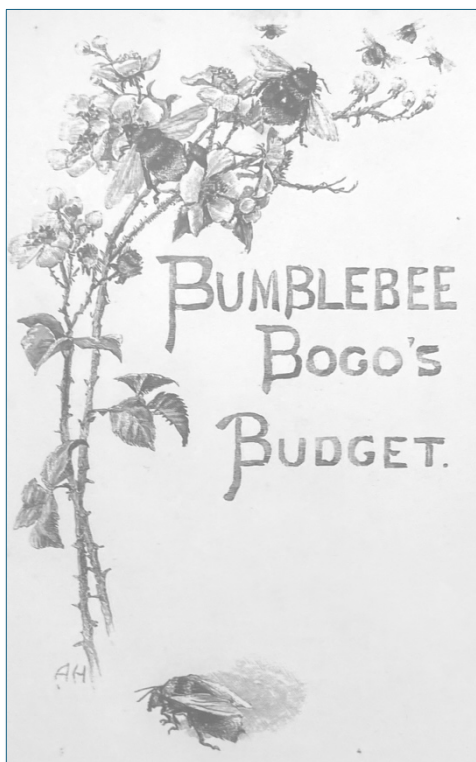
While Blackburn’s name did not ultimately end up on the title page of what would be published as *A Supplementary List of the Writings of Lewis Carroll [Charles L. Dodgson] In the Library at Dormy House*, there is a note by Mr. Parrish opposite the foreword reading, “I want to express my thanks to Mr. Philip C. Blackburn for his assistance in preparing this list. He has been untiring in his efforts. He is responsible for its format and for so well carrying out my ideas of uniformity in collations.” I, too, would like to thank Philip C. Blackburn, for gathering together so many of the books that grace my shelves.

88. Dickens, Charles. *Little Dorrit*. (Bradbury and Evans, 1855). First edition, in original parts. Includes, in Part IV, an advertisement for *The Train* which lists among the contents “Solitude” by Lewis Carroll. This is possibly the first appearance in print of the name Lewis Carroll.

I read or heard somewhere, years ago, that this advertisement existed. I thought it must have been in the pages of *Jabberwocky*, but it doesn’t show up in the index. It seems like the sort of thing Edward Guiliano, with his extensive knowledge of Dickens, would know—he, after all, was one of the annotators for *The Annotated Dickens*. Edward preceded me as president of the LCSNA, and when I was elected, I asked him if I could come see

him in New York and chat about what the job entailed. We visited him in his apartment (with a view of the Statue of Liberty) and then he took us out for one of the most delectable meals I've ever had. (Edward wrote for *Wine Spectator* at one point and is a noted foodie.) Of course, he knew the owner of the restaurant and after dinner the owner came to our table and announced we'd be having a tasting of Spanish brandy. By the end of the evening, there were at least twenty brandy glasses on the table, and I had a slightly better idea of what being the president of the LCSNA meant. Ed has been a friend ever since, and in more recent years he was the major instigator, proponent, and supporter of my work writing a new bibliography of the works of Lewis Carroll. But if it was someone else who told me about *Little Dorrit*, my apologies—at least this gave me a chance to mention Ed.

I didn't think I'd ever buy something as expensive as a set of Dickens parts just to own a one-page advertisement, but I stopped by a shop in Bloomsbury one day a couple of decades back and they had this rather tatty set at a price so low I couldn't resist. I had Matt Johnson make a box for them and restore part IV. People are often surprised to see Dickens parts in my Lewis Carroll collection, and they enjoy discovering why they are there—it expands their notion of collecting a bit. I've also shared this set with students studying Dickens. All told, this little stack of Victorian magazines has seen a lot of action since it joined my collection. Not long ago I was contacted by a dealer with a Lewis Carroll question and in the course of our correspondence I noticed he had a set of these parts for sale. I mentioned the Carroll connection and he added that to his description, offering his set for about ten times what I paid for mine.



89. [Synge, William Webb Follet]. *Bumblebee Bogo's Budget*. (London: Macmillan, 1887). Presentation edition limited to twenty-five copies and inscribed by the author together with People's Edition.

In my 2004 talk to the LCSNA on "Lewis Carroll: Shepherd of Books," I looked at several books that Lewis Carroll helped to get published. Chief among these was a book of poetry by his friend and Guildford neighbor William Webb Follet Synge. Dodgson not only convinced Macmillan to publish this book of astonishingly bad children's poetry, but he enlisted his friend Alice Havers (see item 90) to provide the illustrations. The book was published in three versions—a trade edition in red cloth, a deluxe edition (for presentation only) of twenty-five copies with gilt edges and, after the original edition sold out, a "People's

Edition,” which Dodgson modeled on the just-published People’s Editions of the *Alice* books. To illustrate my talk, I had a copy of the red cloth, gilt-edged *Bumblebee* (I subsequently found a copy with plain edges), but I didn’t have a copy of the People’s Edition. I very much wanted to show this book next to the People’s Edition of *Alice*, as the two books had many interesting similarities. I knew that Mark and Catherine Richards had a copy of the People’s Edition and that they were planning to come to Boston for the meeting, so I asked Mark if he would bring the book along with him, which he kindly did.

The talk went over well, and having the books to show drove home the point I was trying to make about how Dodgson had modeled the design of Synge’s book (published as “By a retired Judge”) on his own *Alice* books. After the talk, Mark not only offered his congratulation, he said, “This book really belongs in your collection more than in ours. Why don’t you keep it.” I was thrilled to accept his offer and took the book home and placed it on my shelf next to my presentation copy. A few years later, I found a copy of the People’s Edition of *Bumblebee Bogo’s Budget* on eBay, bought it, and shipped it to the Richards. Now we both have a copy of this edition, but we enjoy them so much more than if we had just bought them for ourselves. When I look at mine, I see a gift from old friends; when Mark and Catherine look at theirs, they see the same.

90. Havers, Alice. Untitled painting (pen, pencil, and watercolor) of a caged canary singing to Lilian Morgan. Ca. 1885. From the collection of C. L. Dodgson.

When the David Lansley collection of Lewis Carroll came up for auction in 2017, I was able to obtain a number of treasures, but chief on my want list was this lovely painting by Alice Havers of her daughter Lilian, given by the subject to Lewis Carroll. I had, many years earlier, turned down the opportunity to bid on a painting that had been owned by Lewis Carroll and hung in his rooms, and I always regretted that. This painting offered a perhaps unique opportunity. The chance to own a painting which had hung in Dodgson’s rooms at Christ Church, and which was painted by a close friend and one of his illustrators (Alice Havers provided the illustration of the locket in the *Sylvie and Bruno* books) was one I didn’t want to miss. On top of this, the painting was in its original frame and bore several labels on the verso including an inscription “To Mr Dodgson from Lilian,” and another in Carroll’s hand reading, “Given me by Lilian Morgan. Painted, (from her), by her mother Mrs Morgan (alias ‘Alice Havers’).”

Over the years my collecting has often followed my scholarship, as is illustrated many times in this catalogue. But in this case, my scholarship followed my collecting. When I was able to hang a painting by Alice Havers on my wall, I became more interested in her. I already owned several books illustrated by her—duplicates of copies in Carroll’s library. I also had, in my collection of playbills, two Gilbert and Sullivan programs highly illustrated by Havers. Her husband, I discovered, had painted the Pears Soap poster of “Alice in Wonderland” issued in 1904, a copy of which I bought after I acquired this painting. As I discovered more about Alice Havers, I knew I wanted to share her story—so this painting directly led to my talk at this meeting on “Lewis Carroll’s Minor Illustrators.” While I enjoyed researching all the artists I mentioned in this talk, it was

really an excuse to tell Alice Havers's story, filled with triumph and tragedy. From her childhood in the Falkland Islands to her great success as a painter and illustrator to her association with Lewis Carroll and her illustration of *Bumblebee Bogo's Budget* (item 89) at his request, Alice's life seemed to be on an upward trajectory as she built a reputation in the art world rare for women at the time. But her marriage to fellow artist Frederick Morgan ended with abuse, infidelity, and divorce and not long after, in 1890, she died of an accidental overdose of morphia, which she had been injecting to treat neuralgia. She was only forty years old. You will have heard the details of all this at my talk this afternoon and perhaps gotten a sense of how I have come to admire Alice Havers' art.

While there is no evidence to prove this, it seems likely that Lilian Morgan presented this painting to C. L. Dodgson after her mother's death. I find it beautiful and heart-breaking in equal measure. Like the canaries in the cage singing to little Lilian Morgan, Alice Havers produced great beauty in her short life; but like them, she was condemned by circumstances beyond her control. Knowing what I know about her, there's not any painting from Lewis Carroll's private collection that I'd rather have on my wall.

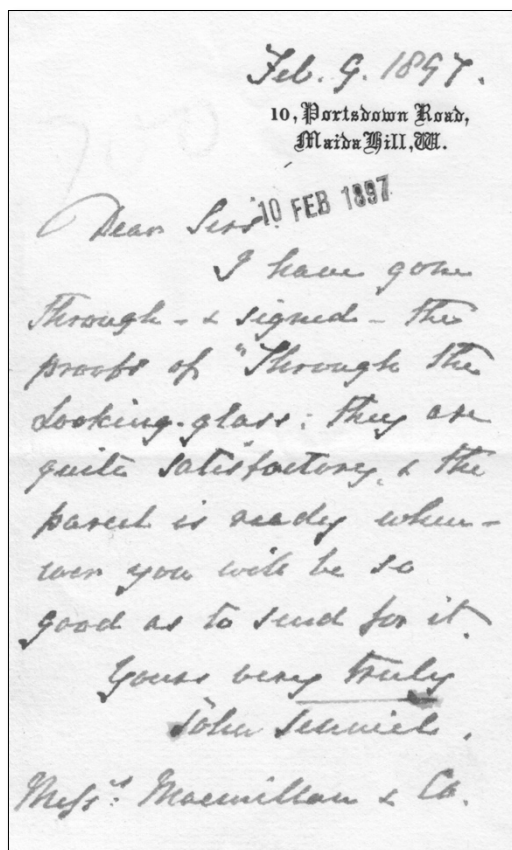
91. Wolfe, Tom. Cast and hand-painted figurines of the Mad Hatter, the Lion, and Alice holding the cake. (West Jefferson, NC, ca. 1988).

In 1968, my parents purchased a house on a lonely mountaintop in Ashe County, North Carolina. I would spend summers there from the time I was six until I entered college and continued to visit over the decades to come. I still return when I can. For a while in the 1980s, Stephanie and I also had a cottage in Ashe County. The county seat is Jefferson and a couple of miles away is West Jefferson, the commercial center of this rural county. Now, West Jefferson's main street is lined with art galleries and brewpubs, but in the 1970s and 1980s this was still dairy farming country and the town's businesses mostly catered to that industry. There was a good hardware store and a place you could buy boots or a tractor cap, but it wasn't the sort of place you were likely to find interesting Carrolliana. Yet, walking down Main Street one day, I saw these *Alice* figurines in a shop window. The shop belonged to an Appalachian woodworker named Tom Wolfe (not the Appalachian Thomas Wolfe who wrote *Look Homeward Angel* or the Tom Wolfe who wrote *The Right Stuff*—turns out there was a third one). Tom, who died in 2020, lived in West Jefferson at the time and was selling his figurines long before anyone else thought to open an art gallery in this small mountain town. I've never been a big collector of figurines and other non-printed items, but these appealed for several reasons. First, they didn't look like any others I'd ever seen (particularly Alice). Second, I loved the connection to my little corner of North Carolina. And finally, I doubted any other Carrolls were likely to have these in their collections.

Tom created these figures by carving an original in wood (he was a member of the Caricature Carvers of America in case you thought there were no organizations as obscure and focused as the LCSNA). Then he took a cast of the original to make the figures he offered for sale. He had a whole series of *Alice* characters (and a book teaching you how to carve your own), but we settled for these three. They are among the few non-printed items remaining in the collection after I de-accessioned many such items during my big COVID cleanup.

92. Tenniel, John. Original letter to Macmillan and Co. dated Feb 9, 1897 and reading, "I have gone through and signed the proofs of 'Through the Looking-glass': they are quite satisfactory, and the parcel is ready whenever you will be so good as to send for it." Together with Carroll, Lewis. *Through the Looking-Glass*. (London: Macmillan, 1893). Sixtieth thousand and same (1897) Sixty-first thousand.

I've seen lots of John Tenniel letters for sale over the years and I have a couple, but it's not something I've pursued beyond having an example. But when I saw this letter that actually mentions looking at proofs of TTLG in 1897, I was pleased to add it to the collection. It shows Tenniel personally involved in the effort to create the new editions of the *Alice* books and in particular TTLG, following the debacle of the poorly printed 1893 60th thousand of that title. Dodgson's letters to Macmillan show that Tenniel had agreed to look over proofs, and here is the evidence that he actually did so. Since my collection includes examples of the 60th thousand (both in the hospital binding and the much rarer state in the original trade binding) and the 61st thousand, it's nice to have this letter to show beside them. Look at some of the illustrations in the 60th and 61st side by side and you'll see why Dodgson withdrew the 60th thousand from sale.



93. Anon. Cheshire Cat figure. Likely hand-painted papier-mâché. Details unknown.

When I was working at an antiquarian bookstore in Atlanta, just months after we got serious about collecting Carroll, my brother David and his wife came for a few days' visit. I was at the shop arranging books on a shelf, when I heard a voice from the other side of the display. I looked up to see this creature and heard my brother say, "Did you say pig or fig?" He had found this Cheshire Cat in an antique shop and gave it to our burgeoning collection. When Janice and I moved into our current home in Winston-Salem in 1998, I thought it might be funny to put Mr. Cat up high, as if he were perched in a tree. I'm not especially fond of heights and ladders, so once I got him up there, he stayed. He's been there ever since, and I shudder to think how much dust he has collected in the past

twenty-seven years. Perhaps before the LCSNA visits I'll do something about that. Perhaps not. What especially amuses me about his placement is that people who have visited our house for years will suddenly say, "Oh, I see you have a new item. When did you put that cat up there?" It's great fun seeing how long it takes people to notice. He is the only item in this catalogue that is not labeled—you have to find him for yourself.

† † †

A Quartet of Forgeries

94. Carroll, Lewis. *Some Popular Fallacies About Vivisection*. ([Not] Oxford: Privately Printed, [not] 1875); *Love Among the Roses*. (N.p.: [not] 1878); *The Game of Logic*. (London: Macmillan, 1887). [Not] inscribed by the author "L.E. from C.L. Dodgson."; *Eight or Nine Words about Letter Writing*. (Oxford: Emberlin, [1903]). [Not] inscribed by the author "With the Author's Compliments."

I first became aware of the forgery of *Some Popular Fallacies About Vivisection* (a pamphlet reproducing Lewis Carroll's article of the same name published in the *Fortnightly Review* in 1875) when I read Selwyn Goodacre's groundbreaking article from the Autumn 1978 issue of *The Book Collector*. Selwyn had kindly sent me an offprint of his article "An Enquiry into the Nature of a Certain Lewis Carroll Pamphlet," which not only proves that the vivisection pamphlet is a forgery but also is an education in the identification of literary forgeries.

(Since the day in 1985 when he sent me that offprint, Selwyn has been a friend. We met him for the first time in person in 1987 when he invited us back to his home in Derbyshire following a Lewis Carroll Society meeting. Based on how much scholarship he had published, we had expected a doddering old man; instead, we met an energetic soul who reminded us of a cross between John Cleese and Michael Palin. I remember one excursion we took with Selwyn on that first visit to the ruins of a castle that had a long, dark, underground passage through which one could, carefully, walk. That experience showed up in my novel *The Bookman's Tale* some twenty-five years later. Over the years I've visited Selwyn's home—and his wife Janet—many times, and he has come to see us in Winston-Salem on a few occasions, especially after his son Mark became a religion professor at Duke University just down the road. Selwyn's work on Lewis Carroll bibliography was invaluable in writing my bibliography of Carroll's works, and I have many fond memories of his entertaining and elucidating talks over the years. But I digress.)

In his article about the vivisection pamphlet, Selwyn also identifies the broadside *Love Among the Roses* as, if not a forgery, certainly a piracy and probably the work of Maurice Buxton Foreman, son of Harry Buxton Foreman, the co-conspirator of Thomas Wise, perhaps the greatest of all literary forgers.

When I bought the Stan Marx collection, it included a copy of the forged pamphlet, and I was able to add a copy of *Love Among the Roses* as part of an auction lot I purchased many years later. Stan's forgeries didn't stop with the vivisection pamphlet. His collection

**SOME POPULAR FALLACIES
ABOUT
VIVISECTION.**

by
LEWIS CARROLL.

Printed for private circulation only.

Oxford, June, 1875.

**EIGHT OR NINE
WISE WORDS**

ABOUT
Letter-Writing

BY
LEWIS CARROLL

EMBERLIN AND SON
4, MAGDALEN STREET
OXFORD

LOVE AMONG THE ROSES.

"Seek ye Love, ye fairy-sprites?
Ask where reddest roses grow:
Rosy fancy he invites,
And in roses he delights
Have ye found him?" "No!"

"Seek again and find the boy
In Childhood's heart so pure and clear."
Now the fairies leap for joy,
Crying "Love is here!"

"Love has found his proper nest;
And we guard him while he dozes
In a dream of peace and rest
Rosier than roses."

LEWIS CARROLL.

January 3rd, 1878.

also had a copy of the 1887 edition of Carroll's *The Game of Logic* with what both Stan and Morton Cohen believed to be a forged inscription (and I agree). There are many things wrong with this inscription. The ink, though purple, is a slightly darker shade than we are accustomed to seeing in Dodgson inscriptions; the handwriting doesn't quite match Dodgson's and is clearly shaky; and Dodgson rarely inscribed books published by "Lewis Carroll" with the name "C. L. Dodgson."

My other forged inscription is even more brazen. On a copy of *Eight or Nine Wise Words about Letter-Writing*, the forger has written, "With the Author's Compliments." Dodgson never (to my knowledge) inscribed books in this fashion, nor does the handwriting bear much resemblance to his. But the real nail in the coffin for this inscription is that the edition of *Eight or Nine Wise Words* on which it appears includes an advertisement in the back for the 90th thousand of *Alice's Adventures in Wonderland*, which was published in 1903, five years after Lewis Carroll's death.

Selwyn and Stan piqued my interest in forgery, and thanks to what I learned from Selwyn's article and where it led me in further research, I was able to include the field of literary forgery as a major part of *The Bookman's Tale*. Without Selwyn's article, this might have been a very different (and perhaps much less successful) book. While a forgery is not authentic in the same sense that an original Carroll pamphlet or inscription is, they nonetheless illustrate a level of passion for Carroll (and for money) that enhances our understanding of how Carroll and his works were seen by both the honest and the dishonest. I'm glad I have a lot of authentic Carroll pamphlets and inscriptions in my collection, but I wouldn't trade these forgeries for anything. The irony (and this is often the case with forgeries) is that a forged Carroll inscription is much rarer than an authentic one and these forged printed items are as scarce as many of Carroll's actual pamphlets.

† † †

A Quartet of Very Personal Items

95. Ritchard, Cyril (narrator). *Alice's Adventures in Wonderland*. (New York: Riverside, [1958]). 4 LP records in original box. Read and sung by Cyril Ritchard with music by Alec Wilder. Together with an autographed photograph of Cyril Ritchard dated 1959.

The question I am most often asked about my collection is, "How did you get interested in collecting *Alice*?" The answer is two-part. First, I grew up the son of a book-collecting English professor—in other words, in a household that valued both the texts and the physicality of books. My father was a single-title collector who collected English-language editions of Defoe's *Robinson Crusoe*, a book that has been constantly in print since its first publication in 1719. He donated his collection of nearly seven hundred editions to Emory University in 2008. So, as a young man, I became fascinated with the idea of book collecting and I thought one way to do it was to pick a single title and gather as many different editions as you could find. When I was in college, I thought I might try collecting children's books. I had fond memories of acting in the play *Toad of Toad Hall*

(by A. A. Milne, based on *The Wind in the Willows*) and one summer I was in a bookshop in Atlanta where I found a first American edition of *The Wind in the Willows* modestly priced. In the same shop I found the two-volume Random House edition of *Alice's Adventures in Wonderland and Through the Looking-Glass* with the Tenniel illustrations colored by Fritz Kredel. I bought that as well, for \$15. But soon, all other children's books dropped by the wayside and I decided to concentrate on *Alice in Wonderland*. Like my father, I thought I'd be a single-title collector.

Why *Alice*? I had never read a copy of the book—well, not exactly. When I was growing up, our house had a finished attic which eventually became the bedroom lair of a series of teenage boys. In my siblings' pre-teenage years, however, it served as an overflow play area and somehow the Cyril Ritchard LP recordings of the *Alice* books had ended up there. I asked my father one time where these recording came from, and he had no idea. Maybe the book collecting gods placed them in my path. So, I grew up experiencing *Alice* in the voice of Cyril Ritchard (best known as Captain Hook in the Mary Martin *Peter Pan*) and with the music of Alec Wilder. I still sometimes hear the story in that voice. The first time I read the book in its printed format, I discovered whole phrases I had never heard before because of skips on our scratched records.

I might never have set out to collect *Alice* if it hadn't been for these records (the family copies were lost years ago). Eventually my collection would broaden to include *Through the Looking-Glass*, then other children's books by Carroll, then anything written by Charles L. Dodgson, then items that placed the life of Dodgson into a broader context. But without Cyril Ritchard and his soothing voice that washed over me on rainy days, this collection might never have happened.



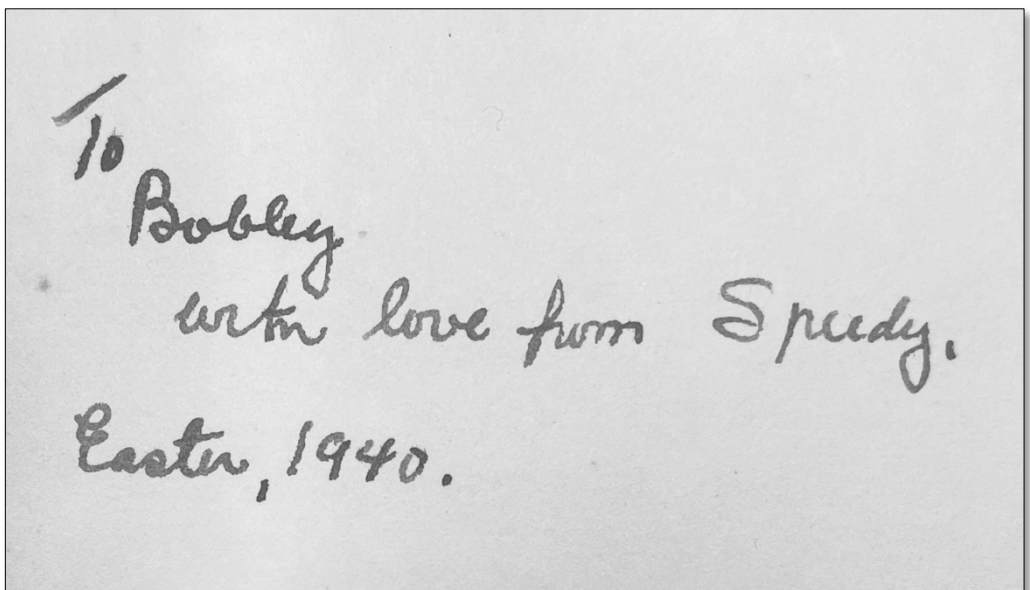
96. Carroll, Lewis. *The Complete Works of Lewis Carroll*. (New York: Modern Library, 1936). First printing of the “Modern Library Giant” edition, in the original dust jacket. With the ownership signature of Caroline Lewis Lovett.

My father's aunt was a bookish influence on our family even before my father started collecting books. Aunt Caroline spent thirty-six years as head of the print department of the Free Library of Philadelphia before retiring to Savannah, Georgia about the time I was born. She loved books, had hundreds of them on her shelves, and delighted in giving

them to family members. Every family should have an Aunt Caroline who sends off books at birthdays and holidays. With five children in our family, most books intended for the young fell apart from use over the years, so I can't tell you the titles of any of the books Aunt Caroline gave us, but I feel pretty certain they haunted our shelves for decades. I'm not sure she ever used the term "book collector" to refer to herself, but there is no doubt she was an influence on my father and myself. Aunt Caroline died in 1983, just about the time I was starting to get interested in collecting Lewis Carroll. Most of her books ended up in my grandmother's basement in Atlanta (in my first job as a bookseller, working for an Atlanta firm, I would eventually help disperse them). But the Christmas after she died someone (my father perhaps in consultation with my grandmother?) picked out a few books to pass along to other members of the family. I received her copy of *The Annotated Alice* along with this volume. I love that she wrote her name in this book—what better name to get a young man named Lovett started on a Lewis Carroll collection than Caroline Lewis Lovett? I think even Charles Dodgson would have appreciated that coincidence. I may have one or two books still on my shelves that I bought before Christmas 1983, but in many ways this book represents the spiritual beginning of my collection. It was the first Carroll book anyone ever gave me, and that gift affirmed the fact that I would be a Carroll collector. And if you're doing the math, this all happened forty-two years ago.

97. Carroll, Lewis. *Alice's Adventures in Wonderland and Through the Looking-Glass*. (New York: Illustrated Editions Company, ca. 1940). Inscribed "To Bobby with love from Speedy. Easter, 1940."

On the face of it, this book is worth no more than a dollar or two. To me, it's one of the most valuable pieces in my collection. As I noted above (item 96), my father's Aunt Caroline often gave us books for the holidays. But this didn't begin in my childhood.



She'd been doing it for decades, as this inscription illustrates. "Speedy" was one of her nicknames and the "Bobby" in question was my father and first book collecting mentor, Bob Lovett. I have no memory of how this book ended up on my shelf. I rediscovered it when I was sorting through my entire collection during COVID, getting rid of exactly this sort of book that took up shelf space without really adding research or aesthetic value to the collection. Perhaps my father gave it to me, and I thought little of it at the time. My father died in 2020, and there is no doubt that without him I would never have become a book collector. It wasn't just that he set an example for me with his own bibliophilic endeavors. My first purchases of secondhand books were copies of *Robinson Crusoe* for his collection.

When Stephanie and I went into the antiquarian business in Winston-Salem in 1985, I took greatest delight in adding to his collection. My biggest coup was buying the remainder items (including some real gems) from the famous *Crusoe 250* catalogue produced by Adelphi Book Shop (who also issued an *Alice 100* catalogue). When I acquired some new treasure for my collection, he was the first person I wanted to share it with. I helped him assemble his 1991 bibliography of *Crusoe* editions. When I finally got my big break as a novelist with *The Bookman's Tale*, I dedicated the book to my father who, as I wrote, "infected me with an incurable bibliomania." So, to preserve his childhood copy of *Alice* (he was five-and-a-half years old when he received this book) given to him by the same aunt whose *Complete Works of Lewis Carroll* started my own collection is something truly special. This book proves something I've learned more and more about book collecting as I've grown older—the value of a book is much more than just its price. If you ask me, this worthless volume is priceless.

98. Rackham, Arthur (illustrator). *Alice's Adventures in Wonderland*. (London: Heinemann, 1907). Number 299 of 1100 numbered copies of the deluxe edition.

Okay, this one is cheating just a bit, because the actual copy that goes with this story got replaced with a copy in a little better condition somewhere along the way. But I'm going to tell the story anyway, because it recognizes the moment that the idea of a collection became an actual collection. Stephanie and I were married fresh out of college in 1984 and went to England for our honeymoon. By this time, I had perhaps half a dozen *Alice* volumes. We spent the first week of our honeymoon in London, mostly going to the theatre. But in between shows, we started seeking out bookshops. I had shared my idea of an *Alice* collection and Stephanie, a fan of the book from childhood (her mother's childhood copy is also part of the collection, as is my second wife Janice's mother's copy for that matter!) agreed to assist in the pursuit. We quickly came across the Nonesuch Cygnet edition of the two *Alice* books together and decided one could not collect *Wonderland* without also collecting *Looking-Glass*. (I had mostly just listened to the *Wonderland* records as a child; I read *Looking-Glass* all the way through for the first time on that honeymoon trip in a hotel a few miles from where Janice and I would later buy a cottage—but I digress.)

Near the end of our week in London we stumbled into Cecil Court, a small street just off Charing Cross Road and, at that time, consisting solely of secondhand

bookshops. There we met Peter Stockham, dealer in children's books (when he retired the shop became Marchpane). We asked Peter if he had any editions of *Alice in Wonderland*, and it was a bit like going to Newcastle and asking if they had any coals. He descended the steep and narrow staircase at the back of the shop (a staircase I recently discovered that my friend and fellow collector Arnold Hirshon fell down many years later! But I digress). Peter made descent after descent, each time returning with a box full of *Alices*. He had about eighty editions, almost none of which we had in our nascent collection. Most of these were priced at only a few pounds, the exception being a copy of the Rackham limited edition which had a £300 price tag. We were faced with two questions we had to answer before leaving the shop. Were we serious enough about collecting *Alice* to buy (and haul back to the USA in our fancy honeymoon luggage) some eighty volumes? And were we serious enough to spend the equivalent of over \$400 on a single book? It didn't take much consultation to decide that the answer to both questions was yes. And in that moment, my small accumulation of *Alice* books became a collection.

Years later we would meet Peter Stockham at Selwyn Goodacre's house where we all had dinner together. He had retired by then, but he loved hearing the story of how our collection began in earnest in his bookshop. Many more years after that, I was shopping in Cecil Court and got stopped by a journalist doing a story for *Time Out* magazine. I told him this story and he included a quote from me in his article. So, I guess it really was a monumental moment!

† † †

The End

99. [Elliot, Charlotte], words; music arranged by Henry Farmer. *Thy Will Be Done*. (London: Joseph Williams, n.d). Though attributed here to Lady E. Osborne, the words are by Charlotte Elliot.

In one sense, this piece of sheet music has nothing to do with Charles Lutwidge Dodgson. In another sense, it is perhaps more intimately tied to him than any other item in this exhibition.

In 2009, Mark Richards asked me if I would be willing to give a talk about Lewis Carroll's funeral at the following summer's study visit to Guildford. I agreed on one condition—that he let me also speak about what C. L. Dodgson thought would happen *after* his funeral. I had long thought that scholars had given short shrift to the important role that his Christian faith played in Dodgson's life, and I knew he had written about the doctrine of eternal punishment, with which he took issue. Mark agreed, and the next summer I gave my talk, accompanied by a recording of Janice singing the hymns that had been sung at Lewis Carroll's funeral and burial. As a keepsake, I printed a bulletin for the funeral, with all the readings, prayers, and hymns included, and with a CD of the recorded music. This hymn was not only sung at the funeral, its refrain was engraved on Dodgson's grave marker at the behest of his brothers and sisters, and a few days before his death Dodgson asked one of his sisters to read it to him. Clearly the idea of resigning

himself to the will of God gave him comfort in his final days.

When I finished my presentation, August Imholtz said he hoped it would be published in some form or other. It would be, though August would have to wait twelve years for that to happen. That 2010 presentation became the basis for the final chapter of my 2022 book *Lewis Carroll: Formed by Faith*, and I am grateful to Mark Richards for making the request that launched me on the decade-long journey of researching and writing that book.

When Lewis Carroll lay on his death bed and asked his sister to read him this comforting hymn, she may have picked up a copy of *Hymns Ancient and Modern* and turned to Hymn 264, but I like to think she went downstairs to the piano and found this piece of sheet music, so that her brother, as she read, could look at this image of a young girl, and remember how much joy he had brought to children in his sixty-six years.



100. You. (Date uncertain.) Some variation in format; generally in excellent condition considering age and wear, though does show signs of foxing and fraying in spots. Custom binding. Excellent and fully verifiable provenance. Only known copy.

Take a look in the mirror. The image you see reflected might remind you of *Through the Looking-Glass*. To me, it represents the most valuable item in my collection. You. I cannot begin to list the names of all the people I have met in my years as a Carrollian nor to enumerate the ways in which they have enriched my life. I have sat on the floor of an apartment in Tokyo with Yoshi Momma drinking sake. I have had a picnic lunch with Brian Alderson in Richmond, North Yorkshire. I have traveled to Vienna and Scotland and Paola, Kansas with Mark and Catherine Richards. Dan Singer has stayed in my home while he honed a new play; Mark Burstein has shepherded two of my books through the press. I've dined with Selwyn and Janet Goodacre in Portmeirion (Wales) and with Mark Goodacre in Durham (NC). Sarah Stanfield put me and Janice up after we walked fifty miles to Canterbury. I've toasted with Cindy Watter, Ellie Luchinsky, Dayna Nuhn, and Ellie Salins. I've sipped tea in the homes of Morton Cohen and Edward Wakeling. I've dined on the gulf of Thailand with Justin Schiller and walked through London with one of the heroes of Bletchley Park, Mavis Batey. I've sipped drinks in the home of Eugene Walter—friend to everyone from Isak Dinesen to Federico Fellini, Truman Capote, and Tallulah Bankhead. I've sat in Broadway theatres with Andrew Sellon and in Carnegie Hall with Stan Marx. I've dined overlooking Baltimore harbor with August and Clare Imholtz and Matt Crandall. I've attended Evensong at Christ Church with Arnold and Janice Hirshon. I've worked in Andy Malcolm's Foley studio and virtually visited George Walker's class on all things bookish. I've enjoyed visits with members of the Dodgson and Hargreaves families. I've shared meals with the creators of Broadway musicals, illustrators, novelists, painters, and playwrights. My world has been expanded and my heart has been filled by many friends we have lost—from Sandor Burstein to Veronica Hickie, Anne Clark Amor, Stan Marx, David and Maxine Schaefer, Edward Wakeling, Joe Brabant, Alan White, and so many others—and the many who are still with us. I've gathered with friends in the private dining room at Christ Church and at the swankiest clubs in New York. I've spent the night in the Liddells' seaside home in Llandudno (now sadly demolished) and in the Dodgson home in Croft. Like C. L. Dodgson himself I have walked on the cliffs at Eastbourne, worked in the Upper Library of Christ Church, and rowed on the Isis to Godstow. I'm hoping to run with Clare Imholtz tomorrow morning. I wish I could tell you all the names, recall all the places, and replay all the adventures. But I can tell you this—you are now a part of the story. By coming to Winston-Salem, coming to my home, raising a glass and sharing a smile, you have become part of something that will live within me always. Thank you.

About the Author



Charlie Lovett is a *New York Times* best-selling novelist and award-winning playwright who has been collecting Lewis Carroll for over forty years. His novels include *The Bookman's Tale*, *First Impressions*, *The Lost Book of the Grail*, *Escaping Dreamland*, *The Enigma Affair*, and the forthcoming *The Paradox Club* (Hyperion, 2026). His plays for children have been seen in over

5000 productions worldwide and his stage adaptations include the perennially sold-out production of *A Christmas Carol*, performed at the Little Theatre of Winston-Salem and recently published; and the 2024 adaptation of his novel *Escaping Dreamland*. In addition to his work as an author he has been a teacher, designer, director, actor, philanthropist, and community activist, serving on the boards of the LCSNA, Bookmarks (president), Summit School, and the Lovett Foundation. His Lewis Carroll publications include *Alice on Stage*, *Lewis Carroll's England*, *Lewis Carroll Among His Books*, *Lewis Carroll and the Press*, *Lewis Carroll: Formed by Faith*, and *Charles Lutwidge Dodgson (Lewis Carroll): A Bibliography*. He has served as president of the Lewis Carroll Society of North America and editor of both *Knight Letter* and the British *Lewis Carroll Review*. He has worked as series editor on the *Pamphlets of Lewis Carroll* and edited the sixth and final volume of that series. He chaired the Second International Lewis Carroll Conference in 1994 and edited its proceedings. He was co-editor of *In Memoriam Charles Lutwidge Dodgson*. In 2013 he curated the exhibition *Lewis Carroll and the Writer's World* for the LCSNA meeting in Winston-Salem and in 2015 he curated the exhibit *Alice Live!* at the New York Public Library for the Performing Arts at Lincoln Center. He has written on Carroll for the *New York Times* and *Princeton University Library Chronicle* and wrote an introduction to the Penguin Books sesquicentennial edition of the *Alice* books. His interest in Lewis Carroll has changed his life for the better both personally and professionally and he is deeply indebted to the Lewis Carroll Society of North America and its members for the role they have played in his journey.

