

Preface

The first bibliography of the works of Lewis Carroll, which was compiled by his nephew and biographer Stuart Dodgson Collingwood, devotes only six lines to its entry on *Sylvie & Bruno* and seven lines to *Sylvie & Bruno Concluded*. That is not too surprising because the Collingwood bibliography in the appendix to his 1899 biography of his famous uncle deliberately contains only the briefest of listings for each of Carroll's individual works, e.g., the 1865 *Alice* is discussed in only ten lines even though since the appearance of Collingwood's volume numerous articles and even whole monographs have been written just on that one rare work. The first real bibliography to attempt to provide full descriptions of Carroll's publications was of course *A Bibliography of the Writings of Lewis Carroll*, published by Sidney Herbert Williams in 1924. In that work Williams spends a little more than a page on the first edition of *Sylvie & Bruno* and a page and a half on *Sylvie & Bruno Concluded*. Williams's work formed the basis of the successive editions of the bibliographic bible for the Lewis Carroll collector, *The Lewis Carroll Handbook*, which in its most recent edition, edited and revised by Denis Crutch in 1979, allots about four pages to *Sylvie & Bruno* (p. 163-166) and a little more than three to *Sylvie & Bruno Concluded* (p. 184-186). And now Byron Sewell and Clare Imholtz have compiled an international *Sylvie & Bruno* bibliography of over 270 pages listing most, if not all, editions of the *Sylvie* books, their translations into foreign languages, excerpts from them, the appearance of their poems in anthologies, critical articles and studies, and much more.

Does not the popular misconception of the *Sylvie & Bruno* books as justifiably neglected works seem to be controverted by the very large number of printings and secondary works cited in the present bibliography? Perhaps some would say the *Sylvie* books are like those stories for which Sherlock Holmes tells Dr. Watson the world is not yet prepared ("The Adventure of the Sussex Vampire"). The evidence, however, is that the world has been and continues to be prepared for the *Sylvie* books in spite of some of their very real limitations, among which Bruno's cloying baby talk and Carroll's unwonted preaching figure prominently.

This bibliography began its life, rather like Collingwood's bibliography, as a supplement to a larger work. In its first form it was an appendix to an unpublished fictional parody of *Sylvie & Bruno* written by Byron Sewell (later published as *Bruno and Uggug Cursed or Sylvie and Bruno sans Baby Talk*, Hurricane, WV: Force Five Press, 2004). When I was asked to make some comments on that draft manuscript several years ago, I offered a few additions and suggestions for the bibliographic appendix which then amounted to about 13 pages. My wife, Clare, happened to see what I was doing, quickly realized the entries were woefully incomplete, and took over the task of adding a few more entries. Byron and Clare between them, for by that time I had largely relinquished my role not out of lack of interest but rather because they were doing so much more than I could, then began exchanging hundreds of e-mail messages based on their independent and joint research as each expanded draft of the text of the bibliography was followed by yet further expanded and corrected drafts until the final version of the bibliography has in its own right become the substantial work that you have before you.

The title of the work identifies it as an international bibliography and it is international in several senses. Firstly, it covers translations of the *Sylvie & Bruno* books into many foreign languages and includes critical articles and reviews from a wide variety of foreign journals. Secondly, the thoroughness of the bibliography is in no small part due to the wonderful cooperation the bibliographers received from Carroll collectors and scholars in Great Britain, Japan, Russia, Finland, France, and throughout the United States and other countries.

If Bruno were to be transported from the outer reaches of Outland into this world — a thought admittedly too terrible to entertain for very long — and came upon this bibliography, he would probably say with his innocent candor “How much *are* it wurf?” One might answer the little fellow by pointing out the book establishes for the first time the full bibliographic record of these neglected works by Carroll. He probably would not care very much about that, but the fact that the bibliography may introduce more readers to the important techniques of the novels with their multiple and shifting levels of reality, the delightful nonsense of the Mad Gardener's song and other poems in the book would definitely be of some considerable worth and might even mollify him a bit. The fact that his “Bruno's Revenge” figures first in the bibliography certainly ought to appeal to him.

The method followed by Byron Sewell and Clare Imholtz in compiling their bibliography may have begun as a variation of the “Scientific Method” described at the beginning of Chapter XVIII of *Sylvie & Bruno*: “First accumulate a mass of Editions, and *then* construct a Bibliography.” They accumulated a great many different volumes and documented, as thoroughly as possible, editions in libraries and private collections around the world. Earlier bibliographers have worked in similar ways with the Lewis Carroll canon in whole or in part. Forty years ago Roger Lancelyn Green concluded his article on his role in revising the *Lewis Carroll Handbook*, “Bibliographer in Wonderland” (published in *The Private Library*, Vol. 4, no. 4, Oct. 1962), with the following statement, firmly grounded in his experience, that “Truly many Adventures in Wonderland still await the Lewis Carroll collector and bibliographer.” Byron Sewell and Clare Imholtz have chronicled here some of the adventures to be found in the bibliographic outlands of the *Sylvie & Bruno* books. I hope you will enjoy their IpwerGIS-Pudding of a bibliography.

August A. Imholtz, Jr.

Macmillan Monograms

Macmillan used a variety of monograms at the foot of the sp. of their bindings. The significance of this (if any) is uncertain. However, some of these monograms are distinguished (where known to the Editors), as follows:

Type A: The initial capital **M** is a larger font size than the other capitals, the **o** is elevated (the top of the **o** is even with the top of the **C**), and the “period” is below and to the right. Blocked in gold.



Type B: All capitals are the same font size and are *italic*. This is the same as on all U. S. Macmillan “floral frieze” ed. of *AAIW* and *TTLG* from 1881-1898 that the Editors have examined. Blocked in gold.



Type C1: Letters are all capitals which are “fuller and thicker,” the ampersand is slightly different, and with the “period” under the **o** in **C^o**. NB: This depiction is not accurate, in that the top of the **o** is actually even with the top of the **C**. Blocked in gold.



Type C2: As Type C1, except: there is a gold • (i.e., dot) in the center of the **C** and in the center of the **o**. Blocked in gold.

Type C*: Indicates that the exact monogram style (C1 or C2) is unknown to the Editors.

Type D: The initial word is “THE”; letters are all capitals of uniform font size and are not *italic*. Blocked in gold.



Type E: Note that there is no period after **Co**, the top of the **C** is even with the top of the **M**, and the **o** is surrounded by the **C**. Height: 15 mm. Blocked in red.



Type F: Note that there is no period after **C^o**, and that the **o** is even with the top of the **C**. Height: 18 mm. Blocked in red.



Editors' Note

This bibliography is heavily indebted to three primary sources:

S.H. Williams, Falconer Madan, Roger Lancelyn Green, and Denis Crutch's *The Lewis Carroll Handbook* (Folkestone, Kent: Wm Dawson and Hamden, CT: Archon Books, 1979).

Dr. Selwyn H. Goodacre's seminal article "A Bibliography of *Sylvie and Bruno*," which appeared in *Jabberwocky*, Vol. 4, No. 3, Summer 1975.

Charles C. and Stephanie B. Lovett's *Lewis Carroll's Alice / An Annotated Checklist of The Lovett Collection* (Westport & London: Meckler, 1990).

In addition, we have made extensive use of other more general bibliographic resources, including, but not limited to: library catalogs; union catalogs; bibliographic, literary, and newspaper databases; auction catalogs; literary reference works; and the ever-growing amount of journal and newspaper material that is available online in full-text. We have also benefited enormously from the assistance of several Lewis Carroll collectors, as described on our acknowledgements page.

We have tried to personally examine or verify from a trusted source every citation, with the exception of those identified as being from an "Internet" source. We have not listed sources for most citations, other than the scarcest ones, for which we have listed all copies of which we have personal knowledge or which are noted in standard reference works. However, this should in no way be construed as representing a census. Because only one or two copies are listed does not necessarily imply great rarity; it is simply that they are the only ones we know of. Many more copies might reasonably exist. In cases where we are aware of great rarity (for other than inscribed and/or other obviously unique editions) we have stated this explicitly.

We have made judicious use of the Internet for establishing plausible listings and chronologies of reprintings. However, as we cannot attest to the accuracy of information from online booksellers, we identify each edition whose sole source is the Internet by including an asterisk in its citation number, e.g., PA7.1*.

The cheap pirated editions published in America from 1890-1910 have only rarely been described in anything like complete bibliographical detail. Because surviving copies of these delicate editions are becoming relatively scarce (printed on cheap acidic paper, they are uniformly browning and crumbling, and being inexpensive, were typically badly abused by young readers), we have elected to provide as complete descriptions as we can while this is still possible.

We have elected to be omnivorous and inclusive in this bibliographical survey, listing many items of admitted triviality and relative insignificance, often simply because of the entertaining nature of this material. It is our hope that in doing this we have demonstrated that over the decades since their publication there has been a far greater interest in Carroll's *Sylvie and Bruno* books than has generally been recognized.

The following points should be noted:

1. Arrangement of citations

The information in the bibliography is organized under major headings, with primary works coming first, followed by excerpts, and then critical works, biographies, and other secondary works. Within each category, we have arranged the citations chronologically, with a secondary sort by author.

2. Publishing histories—Citation numbers

We have elected to provide as complete as possible publishing histories for works of importance to Carroll studies or the Carroll collector. We include a unique alphanumeric identifier for each item cited. For example, Collingwood's *Life and Letters* has the identifier **BIO1** (i.e., chronologically the first item in the Biography section). All subsequent editions of this book have an identifier that begins with **BIO1**. We do not repeat the full bibliographic description for each edition, only changes from the previous edition in the sequence, e.g., changes in publication year, edition number, and so on.

For works that are more tangential to Carroll studies, we generally cite only a few of the most important editions.

As noted above, some editions cited are only known to us through descriptions from Internet booksellers. We have marked these editions by including an asterisk in the alphanumeric identifier.

3. Annotations

Annotations are included for virtually all materials. We have, except where a detailed annotation is warranted, endeavored to keep these short and to the point, while giving a flavor of the work and its relevance to *SB/SBC*. To this end, in several cases we have utilized a representative quotation from the work in question.

4. Book Reviews

Book reviews are cited with the work they review, and are identified by the letter **r** in the alphanumeric identifier, e.g., **BIO1.r1** is the earliest book review of Collingwood's *Life and Letters*. We have not tried to be comprehensive in citing book reviews, but rather to include the most important, those authored by important Carroll scholars, and when possible, those that comment on *SB/SBC*. Reviews cited without an author can be assumed to be anonymous.

5. Works published online

Most URLs cited are current as of August 2004, and those no longer available as of that date have been noted.

We have chosen not to cite most of the various online versions of the *SB/SBC* texts.

6. The author's name

In choosing to refer in annotations to Charles Dodgson/Lewis Carroll, our practice has been to follow the citations themselves and the context they create. In most cases, given that *SB/SBC* were published under the name Lewis Carroll, their author is referred to herein as Carroll.

7. Citation conventions

When describing pagination, we indicate unpaginated sheets by printing these numbers in **Bold**.

8. "Mad Gardener's Song"

Because most anthologists reprint only some of the 9 stanzas of this poem, we became interested in identifying the most popular stanzas. Thus, where possible, our annotations indicate which specific stanzas are reprinted.

BWS / CI

A New Kind of Novel: The *Sylvie and Bruno* Books

by Anne Clark Amor

The thing I wish above all to avoid in this new book is the giving of any pretext for critics to say “this writer can play only one tune: the book is a réchauffe of Alice.” I’m trying my very best to get out of the old groove, and to have no “connecting link” whatever.¹

— Lewis Carroll

Imagine yourself on New Year’s Eve 1872 in the gallery of Hatfield House, the historic mansion where the young Elizabeth learned that her elder sister, Mary, was dead, and that she was now Queen Elizabeth I of England. The owner of the house is the 3rd Marquis of Salisbury, Chancellor of Oxford University and distinguished statesman, later to become prime minister. Besides Lord Salisbury’s children, there are 19 child guests, most of whom, together with some of the adults, have crowded into the gallery to hear a story from the lips of Charles Lutwidge Dodgson, whose fame as Lewis Carroll, author of the *Alice* books, is by now firmly established.

The audience listens spellbound. This new fairy story is unlike anything ever heard before. It is dramatic in form, and Dodgson, a man steeped in the theatrical productions of the age, imitates the voices of the characters. The baby talk of Bruno seems delightful to the auditors, young and old, and ripples of amusement at its quaintness encourage the performer, who mentally decides to use the device more extensively in future, for the idea of turning the story into a book has already occurred to him. At the end of Dodgson’s solo performance, the audience clamour for more.

Eager to oblige, and in fine creative vein, Dodgson composed two more chapters during his stay at Hatfield House, writing them down so that he would not forget them, and delivering them during the course of his visit in two further story-telling sessions, the second of which lasted an hour.²

In his diary, Dodgson referred to this work as *Sylvie and Bruno*, but the idea of it had originated as long ago as June 1867, after Margaret Gatty, the editor of *Aunt Judy’s Magazine*, had asked him to write a story for her to publish. The story was called ‘Bruno’s Revenge’, which Mrs Gatty described as ‘delicious’. ‘It is beautiful and fantastic and childlike, and I cannot sufficiently thank you,’ she wrote to Dodgson. ‘I am so proud for *Aunt Judy* that you have honoured *her* by sending it here, rather than to the *Cornhill*, or one of the grander magazines ... One word more. Make this one of a series ... This talent is peculiarly your own, and as an Englishman you are almost unique in possessing it. If you covet fame, therefore, it will be (I think) gained by this. Some of the touches are so exquisite, one would have thought nothing short of intercourse with fairies could have put them into your head.’³

Unlike the *Alice* books, *Sylvie and Bruno* was aimed at adults as well as children. Dodgson himself identified three distinct phases in the development of the *Sylvie and Bruno* novels, the first extending from 1867 until 1873, when he decided to use “Bruno’s Revenge” as the nucleus for the whole book. The main emphasis in this first phase was on telling the stories to children and writing them down for future reference. These storytelling sessions acted as a kind of dress rehearsal, and as his market research among his future client group. In 1893 he wrote, ‘One story in this Volume [*Sylvie and Bruno Concluded*] — “Bruno’s Picnic” — I can vouch for as suitable for telling to children, having tested it again and again; and, whether my audience has been a dozen little girls in a village-school, or some thirty or forty in a London drawing room, or a hundred in a High School, I have always found them earnestly attentive, and keenly appreciative of such fun as the story supplied.’⁴

Anne Clark Amor

It can be safely assumed that one of the reasons why these story-telling sessions were so popular is that Dodgson impersonated the various voices of the characters, especially that of Bruno. It is impossible to believe that Dodgson delivered such lines as ‘I *are* glad!... He were so *welly* cross’ and ‘I doos hope the Dogs will be kind to us, I *is* so tired and hungry’ in the precise, cultivated tones of an Oxford don. Support for this theory is to be found in *History of Alice Ottley School*: ‘[Alice Ottley] entertained ‘Lewis Carroll’ on a memorable day in 1892, when he told a Bruno story and the school found it entertaining, as he gave it much vocal and facial expression. The same evening, in his own person as the Rev. Charles Dodgson, he gave a wise and thoughtful discourse to the staff and elder girls.’⁵

It was in 1873 that he composed the first draft of the final paragraph of *Sylvie and Bruno Concluded*, thereby establishing his whimsical tendency to begin his work at the end. In his nonsense poem, *The Hunting of the Snark*, he began with the last line, ‘For the Snark was a boojum, you see’, and built the whole poem around it. Begun in 1874, this poem was originally intended for inclusion in *Sylvie and Bruno*; but as the realization dawned on him that the book would take much longer to finish than he had at first envisaged, he decided to go ahead and publish it separately.

Of the second phase, which lasted until 1885, Dodgson wrote:

As the years went on, I jotted down, at odd moments, all sorts of odd ideas, and fragments of dialogue, that occurred to me — who knows how? — with a transitory suddenness that left me no choice but either to record them then and there, or to abandon them into oblivion. Sometimes one could trace to their source these random flashes of thought — as being suggested by the book one was reading, or struck out from the ‘flint’ of one’s own mind by the ‘steel’ of a friend’s chance remark — but they had also a way of their own, occurring *à propos* of nothing — specimens of that hopelessly illogical phenomenon, ‘an effect without a cause’.... Such, again, have been passages which occurred in *dreams*, and which I cannot trace to any antecedent cause whatever. There are at least *two* instances of such dream suggestions in this book.⁶

But Dodgson was never fully at ease with his major projects until he had engaged an illustrator, and until he had overcome this obstacle, he could not proceed to phase three. It took him several years to find the right artist. Tenniel declined the commission, and although Dodgson asked Henry Holiday to submit a drawing of the fairy hero and heroine, which he received very promptly on 4 February 1874, Holiday was finally commissioned for *The Hunting of the Snark* only. At the end of 1877, Dodgson approached Walter Crane, whose illustrations for Mrs Molesworth’s children’s books, including *Carrots*, greatly appealed to him. ‘I am *not* contemplating a book with fifty pictures *now*. No such book is at present in existence,’ Dodgson wrote. They agreed that Crane would produce specimen drawings to the value of £60 within a year, but Crane was so busy with other commissions that Dodgson’s patience was finally exhausted. Representations to Randolph Caldecott were similarly abortive.

Dodgson finally approached Harry Furniss on 1 March 1885, and on 10 March, having received Furniss’s acceptance, he wrote to him:

I have a considerable mass of chaotic materials for a story, but have never had the heart to go to work to construct the story as a whole, owing to its seeming so hopeless that I should ever find a suitable artist. Now that you are found, I shall go back to my *Alice in Wonderland* style work with every hope of making a success.⁷