



Grins galore

Emma Hogan

Alice has a big birthday party

Before "Alice in Wonderland" was published in 1865 children's books tended to instruct rather than entertain. The first book by Lewis Carroll, the pseudonym of Charles Lutwidge Dodgson, an Oxford mathematician, changed all that. In 2015 its 150th-anniversary celebrations will show how far its influence can still be felt.

"Alice in Wonderland" tells the story of one girl's travels in a dream world inhabited by a white rabbit with a pocket-watch, a mouse who lectures on British history and a caterpillar who smokes a hookah. The book has been translated into around 100 languages; an aboriginal Australian version has a white kangaroo in place of a rabbit. Artists ranging from Salvador Dalí to Tove Jansson, the creator of the Moomins, have been inspired by it, and over two dozen film adaptations have been made.

Several exhibitions in 2015 will draw on these responses to Carroll's creation. From June to October the Morgan Library

in New York will mount a show including the original manuscript, on loan from the British Library; this will then transfer to the Rosenbach Museum in Philadelphia. At New York University another show will focus on parodies and ephemera related to the book. "The Alice Look" examines the book's influence on style at the Museum of Childhood in London from May. And music-lovers might seek out the operatic version of the story that is coming to the same city in March, or the ballet that will be performed in Washington, DC, in May.

In the anniversary year much will be made of Carroll's life and the tale behind his book. "The Story of Alice", a two-part biography and literary history by Robert Douglas-Fairhurst, an Oxford don, will be published in April. Mr Douglas-Fairhurst will trace the life of Carroll along with that of Alice Liddell, the girl who inspired him. His book will also explore the reception to Carroll's work, which influenced writers such as James Joyce and T.S. Eliot. "The Looking-Glass House", the first novel by Vanessa Tait, a great-granddaughter of Liddell, will follow in July. Ms Tait will draw on the friendship between Liddell and Carroll, of which much remains unknown and which can seem troubling to modern sensibilities. A BBC documentary will further explore Carroll's life and the enduring appeal of his work.

Many fans, though, will choose to celebrate by returning to the book itself. Pan Macmillan, its first publisher, will bring out new editions, as well as Carroll's collected letters. A reproduction of a pocket-book edition of "Alice in Wonderland" from 1907 will be available, as will a gargantuan collection of Carroll's work, including his non-fiction and archival material. And a picture book with key scenes will be published, ensuring that a new generation of readers can delight in Carroll's most enduring legacy—his creation of Wonderland, and the characters within it. ■

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2015 IN BRIEF

In a quiet bar, unrecognised by other drinkers, Elvis Presley celebrates his 80th birthday



► satire show flowing since 2004 (when it was called "Et Dieu créa... Laflaque", "And God created... Laflaque") from the pen of a Montreal-based editorial cartoonist, Serge Chapleau.

In Laflaque Mr Chapleau has used animated 3D digital caricature puppets of politicians and other personalities to comment on current events in a weekly 30-minute programme on Radio-Canada television. The high-tech show is topical, to the point and cleverly written (in French). It takes the successful concept of the great 1980s British puppet satire "Spitting Image" to a new level. Incorporating advanced motion-capture

technology to help create complex cartoons on tight deadlines, Laflaque is a world leader in animated satire. It will be worth watching how Mr Chapleau's cheeky cartoon creations capture the Canadian campaign in the year ahead.

Until now, cartoonists have long aspired to see their work adorning the pages of the morning newspaper. Although the recent upheaval in the publishing world has crushed those hopes for some, 2015 may mark the start of an era when cartoonists are increasingly drawn not to paper but to pixel. ■

