



Number 6  
(October 2004)

*"It is the function of some people to be a lamp and some to be a mirror. I have been very pleased to function as a mirror of others' work." – Arne Nixon*



**Arne J. Nixon** taught children's literature and storytelling for many years at California State University, Fresno. In 1995, he gave 22,000 children's books to the Henry Madden Library and when he died, in 1997, he left the Library a generous bequest to endow the Arne Nixon Center for the Study of Children's Literature.

## Alma Flor Ada donates papers

Alma Flor Ada has donated eight boxes of her papers to the Arne Nixon Center, and promised more to come. Ada, a friend of Arne Nixon's, is the distinguished author of more than 100 books for children and young adults, including *Under the Royal Palms*, *The Rooster Who Went to His Uncle's Wedding*, *The Unicorn of the West*, and *Dear Peter Rabbit*. Born in Cuba, she writes in both English and Spanish, and her papers come in both languages, too! Published in many foreign countries, and in many additional languages, she has been honored with the Marta Solotti Gold Medal Award in Argentina and with the Christopher Award in the U.S. Her Web site is at [www.almaada.com](http://www.almaada.com).



*Alma Flor Ada*

The author has taught and studied in Spain, Peru, and the United States. As Director of the Center for Multicultural Literature for Children and Young Adults

(See *Ada donation*, page 2)

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## Lewis Carroll Society to meet in Fresno

The Lewis Carroll Society of North America invites anyone interested to attend its fall meeting to be held on Saturday, October 23, from 9 a.m. to 5 p.m. at the Residence Dining Hall on the campus of California State University, Fresno. The meeting is being hosted by the Arne Nixon Center. There is no charge to attend, but advance registration is required.



*Photo by  
Monika Groff*

*Robert Sabuda*

Robert Sabuda will be the keynote speaker. With more than two million books in print, this paper engineer and artist is indisputably the king of pop-up books. His bestsellers include pop-up versions of *Alice's Adventures in Wonderland* and *The Wonderful Wizard of Oz*. His talk will include a video and slides about the making of his *Alice* book. His Web site is [www.robertsabuda.com](http://www.robertsabuda.com). Sabuda will also sign books earlier that same day, from 10:30 a.m. to noon, at Petunia's Place bookstore.

Author/editor Linda Sunshine will discuss her new book, *All Things Alice*, a lavishly illustrated collection of quotations and illustrations, similar to her *All Things Oz*, which was published in 2003. Sunshine is the author or editor of more than 50 books, including many books about the movies.

(See *Carroll Society*, page 5)

## Ada donation, from page 1

at the University of San Francisco, she has a far-reaching influence. The Center offers graduate degrees in children's multicultural literature and an annual "Reading the World" conference that attracts hundreds of people each year.

At this summer's Pura Belpré Awards, sponsored by the American Library Association to honor Latino/Latina authors and illustrators, two honorees thanked Alma Flor Ada for help with their careers. *Muchas gracias* to her now for honoring the Center with this donation!

### Alma Flor Ada (by Yuyi Morales)

I met Alma Flor Ada at one of the first "Reading the World" conferences [at the University of San Francisco] a few years ago. She went around the USF building surrounded by people, listening to all of those who needed to talk to her. It seemed like everybody had questions or requests for Alma Flor. I was a reader; I had known Alma's books for a long time, and she was already in my mind like some kind of warrior from a Spanish written tale—a woman who had come to a foreign land, had conquered, and was leaving a precious legacy.

At the time I was already very interested in writing and illustrating children's books, but I lacked direction. When Alma Flor heard that I wanted to write, she invited me—a mere stranger who had just shaken her hand for the first time—to visit one of the classes she was giving at the multicultural literature program at USF. The class was called "The Author Within," and after that first class I was hooked. How could I leave her class if Alma was talking exactly about what I wanted to learn, about raising the stories from inside and sharing them out with the world? It took all my courage to ask Alma Flor, but she said yes; I could keep coming to the class, and along with the enrolled students I stayed for the rest of the semester.

Why does one stick with Alma Flor? Perhaps it is because she becomes some sort of headlight in one's life. During this class, Alma Flor looked me in the eyes many times and told me that I had talent, that I was a writer. And I believed her.

Or perhaps because she has the manner of a mother; when she takes you under her wings, and her warmth surrounds you, you know you have arrived in a safe place.

Or perhaps it is because she is a role model, a Latina who came to the USA and crafted meticulously her own life and career. And what woman doesn't want to be like Alma Flor?

I do.

*Mexican-American author/illustrator Yuyi Morales moved to the U.S. in 1994, which is when she began to learn English. She won the 2004 Pura Belpré Medal for illustration for a book she also wrote, **Just a Minute: A Trickster Tale and Counting Book**. She also won a 2004 Pura Belpré honor award for her illustrations for **Harvesting Hope: The Story of Cesar Chavez**, by Kathleen Krull.*

## Tales & Tidbits from ANCA

(Arne Nixon Center Advocates)

By Denise Sciandra, ANCA President



I landed in Fresno because my husband took a job here. Sal was a new lawyer who had been hired by the Fresno County Public Defenders' Office.

We moved from sunny San Diego in December 1973. The day we arrived, it was 49 degrees. Freezing to us. We knew no one. We felt isolated and in culture shock. We estimated our stay in Fresno would be two years.

I feel fortunate to have discovered Arne Nixon's book festivals within weeks of my arrival in Fresno. His passion for children's literature was contagious. I attended many, many of his conferences from 1974 to 1987. Eventually, I took my children, Lisa and Aaron, with me. I wanted them to see authors as real people.

I met Leo Politi in 1974. Politi's love of children and his genuine, down-to-earth nature attracted me. I also loved his artwork and his multicultural picture books. Many of them were set in Los Angeles near Burbank where I grew up. Two took place on his beloved Olvera Street that I had visited as a child.

Arne Nixon brought Leo Politi to Fresno annually for many years. My children considered him a friend. As a 5-year-old, Lisa appeared shy about going up in front of the audience to draw the name of the lucky winner of the painting that Politi drew that day. As a 9-year-old, she felt comfortable enough to initiate a chat with him at the break and let him sketch her while I watched in happy disbelief.

Politi invited my family to the 1983 Blessing of the Animals ceremony on Olvera Street with the promise of sketching both of my children. We found him in the crowd and he was true to his word.

The next year we participated in the ceremony by bringing Aaron's pet mouse Charles. Six-year-old Aaron briefly became a celebrity when a reporter from *Ripley's Believe It or Not* interviewed him as the owner of the only mouse to be blessed that day.

Were my children a little bit in awe of Politi? Perhaps. They did find him in the World Book Encyclopedia. And I once heard them say to a friend, "We know someone in the encyclopedia."

In 2002, Leo Politi's son and daughter took Angelica Carpenter and me on a guided tour of Leo Politi's Los Angeles. We enjoyed this experience so much that we would like to share it with others. We think we could fill a bus with Leo Politi fans for a two-day tour in the school year of 2004–05. Are we correct? Let us know and we'll start a waiting list.

Moving to Fresno turned out pretty well. In no other city would I have had the privilege and pleasure of counting both Arne Nixon and Leo Politi as my friends.

## Published by

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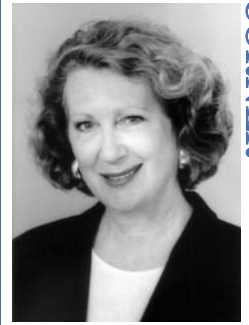
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In June Angelica Carpenter began a 3-year term as president of the International Wizard of Oz Club. This literary society has 1,300 members in all 50 states and 7 foreign countries. The Club hosts 3 large regional conventions each summer, including the Winkies, who meet at Asilomar in Pacific Grove (CA). The Club publishes a semi-scholarly journal, *The Baum Bugle*, 3 times a year. For information about the club, see its Web site at [www.ozclub.org](http://www.ozclub.org).

by Angelica Carpenter

CURATOR'S  
CORNER



My dear friend Hilda Bohem passed away on July 26, at the age of 87. She had been in failing health for some time, but still the news came as a shock.

Hilda was one of my first friends in California. Soon after my arrival, I invited the California members of the Lewis Carroll Society of North America to my Fresno lecture on "Lewis Carroll at Oxford." Hilda couldn't come but she sent good wishes and we began a lively correspondence by E-mail.

Soon my husband and I were invited to her home in the Hollywood Hills to see her Lewis Carroll collection. Her library was large and cozy, with a big, round table in the middle. Hilda and her friend Stan Kurman, a book dealer, pulled out book after book to show us their special favorites: first editions, foreign editions (*Alice* in Swahili), unusual editions (braille and shorthand), spin-offs by other authors, and puzzles, tea sets, figurines, videos, coloring books—every kind of ephemera. As the hour of our dinner reservation approached, Hilda and Stan reached their finale.

"Let's show her the dolly!" said Hilda, or at least that's what I thought she said. (There were several Alice dolls in the room.)

"Yes, the dolly!" said Stan, but what they were really saying was "Dalí"—Salvador Dalí, whose limited-edition *Alice* was selling then for \$12,000 to \$15,000. Clearly I had a lot to learn about *Alice* (I still do), and Hilda was the perfect teacher.

I visited her often, with many different friends. She taught us where the good restaurants were and which new movies we should see. She remembered when Sunset Boulevard had a bridle path down the middle. She talked about writing for television, using a man's name for macho shows like *Rawhide*. She told us about working as a book dealer and a librarian. She bragged modestly about her grandson, who was clearly precocious (she became a grandmother for the first time while in her 80s), and her son Les, who brought his Emmy Award to show her the morning after he won it. She made us laugh with stories about her dogs.

Lewis Carroll was her special passion. She wanted her collection to stay together and to go to a library where scholars could use it. I was honored that she thought I would be a good custodian for it. "Donate it!" I urged, but she held out for \$150,000. That price was a bargain; the value continues to increase. She let us have the books up front, paying them off over a three-year period. And she gave us dozens of books, too—new and old books to add to the collection, including her *Jabberland*, an anthology of takeoffs on *Jabberwocky*.

Hilda wrote to her friend Ruth Berman in 2004, "Yes, I sold [the collection] last year and, from what I hear, it's being loved and cared for. I still enjoy adding things to it. The librarian, Angelica Carpenter, assures me it's still my collection, just living somewhere else, a comforting thought except when I want to refer to something and find myself staring at a room full of empty shelves."

Now our shelves are full but our hearts grieve for Hilda. She was a beautiful, vibrant person—charming and stimulating even in her last days. Her legacy is her collection, and it is people, too. Her sister, Blossom Norman, is a new friend who recently donated 12 boxes of ABC books to the Center. Hilda's son, Les Bohem, who won his Emmy for writing the TV series "Taken," will soon begin work on two new *Alice* movies for Dreamworks. Hilda's vision will shape the future of the Arne Nixon Center.

Happy reading!



# Collecting Lewis Carroll

by Hilda Bohem

It isn't easy to know where to place the blame. Thinking back to 1965 when I was in library school, I can pinpoint what started it. But who to blame? Joe, fellow student, for announcing that University Microfilms was publishing a facsimile of the first *Alice* and for offering to place an order for anyone who wanted a copy? University Microfilms for doing such a thing? Or maybe Lewis Carroll for writing the book I read with ritual regularity once a year with constantly maturing pleasure?

I have to confess that I knew nothing about the author, nor did I know anything about the history of the book. When Joe delivered my promised "first edition," ten dollars net, I didn't know what to make of it. The illustrations were wrong, all wrong. The whole thing was neatly handwritten and that was wrong, too. Not that ten dollars was such a huge amount, but for a while there I felt as if I had been had. At last I realized that this skinny book in its light greenish-blue binding was called *Alice's Adventures under Ground* not *Alice's Adventures in Wonderland*. Only after that came the realization that this was a facsimile of the original manuscript with illustrations by the author himself. A short preface by Luther Evans put it all into proper perspective for me. I slid my purchase back into its slipcase. That was nice. I had never had a book with a slipcase before. Trying to swallow my disappointment—I had really counted on a bright new copy of my familiar *Alice*—I turned my attention to Joe who was explaining the book to another puzzled classmate. I was getting more educated by the minute.

A few weeks later, showing an East Coast visitor the sights, I dropped into Peggy Christian's bookshop. I had never been there before. Step two in my education: I found a copy of *Alice's Adventures in Wonderland* illustrated by Arthur Rackham. Amazing! Someone other than Tenniel (and not Lewis Carroll) had illustrated *Alice*. So much to learn, and I was getting a cram course.

Next day in school, I told Joe about discovering that Rackham had illustrated *Alice*. Well, he knew that. He assured me that many famous artists had illustrated the book. But Rackham, a Rackham *Alice* was special and very valuable, a collector's dream. "Worth more than nine dollars?" I asked innocently. "Nine hundred's more like it." And I hadn't bought it.

On my next free day, I went to the bookstore of "that stupid dealer who didn't know what a valuable book she had." Oh, Peggy, forgive me, callow creature that I was. Anyone who knew Peggy knows that she was one of the smartest and most ethical of booksellers, and a woman who really knew her books. I was lucky to become her friend. But that afternoon I was especially lucky because the book I wanted had been sold. Undoubtedly, had I found it still there, I would have bought it and that

would have been the end instead of the beginning of my collecting. Peggy was quick to spot a potential collector, and she was generous in her willingness to share information and advice. Her enthusiasm for Lewis Carroll made me realize how much more there was than the Rackham *Alice*. I also learned from her, to my chagrin, that Joe's "collector's dream" Rackham was a very different book from the one I had seen for nine dollars. That was a trade edition worth, at that time, exactly nine dollars. The collector's dream is a large quarto with elegant tipped in plates, meant to be a special gift book for a favorite child, but really much too good for her dirty little hands.

Now that I knew there were two different books, I was obsessed with a determination to find both of them. I spent every free moment combing the local bookstores. In 1965 there were still a lot of them in Los Angeles, big ones with fancy books, big ones with cheap books, hole-in-the-wall bookshops that were run by peculiarly scroungy-looking men. These last were a little scary to go into but invariably they had a section of children's books and often I was rewarded with an *Alice*. I went to garage sales and church sales and even sales of library discards. All I was looking for was those two Rackhams, the trade edition and the *de luxe*. What I found was an endless variety of *Alices* by an endless variety of publishers in an endless variety of bindings with an endless variety of illustrations. I couldn't leave them alone. Without ever thinking it through, I was buying them all. Nobody else seemed to be interested in them. They could be had for a song.

In the space of two years I must have bought every *Alice* in the city. I know there are some that I have never seen for sale again, unique to this collection. Condition was not important. If I didn't have it, a poor book could be a space-filler until a better copy came along. At first I tried to avoid duplicates, but I couldn't always remember, as my shelves filled, whether I had a particular book or not, so I bought. They were cheap, no great investment individually, although quantity was beginning to tear at my budget. Soon I realized that there were almost never duplicates. There was always some small but significant difference, a difference in publication date, a difference in binding cloth. Peggy encouraged me in my greedy harvesting, teaching me that bibliographic differences had their place in scholarship just as textual differences did. She introduced me to the work of her friend Thomas Tansel, a brilliant bibliographer, who made me aware of second editions while I was just discovering firsts.

While I was still in library school, strongly under the influence of our dean, Lawrence Clark Powell, I had romantic notions about book hunting. Larry, a spell-binding teacher, once described his search for an insignificant book that had special importance for him. He walked one day into a shop he had never visited

Peter Hanff, deputy director of the Bancroft Library at the University of California at Berkeley and an expert bibliographer, will offer a slide-illustrated history of the printing of *Alice's Adventures in Wonderland*. Angelica Carpenter, curator of the Arne Nixon Center and author of *Lewis Carroll: Through the Looking Glass*, will give a talk on "Accelerated Reader in Wonderland." The Kennel Bookstore on campus will acquire the authors' books, which will be available for sale and autographing at the meeting.

Free parking will be available in Lot G, on the northeast corner of Shaw and Cedar Avenues.

Space is limited; reservations will be made on a first-come, first-served basis. To reserve a seat, call the Arne Nixon Center at (559) 278-8116 or E-mail to [anc@listserv.csufresno.edu](mailto:anc@listserv.csufresno.edu). The meeting schedule may be seen at [www.arnenixoncenter.org](http://www.arnenixoncenter.org). For more information about the Lewis Carroll Society of North America, see its Web site at [www.lewiscarroll.org](http://www.lewiscarroll.org).

## "Much of a Muchness" exhibit

The Arne Nixon Center will sponsor an exhibit, "Much of a Muchness: Lewis Carroll Materials from the Collection of the Arne Nixon Center," from October 4–30 at California State University, Fresno's Henry Madden Library. Exhibit cases are located by the Library's front door, in the Solarium, and in the Arne Nixon Center. The exhibit will showcase materials acquired recently from Hilda Bohem, who passed away in July 2004 at the age of 87. (See *Alice has arrived!* on page 6.)

## Children's Literature Association meets in Fresno

The Arne Nixon Center hosted the 31st annual conference of the Children's Literature Association (ChLA) in June at Fresno State; 215 people attended. Registrants came from 35 states and the District of Columbia, and from Australia, Canada, Denmark, England, Finland, Japan, New Zealand, Sweden, and Taiwan. One hundred and thirty-eight papers were presented by 140 people. Ten sessions, each with six concurrent programs, were held.

Keynote speaker Pam Muñoz Ryan delighted her audience with letters from her readers. Richard Peck gave a spirited talk, with quotes from his heroine Delphine, on the value of historical fiction. Phoenix winner Berlie Doherty came from England to accept her award for *White Peak Farm*. She and Canadian author Brian Doyle, the Phoenix Honor Winner, pleased everyone by participating in many conference sessions. Conference Chair (and Curator of the Nixon center) Angelica Carpenter, who had just been elected president of the International Wizard of Oz Club, sponsored an Oz panel discussion and Ozzy illustrations in the conference program.



Joel Chaston, President of ChLA, with Angelica Carpenter and author Richard Peck

The International Committee honored Arne Nixon's Finnish heritage with a program on Finnish children's literature. The Center offered a display of Finnish books. The Finnish Consul in Los Angeles sponsored an appearance by Tove Jansson's niece, Sophia Jansson, and sent posters, books, knowledgeable staff members, and an Internet demonstration. Donor Pamela Harer provided books for an exhibit, "Picture Books from Between the Wars," curated by Christy Hicks.

ANCA sponsored a reception at the Madden Library, emceed by ANCA President Denise Sciandra, at which Michael Cart gave the Francelia Butler Plenary Lecture. Carpenter cited Kathy Kiessling, Jackie Stallcup, and Jennifer Crow for their outstanding work and thanked everyone who helped with the conference, about 80 people in all.

## SIGN ME UP!

I/We would like to join the Arne Nixon Center Advocates and enclose a donation. (Donations are tax deductible as allowable by law.)

\_\_\_ New membership      \_\_\_ Renewal

\_\_\_ \$ 1,000      Life membership

\_\_\_ \$ 250      Patron membership

\_\_\_ \$ 100      Sponsor membership

\_\_\_ \$ 50      Advocate membership

\_\_\_ \$ 25      Sustaining membership

\_\_\_ \$ 10      Student membership

\_\_\_ \$      Other amount

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before; and as he came through the door, he felt himself drawn toward the back where, in a dark corner, stood a tower of books all but ready to topple over. Without hesitating, he reached for a book at the bottom of the stack, and it was the book he had been seeking for years. This was the romance of book shopping, and this was what I, too, felt when I was on the hunt for *Alice*. I decided that, like Larry, I had the “gift.” (I don’t know whether the stack of books fell over. Larry never told us.)

My first job after I graduated was with Harry Levinson, a rare book dealer who specialized in 16th and 17th century books. Here I became sophisticated. I learned that there were books worth hundreds, even thousands of dollars, and that my nickel and dime scrounging for *Alice* was not the only way to go. Although Carroll was late for this shop, occasionally Harry would buy a private library and there would be a few fine children’s books mixed in with Aurelius and Shakespeare. Both Harry and his wife scorned children’s books so I was able to buy, almost at a price I could afford, the first important book for my collection, The Limited Edition Club *Through the Looking-Glass*.

There was no stopping me then. I was a COLLECTOR. Peggy, who had been nurturing my interest with modest books a few steps above what I had been finding around town, now began to tempt me with the glorious books there were to be had. I moved on to a job that paid more than a bookstore could so that I might continue feeding my collector’s appetite.

I joined the Lewis Carroll Society that had just started in London and discovered from their journal, *Jabberwocky*, that people wrote interesting articles about Lewis Carroll. I looked at my books with a new eye, and I realized at once that I had many, many *Alices* published by Henry E. Altamus that were distinguished by variant bindings because they were different series. They had different title pages and a different illustration was used for the frontispiece in each. I wrote an article about them that was published in *The Papers of the Bibliographic Society of America*. My collection had taken on meaning. It was no longer a bunch of books to show off, but a working collection, useful for research and scholarly pursuits. But by this time it had some pretty books and some real rarities. I had learned how to read dealers’ catalogues and even buy books by mail.

When Byron Sewell wanted to compile a bibliography of American editions of the two *Alice* books, all of those multiple, not quite dups, and there were many besides Altamus, now paid off. I was able to support his research



*Hilda Bohem and Angelica Carpenter*

extensively, often with information about books that nobody else had supplied. His book, *Much of a Muchness*, although it was published in a very small edition, is a solid bibliography worthy of wider circulation.

There are plenty of scholarly papers still tucked away in this collection. It delights me to know that it will live in a university setting where its beautiful books will give pleasure and its entirety will get the sort of use I never thought of when I started to scour Los Angeles looking for the Rackham *Alice*.

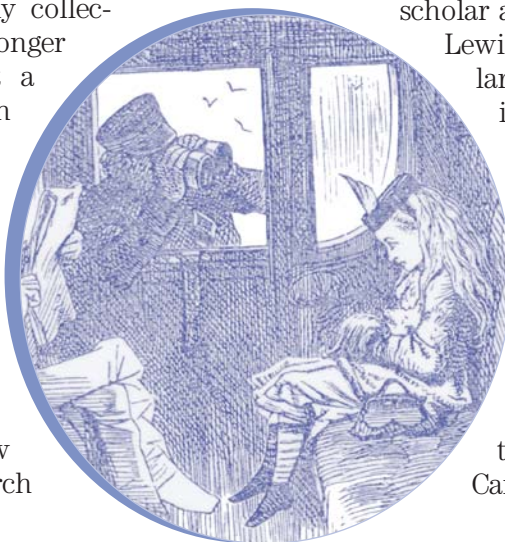
*(September 2, 2002)*

## Alice has arrived!

The Arne Nixon Center proudly announces the acquisition of a collection of 2,000 items and books by and about Lewis Carroll, assembled by the late Hilda Bohem. This collection cost \$150,000 (but is valued still higher) and was funded by many generous donations over a three-year period. Hilda Bohem was a Carrollian scholar and a rare books librarian at UCLA. Her Lewis Carroll collection was one of the largest private collections in the U.S., and it is now one of the largest library collections in the country.

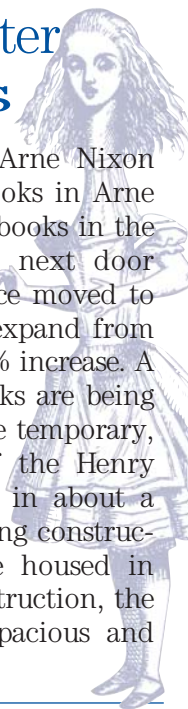
This collection could not have been purchased without the support of our donors. Thanks to all who gave, and to all who helped with fundraising events!

Donors make a difference! This prestigious collection is the proof. We will continue to purchase books for this collection, so gifts to the Lewis Carroll Fund are still most welcome.



# The Arne Nixon Center expands

Through purchases and donations, the Arne Nixon Center has grown rapidly, from 22,000 books in Arne Nixon's original 1995 donation, to 38,000 books in the Center now. Luckily, some office space next door became available when a non-Library office moved to another building, allowing the Center to expand from 1,700 square feet to 2,948 square feet, a 75% increase. A door now connects the two areas and stacks are being installed in the new annex. All changes are temporary, as the Center is located in the part of the Henry Madden Library that will be demolished in about a year to make room for a new library. During construction, Library staff and materials will be housed in locations still to be determined. After construction, the Arne Nixon Center will be housed in spacious and appropriate new quarters.



## Jabracadabra

Portmanteaued from "jabber abracadabra"  
in Hilda Bohem's book, *Jabberland*

'Twas Hogwarts! Said the Gryffindors  
To Harry Potter in their midst,  
"Forbidden are the upper floors,  
And the stairs are bewitched.

"Beware the Voldemort, my boy,  
The bloodshot eyes, the cruel chin,  
Watch out for Snape, and shun Malfoy,  
They're both from Slytherin.

(The full text of this poem by Hilda Bohem may be  
found at [www.arnenixoncenter.org](http://www.arnenixoncenter.org).)

## Valuable volunteers for ChLA

Thanks to the many people and organizations who helped with the ChLA conference! The names of conference organizers and sponsors appeared in the conference program. Below is one additional sponsor, and volunteers who worked at registration, author escorts, packet stuffers, and in many other capacities. If we missed anyone, we are sorry, but thanks to you, too!

California Reading and  
Literature Project  
Richard Carpenter  
Ramona Cheek  
Wendy Costa  
Joan De Yager  
Jane Fischer  
Betty True Gruen  
Audry Hanson  
Mel Harada

Nancy Hill  
Jessica Kaiser  
Ruth Kallenberg  
Cynthia MacDonald  
Diane Majors  
Pat Pickford  
Anne Reuland  
Jackie Sarkisian  
Helen Teichman

## Congratulations to Denise Sciandra!

ANCA President Denise Sciandra was named the Henry Madden Library's Volunteer Fundraiser of the Year on September 24. Michael Gorman, Dean of Library Services, commended her work at the Friends of the Library's annual dinner at The Smittcamp Alumni House.

Sciandra was honored for her outstanding success in recruiting individual and business donors to support Arne Nixon Center projects. She brought in many sponsors for the two Secret Garden parties. It would not have been possible to raise the \$150,000 purchase price for the Lewis Carroll Collection without her leadership and other generous donors.

As founding Life Members of the Center, Denise and her husband, Salvatore Sciandra, contribute generously—financial and many other kinds of support. They do hands-on work for Center programs, even hosting some events in their home, and Denise attends library and literary conferences at considerable personal expense. Her op-ed pieces and letters to the editor in *The Fresno Bee* and her book reviews and articles for library and literary journals help to spread the word about the Center's programs. Much of her work is done outside the Center, in the community, where she is widely recognized as a spokesperson and champion for the Center, and for children's literature. We thank and congratulate Sciandra for her leadership on many fronts.



*Denise and  
Sal Sciandra  
will do almost  
anything to  
support the Arne  
Nixon Center!*

*Answers to quiz:*

1. *The Adventures of Pinocchio*, by C. Collodi
2. *Blue Willow*, by Doris Gates
3. *Raggedy Ann Stories*, by Johnny Gruelle
4. "Jabberwocky," from *Through the Looking-Glass and What Alice Found There*, by Lewis Carroll

# ANCA members

## ***Life Membership***

Laurel Ashlock  
Shirley Brinker  
Michael Cart  
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# Donations of books and materials

*(March 1–August 31, 2004. This list represents donations of ten books or more. Our thanks to all!)*

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# Can you identify book titles from these famous lines?

*(Answers on page 7)*

Q1 "Fate has decreed that all lazy boys who come to hate books  
and schools and teachers and spend all their days with  
toys and games must sooner or later turn into donkeys."

Q2 Bending over it now, she could feel the cool shade of willows, she  
could hear the tinkling of the little stream as it passed under the  
arched bridge, and all the quiet beauty of a Chinese garden was hers  
to enjoy. It was as if she had stepped inside the plate's blue borders  
into another world as real as her own and much more desirable.

Q3 Marcella liked to play up in the  
attic at Grandma's quaint old  
house, 'way out in the country,  
for there were so many old  
forgotten things to find up there.

Q4 'Twas brillig, and the slithy toves  
Did gyre and gimble in the wabe:  
All mimsy were the borogoves,  
And the mome raths outgrabe.

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