“Curiouser and Curiouser!” : Exploring Wonderland with Alice



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"Curiouser and Curiouser!" : Exploring Wonderland with Alice

"It flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and, burning with curiosity, she ran across the field after it, and was just in time to see it pop down a large rabbit-hole under the hedge."

With these words, Charles Dodgson—better known as Lewis Carroll—launches his heroine down the rabbit hole and into a wonderland filled with impossible riddles, irascible characters, and constant threats to life and limb. Indeed some critics have noted that Wonderland is less wondrous than it is nightmarish. However, Alice keeps her head (despite the Red Queen's orders to the contrary) and proceeds from one confusing encounter to the next with a confident air and (like generations of her readers) an insatiable desire to see what happens next.

When first published in 1865, *Alice's Adventures in Wonderland* built upon existing traditions of literary fairy tales and nonsense verse, but struck new ground in the scope of its imagination and the introduction of a female protagonist whose defining characteristic was not virtuous obedience or domestic docility, but an imperious curiosity. Now long-established as a classic, translated into more than 170 languages, and continually re-interpreted for new generations of readers, Alice's adventures have become a touchstone of childhood in the modern imagination. In celebration of 150 years with Alice, we invite you to explore the curious creatures and landscapes of Wonderland through a selection of *Alice* editions and other related materials.

"All in the Golden Afternoon" : Victorian Children's Literature before Alice

German Fairy and Folk Tales: The Brothers Grimm

Charles L. Dodgson (better known by his pen name Lewis Carroll) possessed an extensive library, much of which has been reconstructed from journals, correspondence, and catalogs. Among his books are both an 1864 German edition of the Grimm's *Kinder- und Haus-Märchen* and an 1869 English translation by Edgar Taylor.

Inspired by the German Romantic movement, Jacob and Wilhelm Grimm began collecting popular tales from friends and neighbors in 1806. They published their first collection in 1812, followed by a second volume in 1815, and several enlarged editions over their lifetimes. Despite a professed desire to document folk traditions, the brothers' largely relied upon young, urban informants who often provided tales that were derivations of earlier published narratives. Furthermore, the Grimms themselves substantially edited and reworked the source material to fit their own cultural outlook. Nonetheless, their collections quickly spread throughout Europe, popularizing the fairy tale genre among Europe's burgeoning middle classes.

Jacob and William Grimm; Edgar Taylor (trans.)
German Popular Stories: Translated from the Kinder und Haus-Märchen
London: J. Robins: Sherwood, Gilbert & Piper, 1834
Gift of Joan Patton Dedo

Nordic Fairy and Folk Tales: Hans Christian Andersen

Building upon the interest in folk and fairy tales inspired across Europe by the Brothers Grimm, Danish writer Hans Christian Andersen rose from obscurity to international fame through his writing. Born to an impoverished shoemaker and his illiterate wife, Andersen pursued the creative life with single-minded determination, the support of a wealthy patron, and a large share of luck. His early stories were based upon folk tales he had heard as a child. However, he soon expanded his repertoire to original inventions, such as "The Little Match Girl," "The Little Mermaid," and "The Red Shoes."

Although often tragic and macabre by today's standards, when compared to much of the existing literature for children, Andersen's colloquial language and ability to see the world from a child's point of view were innovative and attractive to readers. Andersen's early tales were soon translated into German

(1839) and English (1846), and his subsequent collections were eagerly devoured. At the time of his death, Lewis Carroll's library included three 1880s translations of Andersen's tales.

Hans Christian Andersen; Mary Botham Howitt (trans.)
Wonderful Stories for Children
New York: Wiley & Putnam, 1847
Lee Walp Family Juvenile Book Collection

British Literary Fairy Tales: The Rose and the Ring

From the end of the 18th century through the 1860s, authors of English children's literature fell broadly into two camps. Religious and rational/moral writers produced heavily didactic informational essays, stories of exemplary children, and carefully pruned historical narratives. In contrast, writers such as William Wordsworth, Charles Dickens, and eventually Lewis Carroll championed writing in a more imaginative vein. Gradually, a rich body of literary fairy tales developed, drawing on the content and formulas of folk tales, but written by a single author at greater length and with more detail than their folk inspirations.

Published about ten years prior to *Alice*, William Makepeace Thackeray's literary fairy tale *The Rose and the Ring* originated when he decided to compose a story using Twelfth Night figures drawn for his daughter during the Christmas season of 1853. Blending fairy tale motifs with those of pantomime theater, Thackeray tells a tale of two princes, an evil fairy, an exiled princess, and a magical rose and ring that make the holder irresistible.

William Makepeace Thackeray
The Rose and the Ring: or, The History of Prince Giglio and Prince Bulbo: A Fireside Pantomime for Great and Small Children
London: Smith, Elder, and Co., 1855

The Tradition of Visual Poetry

"Easter Wings"
Lord, who createdst man in wealth and store,
Though foolishly he lost the same,
Decaying more and more,
Till he became
Most poore:
With thee
O let me rise
As larks, harmoniously,
And sing this day thy victories:
Then shall the fall further the flight in me.
My tender age in sorrow did beginne
And still with sicknesses and shame.
Thou didst so punish sinne,
That I became
Most thinne.
With thee
Let me combine,
And feel thy victorie:
For, if I imp my wing on thine,
Affliction shall advance the flight in me.

George Herbert's (1593–1633) most influential work *The Temple* was published posthumously in 1633 and contains two of the most famous examples of shaped or patterned poetry, "Easter Wings" and "The Alter." While "Easter Wings" merges the rise and fall of the sentiment contained in the text itself (note: one of the shortest line in the poem reads "Most thinne"), the poem describes the Christian concept of earthly transfiguration through the body of the Christ, and is also shaped like a butterfly, a common symbol for resurrection, the theme at Easter.

George Herbert
The Temple. Sacred Poems and Private Ejaculations
London: Printed by T.R. for P. Stephens, 1656
(Bound with C. Harvey's, *The Synagogue* [London], 1657)
Gift of Galen C. Harman

*from The Poetry Foundation http://www.poetryfoundation.org/poem/173626

British Literary Fairy Tales: The Water-Babies

Charles Kingsley's *The Water-Babies* relates the adventures of Tom, a mistreated chimney sweep, who is transformed into a water-baby (a kind of humanoid aquatic salamander) and encounters a range of natural and supernatural creatures from dragonflies to fairies. Published serially in *Macmillan's Magazine* from August 1862 to March 1863, *The Water-Babies* was released as a book in 1863, at a time when Lewis Carroll was already hard at work recording, editing, and expanding his own literary fairy tale. Carroll owned at least two copies of Kingsley's *The Water-Babies*, and it is widely accepted as a crucial influence on Carroll's work.

In form, the two fairy tales are much alike: book-length prose narratives interspersed with poetry, related by an omniscient narrator commenting on the adventures of a young child meeting various talking beasts in a Victorian setting. *The Water-Babies* was extraordinarily popular well into the early decades of the 20th century. However, Kingsley's rambling tangents and pervasive xenophobia have made the text less appealing to readers in more recent years.

Charles Kingsley
The Water Babies
Philadelphia; London: J.B. Lippincott, [1917]
Nicely Collection

Charles Kingsley
The Water-Babies: A Fairy-Tale for Land-Babies; Slightly Abridged, in Words of One Syllable
Akron, Ohio: Saalfield, 1905
Gift of William A. Gosling

British Literary Fairy Tales: The Light Princess

George MacDonald, best known as the author of *The Princess and the Goblin* and *At the Back of the North Wind*, was a close friend of Lewis Carroll during the 1860s and early 1870s. Just a few days after Carroll's famous river trip with the Liddell sisters, his diary recounts a walk with MacDonald during which the latter showed him a manuscript of "The Light Princess." MacDonald's "The Light Princess is a parody of Sleeping Beauty that shares Carroll's delight in wordplay and may have played a role in prompting Carroll to consider a wider audience for *Alice*. Even before Carroll's manuscript was gifted to Alice Liddell, he lent it to Mrs. MacDonald to read to her children, one of whom declared

that there "ought to be sixty thousand volumes of it." Although MacDonald is less a household name than Carroll, his fairy tales deeply influenced many important 20th century writers, including portal fantasy authors C.S. Lewis and Madeleine L'Engle.

George MacDonald
The Light Princess and Other Fairy Stories
London, Glasgow, Dublin: Blackie & Son, [1890?]
Janice Dohm Collection
In Memory of Stephen Spaulding

Didactic Children's Literature: Tom Brown's Schooldays

Originally published in 1857, Thomas Hughes' *Tom Brown's Schooldays* established the genre of the English schoolboy novel, including narrative conventions that persist to the present day (consider the importance of quidditch games in the Harry Potter books). The novel came to be seen not only as a fictional account of Rugby School, but a blueprint for British education.

Thomas Hughes considered his attendance at Rugby (1834–1841) a golden epoch in his life. Arriving at Rugby in 1846 at the age of 14, a young Lewis Carroll felt quite the opposite. Despite significant reforms during the 1830s, bullying and general victimization of younger boys remained common. Carroll's lack of interest in organized sports and the difficulties his stammer presented in public recitation likely added to his distaste. Reflecting in his diary at age 23, Carroll wrote, "I cannot say that I look back upon my life at a Public school with any sensation of pleasure, or that any earthly considerations would induce me to go through my three years again."

Thomas Hughes
Tom Brown's Schooldays
London: Macmillan, 1869

Evangelical Children's Literature: Jessica's First Prayer

Looking backward, Lewis Carroll's *Alice* appears to be a clear watershed moment – a distinctive and important book that fundamentally changed the subsequent trajectory of children's literature. In the years immediately following publication, however, this was far from obvious. Published just a few years after *Alice* – first serially and then as a novel – *Jessica's First Prayer* (1867) by evangelical writer Hesba Stretton was more popular and, at least for a time, arguably more

influential. *Jessica* broke new ground with its focus on the struggles of the urban poor and by 1900, it had sold more than 1.5 million copies - ten times the sales figures of *Alice*. Like *Alice*, it inspired a host of imitators and Stretton's prose was admired by Charles Dickens and E. Nesbit. Why did *Alice* become a classic while *Jessica* faded from memory? Some critics suggest that as Victorian literary interests shifted in favor of fantasy, they also increasingly privileged the viewpoint and position of the upper-class child typified by Alice. Meanwhile, other demographics receded from literary notice.

Hesba Stretton
Jessica
New York: Fleming H. Revell, [1903]
Janice Dohm Collection
In Memory of Stephen Spaulding

Nonsense Verse: Edward Lear

As the two great nonsense writers of the Victorian Age, it is difficult not to associate Edward Lear and Lewis Carroll. Lear's illustrations of teapot plants and limericks about supping on spotted frogs seem just the sort of images to inspire the landscape of Wonderland. However, in his extensive and detailed diaries, Carroll never mentions Lear, and despite overlapping social circles, there is no clear indication that either read the other. Nonetheless, both authors were instrumental in introducing a greater sense of playfulness into children's literature.

Edward Lear was born in 1812 as the twentieth child of a stockbroker who soon afterwards met financial ruin. Unable to attend formal schooling due to epilepsy, he supported himself by drawing medical and zoological subjects and by teaching art. After being invited by Lord Stanley to draw his menagerie, Lear resided for some years with the household. The humorous pictures and limericks he produced to entertain the family were published in *A Book of Nonsense* (1846) under the pseudonym Derry Down Derry, later followed by several other collections.

Edward Lear
Nonsense Botany & Nonsense Alphabets
London, New York: Warne, [1927]

Lewis Carroll: Playful Poet

Lewis Carroll was the eldest son and the third of eleven children in the Dodgson family. During school breaks, he amused himself and his siblings with a series of family magazines, of which *Useful and Instructive Poetry* is the first. It was written for his seven-year-old brother, Wilfred Longley Dodgson, and his five-year-old sister, Louisa Fletcher Dodgson. "My Fairy" parodies the moralizing texts commonly provided to children during the Victorian period and embodies the frustration of small children in every age who feel that no matter what they do, they are told "You mustn't!" The other poems in this collection conclude with morals from "Don't get drunk" to "Never stew your sister." An echo of this tongue-in-cheek advice may be found in Wonderland's Duchess, whose constant refrain is "the moral of that is...."

Lewis Carroll
Useful and Instructive Poetry (not on display)
New York: Macmillan, 1955

Charles Lutwidge Dodgson: Imaginative Youth

The Rectory Umbrella was another of young Lewis Carroll's family magazines, composed between 1849–1850, when he was seventeen and eighteen years old. *Mischmasch* (1855–1862) was composed in his 20s. Carroll was apparently an early espouser of Alice's lament "what is the use of a book...without pictures or conversations?" His magazines are meticulously and neatly written and illustrated with vivid figures from flying canines to hippopotami. The hippopotamus frolicking in the English countryside on display here is a visual parody of Joshua Reynold's *The Innocence Age* (originally featuring a smiling young girl). Perhaps because Carroll was accustomed to complete creative control, his later relationships with illustrators were sometimes strained by his numerous suggestions, minute examinations, and demands that pictures be redrawn.

Lewis Carroll
The Rectory Umbrella & Mischmasch
London: Cassell, 1932

Charles Lutwidge Dodgson: Mathematics Instructor

Carroll graduated in 1854 with first-class honors in mathematics and second-class honors in classics. The following year he was appointed a Christ Church

fellow and began his professional career lecturing on mathematics, while pursuing his masters degree (1857) and ordination as a deacon of the Church of England (1861). Carroll's first book, *A Syllabus of Plane Algebraical Geometry*, was published in 1860. Although the trajectory from mathematics instructor to children's author might seem surprising, the Alice books contain a number of references to mathematical and logical concepts. For instance, the participants of the Mad Hatter's Tea Party present several instances of inverse relationships, including "I see what I eat" vs. "I eat what I see." Some scholars suggest that entire passages, including the tea party, the caterpillar's insistent questioning, and the transformation of the duchess' baby are satirical attacks on various theoretical developments in mathematics that offended Carroll's conservative loyalty to Euclidean geometry.

Lewis Carroll
A Syllabus of Plane Algebraical Geometry, Systematically Arranged, with Formal Definitions, Postulates, and Axioms
Oxford: Printed by James Wright...sold by J.H. and J. Parker..., 1860

"Uncommon Nonsense": Wonderland in Verse

The Mouse's Tail

Foreshadowing the nonsense trial at the end of the book, The Mouse's Tale describes why the Mouse that Alice meets while swimming in the river of her own tears dislikes cats and dogs. The nature of the *Alice's Adventures Under Ground* version is dramatically different from the first published text. In *Under Ground*, fat, snug mice live happily under a mat until a cat and a dog trample them. The published version describes an entity called "Fury" taking a mouse to trial in which Fury will be judge and jury, and will condemn the mouse to death.

Both versions use shaped or patterned poetry which may provide multiple contexts to the poem. Building on the tale/tail homonym, the shape of the poem resembles a long, curving, mouse's tail. Over time and as printing capacity has allowed, illustrators have built on this idea to more closely convey the shape of a tail (see the Pogany and Zwerger versions here). Some critics have also noted that the shape of the poem is similar to a tornado, a physical manifestation of fury and also foreshadowing a similar text, *The Wonderful Wizard of Oz*.

Lewis Carrol; John Tenniel (illustrator)
Alice's Adventures in Wonderland
London: Macmillan, 1866

Lewis Carroll, illustrated by himself
Alice's Adventures Under Ground
Guildford, U.K.: Genesis, 1979
Published facsimile of Carroll's 1864 manuscript.

Lewis Carroll; Willy Pogany (illustrator)
Alice's Adventures in Wonderland
New York: E.P. Dutton, 1929

Lewis Carroll; Lisbeth Zwerger (illustrator)
Alice in Wonderland
New York: North-South Books, 1999
Gift of Charles J. Barr

Parodied Verse: How Doth the Little Busy Bee/Crocodile

In *Alice*, much like the parodies that he wrote for his siblings, Carroll continues to satirize the moralizing texts commonly provided to children during the Victorian Age. In "Against Idleness and Mischief," originally published in 1715 and well-known to school children at the time of *Alice*'s original publication, children are told to be industrious like bees. Children are admonished with that well-known warning that "...Satan finds some mischief still, | For idle hands to do." In the *Alice* version, a hungry crocodile is offered up as a role model because he is so clean (as all good children are!), and he joyfully eats little fishes. Most people might think of a crocodile lazily sunning itself on the banks of the Nile occasionally ferociously killing other creatures on the river, which stands in stark contrast to the "little busy bee" gathering pollen from the flowers – the Victorian model for children.

In this 1980s-era, comic book version of *Alice*, the reader is shown a shower-capped caricature of the crocodile later eating dinner at a fancy restaurant. The last two lines of "Against Idleness and Mischief" are not visible in the reproduction and are included here.

> That I may give for ev'ry day
> Some good account at last.

Isaac Watts; Mrs. Arthur Gaskin (illustrator)
Divine and Moral Songs for Children
London: Elkin Mathews, [1897]

The Dreamery, No. 2
Guerneville, Calif.: Eclipse Comics, 1986–1989

Playful Verse: Twinkle, Twinkle, Little Star/Bat

Children were expected to memorize many different poems during the Victorian era. Carroll builds on these poems by refashioning them as nonsense and parodied verse. This playful version of "Twinkle, Twinkle Little Star" is probably the poem that children today are most likely to recognize. Other poems and songs to which Carroll refers in *Alice* include "The Old Man's Comforts and How He Gained Them (e.g., Old Father William)," "Speak Gently," "The Sluggard," "Star of the Evening," and "Alice Gray." As Carroll plays with language throughout these verses, it seems to suggest, as literary scholar Linda M. Shires writes, that he feels that poetry should be fun and not didactic.

"Twinkle, Twinkle, Little Star" was written by Jane and Ann Taylor who were two English sisters that wrote together, although scholars believe Jane wrote most of their poems. The David Hall version of *Alice* shown here is illustrated with 100 drawings made for a Disney animated film that never went into production, and the text itself contains revisions made by Carroll shortly before his death.

Lewis Carroll; David Hall (illustrator)
Alice's Adventures in Wonderland
New York: Little Simon, 1986
Gift of William A. Gosling

Jane and Ann Taylor
Rhymes for the Nursery
London: R. Yorks Clarke, 1850

"Down the Rabbit Hole": Introducing Alice

All in the Golden Afternoon: A Gift for Alice Liddell

Not long after Lewis Carroll became a Lecturer at Christ Church College, Oxford, he befriended the family of Henry George Liddell, the new Dean of Christ Church. Carroll frequently entertained the Liddell children with stories while they served as models for his amateur photography. He also accompanied them on periodic river excursions and a tale he invented on one such expedition was destined to make literary history.

On July 4th, 1862, Carroll and Robinson Duckworth (immortalized as the Dodo and the Duck of the Caucus Race) rowed upriver with Lorina (the Lorry), Alice (Alice), and Edith (the Eaglet) Liddell. Accounts of the day differ in minor details: Was it sunny or rainy? Was the tale told in the boat or under a haystack? Was the whole story told that day, or only the beginning? The group took many boat trips and Carroll told many tales, but on this particular afternoon, Alice Liddell begged to have his story in writing.

The 90-page manuscript of *Alice's Adventures Under Ground* was presented to Alice Liddell as a Christmas present on November 26, 1864. By that time, Carroll's friendship with the Liddell family had cooled. Speculation on the break is rampant, but little supported by evidence. Regardless, Alice Liddell held on to the manuscript through her adult life, selling it only when her family's fortunes were reduced after WWI. In 1948, a group of Americans purchased the manuscript and presented it to the Library in the British Museum in recognition of Britain's role in WW II.

Lewis Carroll, illustrated by himself
Alice's Adventures Under Ground
Guildford, U.K.: Genesis, 1979
Facsimile of Carroll's original manuscript from 1864

Alice's Adventures in Wonderland : The First Edition

Even before presenting the manuscript to Alice Liddell, Carroll had begun pursuing publication. He met Alexander Macmillan in the fall of 1863 and contacted Punch illustrator John Tenniel in January of 1864. A stream of correspondence flowed among the principal parties over many months as *Alice's Adventures Under Ground* metamorphosed into *Alice's Adventures in Wonderland*. In its published form, the story is twice the length of Carroll's

initial manuscript and includes entirely new characters such as the Mad Hatter and the March Hare. Tenniel's illustrations came to form such an essential part of the story that some consider him to be an equal contributor and co-author of the piece.

An initial printing of 2,000 copies was completed in June of 1865. However, responding to Tenniel's concerns over the quality of printing, Carroll requested that the run be recalled, entirely at his own expense. A new impression was finished in the fall of 1865, but dated 1866 on the title page. Post-dating was a common practice at the time because it allowed publishers and booksellers to take advantage of the Christmas shopping season, while still capitalizing on "new" books for sale in January. Widely reviewed and praised, Alice intrigued children and adults alike and in the past 150 years, it has never been out of print.

Lewis Carroll; John Tenniel (illustrator)
Alice's Adventures in Wonderland
London: Macmillan, 1866
Gift of Dr. E. Frederick Lang

Alice for All: The Nursery Alice

Almost the moment *Alice's Adventures in Wonderland* landed on bookstore shelves, Lewis Carroll began working to expand his audience. He was soon negotiating translation rights, working on a sequel, and exploring potential theatrical productions. In 1890, Carroll appealed to the parents of children "Nought to Five" with *The Nursery Alice*, in which twenty enlarged and colorized Tenniel illustrations are reproduced with a simplified text.

Exercising a more dominant narrative voice than the original, *The Nursery Alice* frequently addresses its listeners, asking questions like "Which would you have liked best, do you think, to be a little tiny Alice no larger than a kitten, or a great tall Alice, with your head always knocking against the ceiling?" and giving directives such as "If you turn up the corner of this leaf, you'll have Alice looking at the [Cheshire Cat's] Grin." *The Nursery Alice* was not a commercial or critical success, but in hindsight it can be appreciated as one of relatively few 19th century books explicitly directed to the pre-reader demographic, and as a precursor of the many later adaptations of Alice to new formats and audiences.

The Nursery "Alice": Containing Twenty Coloured Enlargements from Tenniel's Illustrations to "Alice's Adventures in Wonderland"

Inscribed to "Dorothy Furniss, from the Author. Mar. 25, 1890" (Henry Furniss was the illustrator of Carroll's literary fairy tale *Sylvie and Bruno*)
Gift of Dr. E. Frederick Lang

New Visions of Alice: Arthur Rackham

When *Alice's Adventures in Wonderland* passed out of copyright in 1907, British publishers eagerly issued new editions with new illustrations. Chief among these is the Heinemann edition featuring the watercolors of Arthur Rackham, a Victorian-Edwardian children's book illustrator famous for his muted, dreamlike paintings and grotesque goblins. Although Tenniel's illustrative decisions are often taken as canon, Carroll's text offers few explicit clues to Alice's appearance.

Rackham's gray-brown backgrounds and landscapes of twisted trees emphasize the darker, more threatening aspects of Wonderland. Alice herself, clad in a pale pink-patterned dress, is taller and more limber, allowing for more physical interaction during her exchanges and greater dramatic tension. She cowers subserviently before the White Rabbit as he mistakes her for his maid and visibly struggles to hold onto the squirming pig (formerly the Duchess' baby). Although critical reception at the time was mixed (with many reviewers unwilling to endorse any illustrations but Tenniel's), Arthur Rackham's dramatically different interpretation set the stage for the many divergent visions of Carroll's "Everygirl" that developed during the 20th century.

Lewis Carroll; Arthur Rackham (illustrator)
Alice's Adventures in Wonderland
London: William Heinemann; New York: Doubleday, Page, [1907]
American Deluxe Edition: "This Edition is limited to five hundred and fifty copies for sale in the United States... This is no. 536."
The Chalat Family Arthur Rackham Collection

New Visions of Alice: Walt Disney

Released in 1951, *Walt Disney's Alice in Wonderland* marked a new pervasive influence on the interpretation of Lewis Carroll's masterwork. Walt Disney had initially planned for a version of *Alice* to be his first feature-length cartoon, but delayed the project when Paramount's live-action *Alice* appeared in 1933. Instead, Disney turned his attention to *Snow White and the Seven Dwarfs* (1937). Returning to *Alice* in the late 1940s, Disney sought to evoke Tenniel's illustrations while also distancing the film from its source material. Unlike

many Disney films of the period that were based on books, the film does not open with an animated sequence of a book opening, but jumps directly to Alice and her sister in the meadow. At the same time, Disney repackaged his *Alice* by partnering with Golden Books to release picture books simultaneously with the film release. Although reception was lukewarm at the time, Disney's *Alice* has since become as iconic as Tenniel's original depiction. In particular, Disney Alice's blue dress cues Wonderland to such an extent that even many of the most innovative recent illustrators are hesitant change its hue.

Lewis Carroll; retold by Jane Werner; pictures by Walt Disney Studio
Walt Disney's Alice in Wonderland Meets the White Rabbit &
Walt Disney's Alice in Wonderland Finds the Garden of Live Flowers
New York: Simon and Schuster, 1951
Lee Walp Family Juvenile Book Collection

Alice Transformed: Comic Books

Published in 1986–1987, *The Dreamery* includes several serialized stories, including a black and white *Alice in Wonderland* illustrated by Lela Dowling. Dowling's Alice looks more like an untidy version of Frank L. Baum's Dorothy in a checked gingham dress and white apron than Tenniel's staid and serious miss. However, the comic format preserves the conversational exchanges that are frequently lost in heavily illustrated versions of *Alice*. Some 20 years later, Rod Espinosa's four-part *New Alice in Wonderland* depicts a Disney-esque heroine in a blue dress with her blonde hair held back by a headband. Illustrated in a style distinctly influenced by Japanese Manga/Anime, *New Alice* introduces the White Rabbit as a ghostly caricature of stress and the Red Queen as a white-faced geisha as stylized and threatening as Tenniel's queen of cards.

The Dreamery, No. 2
Guerneville, Calif.: Eclipse Comics, 1986–1989

Lewis Carroll; Rod Espinosa
New Alice in Wonderland
San Antonio, Texas: Antarctic Press, 2006

Alice Transformed:
Robert Sabuda's Paper Engineering

Movable toy books became popular in England in the late 19th century, but *Alice* did not appear in this format until the early 20th century. Publisher Raphael Tuck produced multiple movable editions in the 1920s, including *Alice in Wonderland Panorama, with Movable Pictures*, which encourages readers to play with the Wonderland characters as dolls or action figures on a stage. Almost a century later, master paper engineer Robert Sabuda produced the pop-up adaptation of Alice on display here, inviting readers to engage with the story's text through the small booklets (with tiny pop-ups within them) that accompany each large pop-up page spread.

Lewis Carroll; Robert Sabuda (adaptor and paper engineer)
Alice's Adventures in Wonderland
New York: Little Simon, 2003
Signed by Sabuda
Gift of William A. Gosling

Alice around the World:
Vladimir Nabokov's Russian Translation

Alice's Adventures in Wonderland quickly made its way beyond the English-speaking world. Carroll himself was involved in the French (1869), German (1969), and Italian (1872) editions, and many others soon followed. *Alice* is a difficult work to translate due to its extensive puns, wordplay, and verse, but generations of translators have risen to the challenge. Readers can now follow Alice through Wonderland in more than 170 languages, including nine Scottish dialects, an emoji poster, and (soon) late Egyptian hieroglyphs.

One of *Alice*'s most famous translators is Vladimir Nabokov. Commissioned to translate *Alice* by a small Berlin publisher in the 1920s, Nabokov adheres to the spirit of the original but transports the story to a Russian setting by changing names (Alice to Ania, Mary Ann to Masha) and details (marmalade to strawberry jam, a mouse that came to England with William the Conqueror to a mouse left behind Napoleon's departing army). As an opponent of the Soviet regime, Nabokov's work was prohibited in the U.S.S.R. and his *Alice* translation could not be legally read in Russia until 1989.

Lewis Carroll; Vladimir Nabokov (translator); S.A. Zalshupin (illustrator)
Аня въ Странѣ Чудесъ

Berlin: Изд-во Гамаюнъ, 1923
Dr. Fan Parker Vladimir Nabokov Collection

Lewis Carroll; Vladimir Nabokov (translator); A. Gennadiev (illustrator)
Аня в Стране Чудес (not on display)
Leningrad: "Детская лит-ра," 1989
Dr. Fan Parker Vladimir Nabokov Collection

Alice Around the World: Australian Aboriginal Edition

Lewis Carroll's *Alice* is unmistakably rooted in the trappings of upper-middle-class Victorian England, with its tea parties, croquet matches, and recitation of improving poetry. That provincialism makes the book's enduring appeal across ages, classes, and cultures all the more surprising. Issues of cultural as well as linguistic translation have led many translators to combine translation with adaptation in an effort to anchor elements of the original in more relevant local practice. Vladimir Nabokov's Russification is one example of this practice. Another is Nancy Sheppard's *Alitji in Dreamland*, which presents English and Pitjnatatjare Aboriginal texts side-by-side. Sheppard's version opens with Alice and her sister playing an Aboriginal storytelling game involving pebbles and various Australian animals and mythological characters are integrated into the story as Alice follows the white kangaroo on her somatic adventures.

Lewis Carroll; Nancy Sheppard (translator and adaptor),
Byron S. Sewell (illustrator)
Alitjinya ngura tjukurtjarangka = Alitji in the dreamtime
Adelaide: Dept. of Adult Education, University of Adelaide, 1975
Hatcher Graduate Library

Curious Creatures

The White Rabbit

> When the Rabbit actually took a watch out of its waistcoat-pocket, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and burning with curiosity, she ran across the field after it, and fortunately was just in time to see it pop down a large rabbit-hole under the hedge.

"Oh dear! Oh dear! I shall be too late!"
John Tenniel (illustrator)
Alice's Adventures in Wonderland: Prints from the Original Wood Engravings
London: Macmillan, 1988

Teddy Slater
Walt Disney's Alice in Wonderland
Racine, Wis.: Western Publishing, 1992
Gift of William A. Gosling

The Dodo

> "In that case,' said the Dodo solemnly, rising to its feet, "I move that the meeting adjourn, for the immediate adoption of more energetic remedies—"
>
> "Speak English!" said the Eaglet. "I don't know the meaning of half those long words, and, what's more, I don't believe you do either!" And the Eaglet bent down its head to hide a smile: some of the other birds tittered audibly.
>
> "What I was going to say," said the Dodo in an offended tone, "was, that the best thing to get us dry would be a Caucus-race."

"They were indeed a queer-looking party that assembled on the bank...."
John Tenniel (illustrator)
Alice's Adventures in Wonderland: Prints from the Original Wood Engravings
London: Macmillan, 1988

Tony Ross (abridged & illustrated by)
Alice's Adventures in Wonderland
New York: Atheneum, 1994

Bill the Lizard

> The first thing she heard was a general chorus of "There goes Bill!" then the Rabbit's voice along—"Catch him, you by the hedge!" then silence, and then another confusion of voices—"Hold up his head—Brandy now—Don't choke him—How was it, old fellow? What happened to you? Tell us all about it!"
>
> Last came a little feeble, squeaking voice, ("That's Bill," thought Alice,)

"Well, I hardly know—No more, thank ye; I'm better now—but I'm a deal too flustered to tell you—all I know is, something comes at me like a Jack-in-the-box, and up I goes like a sky-rocket!"

"The first thing she heard was a general chorus of 'There goes Bill!' "

John Tenniel (illustrator)
Alice's Adventures in Wonderland: Prints from the Original Wood Engravings
London: Macmillan, 1988

Lewis Carroll; Ralph Steadman (illustrator)
The Complete Alice & The Hunting of the Snark
Topsfield, Mass.: Salem House, 1987
Gift of Joann and Ned Chalat

The Caterpillar

There was a large mushroom growing near her, about the same height as herself; and when she had looked under it, and on both sides of it, and behind it, it occurred to her that she might as well look and see what was on the top of it.

She stretched herself up on tiptoe, and peeped over the edge of the mushroom, and her eyes immediately met those of a large caterpillar, that was sitting on the top with its arms folded, quietly smoking a long hookah, and taking not the smallest notice of her or of anything else.

"The Caterpillar and Alice looked at each other for some time in silence...."
John Tenniel (illustrator)
Alice's Adventures in Wonderland: Prints from the Original Wood Engravings
London: Macmillan, 1988

Leslie Sims (retold by); Mauro Evangelista (illustrator)
Alice in Wonderland
Tulsa, Okla.: EDC Pub., 2007
Gift of William A. Gosling

The Duchess

The door led right into a large kitchen, which was full of smoke from one end to the other: the Duchess was sitting on a three-legged stool

in the middle, nursing a baby; the cook was leaning over the fire, stirring a large cauldron which seemed to be full of soup.

"There's certainly too much pepper in that soup!" Alice said to herself, as well as she could for sneezing.

There was certainly too much of it in the air. Even the Duchess sneezed occasionally; and as for the baby, it was sneezing and howling alternately without a moment's pause.

"The Duchess was sitting on a three-legged stool in the middle, nursing a baby...."
John Tenniel (illustrator)
Alice's Adventures in Wonderland: Prints from the Original Wood Engravings
London: Macmillan, 1988

Lewis Carroll; Malcolm Ashman (illustrator)
Alice's Adventures in Wonderland
Limpsfield (U.K.): Dragon's World, 1990
Gift of William A. Gosling

The Mad Hatter and March Hare

There was a table set out under a tree in front of the house, and the March Hare and the Hatter were having tea at it: a Dormouse was sitting between them, fast asleep, and the other two were using it as a cushion, resting their elbows on it, and talking over its head. "Very uncomfortable for the Dormouse," thought Alice; "only, as it's asleep, I suppose it doesn't mind."

"The Hatter opened his eyes very wide on hearing this; but all he said was, 'Why is a raven like a writing desk?'"
John Tenniel (illustrator)
Alice's Adventures in Wonderland: Prints from the Original Wood Engravings
London: Macmillan, 1988

Jon Scieszka (retold by); Mary Blair (illustrator)
Walt Disney's Alice in Wonderland
New York : Disney Press, 2008
Gift of William A. Gosling

"I've had such a curious dream" : Alice as Inspiration

Imitation is the Sincerest Form of Flattery: Sequels

Lewis Carroll acknowledged the temptation to continue Alice's story when he wrote his sequel, *Through the Looking-Glass, and What Alice Found There*, in 1871, originally entitling it *Alice II*. John Rae could not resist continuing the story as well and imagined in the *New Adventures of "Alice"* (1917) that a young girl named Betsy dreams of finding additional Alice books in her attic. The books that she finds show Alice in a new world where she meets several traditional nursery rhyme characters. Author and illustrator John Rae is more commonly known for his portraits of Carl Sandburg and Albert Einstein. The pages shown describe the beginning of Betsy's dream.

John Rae
New Adventures of "Alice"
Chicago: P.F. Volland, 1917
Lee Walp Family Juvenile Book Collection

Imitation is the Sincerest Form of Flattery: Revisiting Wonderland

Howard R. Garis was an extremely productive children's author writing over 300 children's books, including 35 Uncle Wiggily books. As a reporter for the *Newark (N.J.) Evening News*, he would write Uncle Wiggily Longears stories beginning in 1910 as "bedtime stories" – a phrase that he created – and he continued to relay the stories on syndicated radio. Garis turned to the writings of many other authors for inspiration for his books, and it is no surprise that he would look to Lewis Carroll during what some scholars call the Golden Age of *Alice*'s Influence (1869–1930).

Howard Roger Garis
Uncle Wiggily in Wonderland
New York: A.L. Burt, 1921

Imitation is the Sincerest Form of Flattery: An Epistolary Alice

Gerald M. King was the manager of a betting shop in Islington (a district in London) when he created the whimsical *Alice through the Pillar-Box*. In the preface to the book, King notes appallingly that the U.K's General Post Office would not consider printing commemorative stamps for the 100th anniversary of Alice's publication. He was inspired, as a deeply knowledgeable philalicist (a collector of stamps and other postal materials) to undertake the project and creates an imaginative retelling of the story with his creative postal materials. As we read the King's *Alice* postcards, one is reminded of a later book, Janet and Allan Ahlberg's 1986 classic *The Jolly Postman*, the story of a British mail carrier delivering letters to famous fairy-tale characters. Even Lewis Carroll acknowledged in 1889's *Sylvie and Bruno* that

> Perhaps the hardest thing in all literature – at least *I* have found it so; by no voluntary effort can I accomplish it: I have to take it as it comes – is to write anything *original*.

King creates another originally visual world with this version of the classic, Alice story.

Gerald M. King
Alice through the Pillar-Box and What She Found There: A Philatelic Phantasy
London: Whizzard Press/André Deutsch, 1978
Gift of William A. Gosling

Wonderland in Modernist Literature: Evelyn Waugh

Many Modernists were deeply inspired by the magical world of Wonderland. In *Brideshead Revisited*, Evelyn Waugh evokes the otherworldly garden in *Alice* as he describes main character Charles Ryder's first meeting (and introduction to) the Flyte family's surreal universe. In the pages shown, Charles is invited to Lord Sebastian Flyte's rooms at Christ Church for the first time and approaches his introduction into the Flyte's rarefied sphere with thoughts reminiscent of Alice's experience trying doors to a new world (note especially p. 31 beginning with "That luncheon party..." and continuing with the "low door in the wall").

As Charles travels into the Flyte family's orbit, he meets people who seem strange to him and is confronted with a Roman Catholic world – a world which seems nonsensical to him at first, again picking up themes of alienation, puzzling characters, and nonsense from *Alice*. Later in the book, as Charles leaves the Flyte family's Brideshead estate for what he thinks is the last time, he again recalls the enchanted, *Alice*-like garden.

> A door had shut, the low door in the wall I had sought and found in Oxford; open it now and I should find no enchanted garden.

Evelyn Waugh
Brideshead Revisited
Boston, Little, Brown, 1945
Gift of Silas Wright Dunning

Wonderland in Modernist Literature: T.S. Eliot

T.S. Eliot references Alice's strange worlds in *Four Quartets*, one of the poet's greatest works. Eliot acknowledged that he was recalling *Alice*'s rose garden in both the beginning and ending of "Burnt Norton," the first poem in *Quartets*. The beginning of that poem, shown here, also recalls the Mad Hatter's notions on the characteristics of time:

> Alice sighed wearily. "I think you might do something better with the time," she said, "than waste it in asking riddles that have no answers."
>
> "If you knew Time as well as I do," said the Hatter, "you wouldn't talk about wasting *it*. It's *him*."
>
> "I don't know what you mean," said Alice.
>
> "Of course you don't!" the Hatter said, tossing his head contemptuously. "I dare say you never even spoke to Time!"
>
> "Perhaps not," Alice cautiously replied: "but I know I have to beat time when I learn music."
>
> "Ah! that accounts for it," said the Hatter. "He won't stand beating. Now, if you only kept on good terms with him, he'd do almost anything you liked with the clock. For instance, suppose it were nine o'clock in the morning, just time to begin lessons: you'd only have to whisper a

hint to Time, and round goes the clock in a twinkling! Half-past one, time for dinner!"

T.S. Eliot
Four Quartets
New York: Harcourt, Brace, 1943 (1st ed.)
Gift of Galen C. Hartman

Wonderland in Modernist Literature: James Joyce

James Joyce loved the *Alice* books as a child. Some literary critics and authors, including *A Clockwork Orange*'s Anthony Burgess, note that the life of the dreaming world is first described in *Alice* and then described in a more sophisticated way in *Finnegan's Wake*. *Alice*'s influence can be found in the works of such noted authors as Virginia Woolf, William Empson, and Edmund Wilson. Others have taken Freudian, Jungian, and psychedelic approaches to *Alice*, moving the text beyond the field of children's literature into the realm of fantasy and adult literature.

The *Finnegan's Wake* text shown here is a direct call out to *Alice* and Wonderland, as Joyce plays with the name Alice Liddell and the words "alas" and "little."

Though Wonderlawn's lost us for ever. Alis, alas, she broke the glass! Liddell lokker through the leafery, ours is mistery of pain.

James Joyce
Finnegan's Wake
New York: Viking Press, 1939
Gift of The Hopwood Room

"I keep them to sell": The Alice Brand

Interactive Alice: A Pop-up Wonderland

British paper engineer Nick Denchfield is known for his imaginative and intricate pop-up books such as *Dinosaur Park* and *Extreme Animals*. Although an abbreviated version of Carroll's narrative is included, the real focus of Denchfield's *Alice* is on Wonderland itself. The carousel structure creates a

3-dimensional world with 6 pop-up scenes enlivened by pull-tabs and a fold-out "Queen's Croquet Game." Also included (but not on display) are numerous characters and objects from the story, including the EAT ME cake, DRINK ME bottle, and the plate of tarts baked by the Queen of Hearts.

Nick Denchfield
Alice's Pop-up Wonderland
London: Macmillan Children's, 2000
Gift of William A. Gosling

Lewis Carroll, Entrepreneur

Lewis Carroll, far from being a withdrawn academic with no head for worldly affairs, was highly conscious of his audience and opportunities to expand the Alice brand. In addition to his extensive and opinionated involvement in every aspect of book design, Carroll eagerly sought ways to insert Alice into the burgeoning consumer culture his time. He authorized several products including a "Mad Tea-Party" tablecloth, *Alice* and *Looking-Glass* ivory parasol handles, a *Looking-Glass* Biscuit tin, and the Wonderland Postage-Stamp Case.

Originally released in 1890 in the company of *Eight or Nine Wise Words about Letter-Writing*, the Wonderland Postage-Stamp Case reflects Carroll's lifelong interest and investment in the art of correspondence. Based on the Register of Letters that he began as a young man, Carroll sent or received more than 90,000 letters during his adult life. It was undoubtedly with the weight of experience that he shared such rules as "if it should ever occur to you to write, jestingly in dispraise of your friend, be sure you exaggerate enough to make the jesting obvious."

Lewis Carroll
Eight or Nine Wise Words about Letter Writing. Includes Wonder-land Postage-Stamp Case
Oxford: Emberlin and Son..., [1908?]

Alice as Cultural Commodity

By the opening of the 20th century, elements of *Alice* could be referenced with minimal context, relying on readers' familiarity with the text and on the emblematic association of Lewis Carroll with the British Isles. In the preface of *The Calendar of Old Southern Recipes*, Mary D. Pretlow seeks to anchor the "Old South" in English culinary traditions, stating, "Many of [the dishes]

are Virginia recipes – or, more properly speaking English recipes, brought to Virginia in Colonial days, and used ever since." To subtly strengthen this association in readers' minds, Pretlow includes a literary excerpt from a British writer on each calendar page. Thus, the Walrus' desire for bread and pickles for his oyster dinner (January) joins an exalted company including Shakespeare's "Epicurean cooks | Sharpen with cloyless sauce his appetite" (April) and Lord Byron's "Since Eve ate apples, much depends on dinner" (November).

Mary Denson Pretlow
The Calendar of Old Southern Recipes
[S.l. : s.n., ca. 1900]
Janice Bluestein Longone Culinary Archive

Interactive Alice: Games

This *Alice in Wonderland* card game from the 1920s consists of sixteen groups of three cards featuring colorized illustrations after Tenniel. Notably, the color scheme used is that from *The Nursery Alice* (1890), in which Alice's frock is a sunny yellow, rather than the sky blue later popularized by Disney. The card game operates along the same lines as "Go Fish." Each player's goal is to collect all of the cards, which is accomplished by showing a "lead" card that names the other two cards in its group. For example, THE DUCHESS WITH BABY card directs the player to "Find the 'Fish-Footman' and the 'Frog-Footman.' "

Alice in Wonderland: A Series of 48 Cards Issued by Carreras Ltd.
London: Carreras, ca. 1928

Interactive Alice: Crafts

In the early 20th century, the United Art Publishing Company published several small volumes under the Stampkraft trademark, offering even those with limited artistic ability a chance to "illustrate" classic children's works such as *Robinson Crusoe*, *Mother Goose*, and, of course, *Alice*. Each book contained colorful illustrations on gummed "poster stamps" enclosed in glassine-paper envelopes. Readers illustrated the story by finding the appropriate rhyme or narrative excerpt to match the pictures on the stamps.

Helen M. Anspacher
Stampkraft Alice in Wonderland Rhymes
New York: United Art Publ. Co. 1915
Gift of William W. Bishop

Curious Creatures

The Gardeners

A large rose-tree stood near the entrance of the garden: the roses growing on it were white, but there were three gardeners at it, busily painting them red. Alice thought this a very curious thing, and she went nearer to watch them, and just as she came up to them she heard one of them say, "Look out now, Five! Don't go splashing paint over me like that!"

"You'd better not talk! said Five. I heard the Queen say only yesterday you deserved to be beheaded!"
John Tenniel (illustrator)
Alice's Adventures in Wonderland: Prints from the Original Wood Engravings
London: Macmillan, 1988

Lewis Carroll; Camille Rose Garcia (illustrator)
Alice's Adventures in Wonderland
New York: Collins Design, 2010
Gift of William A. Gosling

The Red Queen

"And who are these?" said the Queen, pointing to the three gardeners who were lying round the rosetree; for, you see, as they were lying on their faces, and the pattern on their backs was the same as the rest of the pack, she could not tell whether they were gardeners, or soldiers, or courtiers, or three of her own children.

"How should I know?" said Alice, surprised at her own courage. "It's no business of mine."

The Queen turned crimson with fury, and, after glaring at her for a moment like a wild beast, screamed "Off with her head! Off—"

"Nonsense!" said Alice, very loudly and decidedly, and the Queen was silent.

"The Queen turned crimson with fury, and...began screaming 'Off with her head! Off—' "
John Tenniel (illustrator)

Alice's Adventures in Wonderland: Prints from the Original Wood Engravings
London: Macmillan, 1988

Lewis Carroll; Barry Moser (illustrator)
Lewis Carroll's Alice's Adventures in Wonderland
(80% of original size)
Berkeley: University of California Press, 1982
Gift of William A. Gosling

The Flamingo (and Hedgehog)

> The chief difficulty Alice found at first was in managing her flamingo: she succeeded in getting its body tucked away, comfortably enough, under her arm, with its legs hanging down, but generally, just as she had got its neck nicely straightened out, and was going to give the hedgehog a blow with its head, it would twist itself round and look up in her face, with such a puzzled expression that she could not help bursting out laughing: and when she had got its head down, and was going to begin again, it was very provoking to find that the hedgehog had unrolled itself, and was in the act of crawling away....

"...it would twist itself round and look up into her face...."
John Tenniel (illustrator)
Alice's Adventures in Wonderland: Prints from the Original Wood Engravings
London: Macmillan, 1988

Lewis Carroll; Helen Oxenbury (illustrator)
Alice's Adventures in Wonderland
Cambridge, Mass.: Candlewick Press, 1999
Gift of William A. Gosling

The Cheshire Cat

> "How are you getting on?" said the Cat, as soon as there was mouth enough for it to speak with.
>
> Alice waited till the eyes appeared, and then nodded. "It's no use speaking to it," she thought, "till its ears have come, or at least one of them." In another minute the whole head appeared, and then Alice put down her flamingo, and began an account of the game, feeling very glad she had someone to listen to her. The Cat seemed to think that there was enough of it now in sight, and no more of it appeared.

"The King's argument was, that anything that had a head could be beheaded...."
John Tenniel (illustrator)
Alice's Adventures in Wonderland: Prints from the Original Wood Engravings
London: Macmillan, 1988

Lewis Carroll; Michael Hague (illustrator)
Alice's Adventures in Wonderland
New York: Holt, Rinehart, and Winston, 1985
Lee Walp Family Juvenile Book Collection

The Griffin

> They very soon came upon a Gryphon, lying fast asleep in the sun. (If you don't know what a Gryphon is, look at the picture.) "Up, lazy thing!" said the Queen, "and take this young lady to see the Mock Turtle, and to hear his history. I must go back and see after some executions I have ordered"; and she walked off, leaving Alice alone with the Gryphon. Alice did not quite like the look of the creature, but on the whole she thought it would be quite as safe to stay with it as to go after that savage Queen: so she waited.

"They very soon came upon a Gryphon lying fast asleep in the sun."
John Tenniel (illustrator)
Alice's Adventures in Wonderland: Prints from the Original Wood Engravings
London: Macmillan, 1988

Lewis Carroll; Robert Ingpen (illustrator)
Alice's Adventures in Wonderland
New York: Sterling, 2009
Gift of William A. Gosling

The King and Court

> The King and Queen of Hearts were seated on their throne when they arrived, with a great crowd assembled about them – all sorts of little birds and beasts, as well as the whole pack of cards: the Knave was standing before them, in chains, with a soldier on each side to guard him; and near the King was the White Rabbit, with a trumpet in one hand, and a scroll of parchment in the other.

"The King and Queen of Hearts were seated on their throne...with a great crowd assembled about them...."
John Tenniel (illustrator)
Alice's Adventures in Wonderland: Prints from the Original Wood Engravings
London: Macmillan, 1988

Lewis Carroll; Leonard Weisgard (illustrator)
Alice's Adventures in Wonderland and Through the Looking Glass
New York: Harper, [1949]
Lee Walp Family Juvenile Book Collection

"Who in the world am I?": Marketing and Interpreting Alice

Bright Red Cloth

Making *Alice* a success was important to Lewis Carroll from the very beginning. He clearly thought about what would catch a Victorian child's eye when he discusses the color of the binding with Alexander Macmillan.

> I have been considering the question of *colour* of *Alice's Adventures*, and have come to the conclusion that *bright red* will be the best – not perhaps artistically, but the most attractive to childish eyes. Can this colour be managed with the same smooth bright cloth that you have in green?

While it is probably true that Carroll wanted to distinguish his book from other literary fairy tales, especially Reverend Charles Kingsley's *Water-Babies* (see earlier in the exhibit), he is definitely thinking about what will draw in children when he discusses the book with his publisher.

Carroll continued to "sell" *Alice* to children through merchandising schemes such as *The Nursery Alice*, a Wonderland Postage-Stamp Case, and a biscuit tin decorated with characters from *Through the Looking Glass*.

Lewis Carroll
Alice's Adventures in Wonderland
New York: Appleton, 1866
2nd American issue of the 1st ed.

Lewis Carroll
Through the Looking-Glass, and What Alice Found There
London: Macmillan and Co., 1872
1st ed.

Selling a Classic: Abridging and Packaging Alice

Published together with *Peter Pan*, this abridged version of *Alice in Wonderland* typifies how the story has been revised for children through time to be more accessible. *Alice* is often included when publishers create literary collections for children. This Dandelion Library version from Random House has been abridged and edited by Josette Frank, the editor of many children's anthologies, a former director of the Child Study Association of America, and for whom the Josette Frank Award is named – an annual children's literary award for fiction that honors a book or books of "outstanding literary merit in which children or young people deal in a positive and realistic way with difficulties in their world and grow emotionally and morally."

Lewis Carroll; Marjorie Torrey (illustrator)
Alice in Wonderland
New York: Random House, [1957]
Issued with James Matthews Barrie's *Peter Pan* (New York, 1957)
Gift of William A. Gosling

Advertising Alice: Using Alice to Sell Other Merchandise

Typifying the influence of *Alice* over time, the story has been used as the foundation of many advertising campaigns. Alice's image has adorned t-shirts, teapots, chess sets, postcards, thimbles, paper dolls, diaries, jewelry, clocks, figurines, music and music videos, comic books, puppet shows, cartoons, and video games. Alice was even used to sell beer in a successful Guinness campaign in the 1920s and 1930s: "Off with its head," cried the Queen. "Nonsense!" cried Alice, "Guinness keeps its head!"

Here we see *Alice* offered free with the purchase of Folgers Coffee, a company that has had many successful advertising campaigns: Mrs. Olsen helping housewives make delicious coffee; "We are here at (insert name of four-star restaurant), where we've secretly replaced the fine coffee they usually serve with Folgers Crystals. Let's see if anyone can tell the difference!"; "The best part

of waking up…is Folgers in your cup!"; the returning son waking up the family on Christmas morning with Folgers; "Happy Mornings." This version of *Alice* is published by Western Publishing Co., a subsidiary of the famous Golden Books company.

Lewis Carroll; Ted Schroeder (illustrator)
Alice's Adventures in Wonderland; and, Through the Looking Glass
Racine, Wisc.: Western, 1970

Re-imagining Alice in the 21st Century: Rodney Matthews

Rodney Matthews is a freelance designer and illustrator of fantasy, science fiction, and fairy tale as applied to record covers, book jackets and books (adult and children's), TV series, and video games. He is the illustrator for several of the *Usborne Illustrated Guides* from which children today learn about Greek and Norse mythology. The author is endorsed by none other than *Monty Python*'s John Cleese who has purchased many copies of his artwork and promotes his work humorously online ("Please buy this book, and all his other works, because then my immense collection of stuff will become even more valuable").

Since Alice is considered a children's literary classic, it is still packaged as a "gift book" much like the Rackham version included in this exhibit. In this version, the text is parceled together into an elaborately decorated slipcase, and the landscape throughout the book reminds one of alien worlds causing some to call this book the Psychedelic Alice.

Lewis Carroll; Rodney Matthews (illustrator)
Lewis Carroll's Alice in Wonderland
Somerville, Mass.: Templar Books, 2009
Gift of William A. Gosling

Re-imagining Alice in the 21st Century: Oleg Lipchenko

Winner of the Elizabeth Mrazik-Cleaver Canadian Picture Book Award, given annually in recognition of outstanding artistic talent in a Canadian picture book, Oleg Lipchenko's *Alice* was a labor of love for the illustrator. He started creating the illustrations when his now adult daughter was 8- or 9-years old and came back to it at several points in his life before it was published in 2009.

Lipchenko is a member of the Lewis Carroll Society, which has approved of his re-imagination of this classic. On the cover, Alice is drawn as though she is looking through a die-cut portal into a Wonderland where the reader also might live. Using gilt edges and the original text, Lipchenko's *Alice* is in the best tradition of children's "gift books."

Lewis Carroll; Oleg Lipchenko (illustrator)
Alice's Adventures in Wonderland
Toronto: Tundra Books, 2009
Gift of William A. Gosling

Interpreting Alice: The Story Changes over Time

There have been hundreds of versions of *Alice's Adventures in Wonderland* using a variety of formats (traditional text, picture books, comic books, apps, video games, and films to name only a few) as audiences and technologies change. In most cases there are at least two aspects that change drastically as printing and publication mediums have developed: the story and the visual representations of the story.

A case study of the famous scene when Alice encounters the "Drink Me" bottle is presented here comparing the original text with two common formats in the 20th and 21st centuries: the children's picture book and the comic book. Note how the amount of text has changed drastically from 283 words in the original to 56 words in the picture book. The Espinosa comic book seems to be using manga elements and can easily convey how Alice shrinks in size through the author's visual presentation. Original illustrator John Tenniel's drawings were considered innovative at the time, but technological innovations have allowed printers to use color and artistry to more easily convey movement and story. Even so, Carroll uses the tools at hand to convey time passing and Alice's shrinking through his use of asterisks.

Lewis Carroll; John Tenniel (illustrator)
Alice's Adventures in Wonderland
London: Macmillan, 1866

Lewis Carroll; Rod Espinosa
New Alice in Wonderland
San Antonio, Texas: Antarctic Press, 2006

Leslie Sims (retold by); Mauro Evangelista (illustrator)
Alice in Wonderland
Tulsa, Okla.: EDC Publ., 2007
Gift of William A. Gosling

"I may as well go in at once" : Portals to New Wonderlands

Portals to New Wonderlands: The Influence of *Alice* on Children's Fantasy

Lewis Carroll's *Alice's Adventures in Wonderland* is considered one of the first portal fantasies, a genre that presents the reader with a completely new world after passing through a magical entrance. In Alice's case, a trip down the rabbit hole introduces her to a fantastical world where animals talk, sometimes in nonsensical verse. She even questions who she is. Other novels have used this genre, sometimes even presenting a protagonist similar to Alice, to introduce readers to fantastical alternatives to reality.

William is shrunken by Sir Simon so that he can enter into Mrs. Philips's magical, miniature castle world. The story then becomes a portal quest fantasy as William searches to find Alastor's necklace so that he and Mrs. Phillips can return to regular size. Originally published in 1985.

Elizabeth Winthrop
The Castle in the Attic
New York: Bantam, 1989
Gift of William A. Gosling

The Pevensie children pass through a wardrobe portal into Narnia. Originally published in 1950, *The Lion, the Witch, and the Wardrobe* was the first novel published in the Narnia series, although sequentially, it is the second book. *The Lion, the Witch, and the Wardrobe* won a Lewis Carroll Shelf Award in 1962, an American literary award given to several books by the University of Wisconsin-Madison School of Education annually from 1958 to 1979 as books that "belong on the same shelf" as *Alice's Adventures in Wonderland*.

C.S. Lewis
The Chronicles of Narnia
New York: Collier, 1970
1st Collier Books ed.
Gift of Galen C. Hartman

Dorothy Gale is whisked off her Kansas farm by a cyclone portal into the Land of Oz, a wonderland of unusual characters. The illustration on this edition is from the original publication in 1900, and is one of fourteen Oz books.

Frank L. Baum; W. W Denslow (illustrator)
The Wonderful Wizard of Oz
New York: HarperCollins, 2000
Gift of John Goodrich

Diamond eventually lets the North Wind into his bedroom through a hole in his loft. The North Wind lets him ride on her back as they seek adventure. Originally published in book form in 1871, soon after *Alice*.

George MacDonald; Maria Louise Kirk (illustrator)
At the Back of the North Wind
Philadelphia: J.B. Lippincott, 1909
Janice Dohm Collection
Gift of Stephen Spaulding

Using a book portal, Meggie's father can transport characters from the Inkheart book into his current world. Unfortunately, the portal goes both ways and Meggie's mother is transported into the book and cannot get out. When Meggie's father is kidnapped, Meggie takes the book and tries to rescue him.

Cornelia Caroline Funke; Anthea Bell (translator)
Inkheart
New York: Chicken House Scholastic, 2003

The first of the 53 book Magic Tree House series, Jack and Annie enter a historically fantastical world through a tree house portal full of books. Jack and Annie use the books in the tree house to visit the settings in those books. *Dinosaurs before Dark* melds elements of a portal fantasy with time travel.

Mary Osborne; Sal Murdocca (illustrator)
Dinosaurs before Dark
New York: Random House, 1992
Shapiro Undergraduate Children's Literature Collection

Meg, Charles Wallace, and Calvin O'Keefe pass through the universe using a tesseract portal, a folding of the fabric of space and time. Well-known for winning the 1963 Newbery Medal, the novel also won a Lewis Carroll Shelf Award in 1964.

Madeleine L'Engle
A Wrinkle in Time
New York: Farrar, Straus and Cudahy, 1962
Book Club Edition
Walp Family Juvenile Collection
Originally from the Estate of Eleanor Roosevelt

Originally published in the U.K. as *Northern Lights* in 1995, The *Golden Compass* begins at Oxford, but the readers are soon transported to a universe where everyone has a personal daemon. At the end of this book, Lyra Belacqua goes through an opening in the sky into a new universe. The story continues in *The Subtle Knife*, the second of the three-part His Dark Materials series.

Philip Pullman
The Golden Compass
New York: Alfred A. Knopf, 1996
First edition, first printing, in dust jacket

Coraline discovers a small locked door in the living room of her new flat. Despite several warnings, Coraline unlocks this portal to discover an adjacent apartment where Other Mother and Other Father live, who want her to have button eyes and live with them. *Coraline* was awarded the 2003 Hugo Award for Best Novella, the 2003 Nebula Award for Best Novella, and the 2002 Bram Stoker Award for Best Work for Young Readers.

Neil Gaiman; Dave McKean (illustrator)
Coraline
New York: Harper Collins, 2002

Milo drives his toy car through a magic tollbooth portal into the Kingdom of Wisdom, encountering a world of puns and magical animals like Tock the Watchdog. Originally published in 1961.

Norton Juster
The Phantom Tollbooth
New York: Alfred A. Knopf, 2011

In this graphic novel series, Em and her family move into their great-grandfather's house after her father dies. The family finds a small portal door in the basement that leads to an alternate version of Earth.

Kazu Kibuishi
Amulet
New York: Graphix, 2008
Shapiro Undergraduate Children's Literature Collection

Film Citations

Don Jurwich and Frank Welker.
"Scooby in Wonderland"
from *The Richie Rich/Scooby-Doo Show*
Burbank: Warner Bros. Entertainment, 2008

"Max Fleischer Presents Betty in Blunderland"
Europa Theatre Series
Sebastopol, Calif.: Whirlwind Media, ca. 2000
Originally released as a motion picture in 1934.

The Beatles
"I Am the Walrus"
from *The Magical Mystery Tour*
Hollywood: EMI Records : Apple Films, [2012]
Originally released as a motion picture in 1967.

Andrew Adamson
The Lion, the Witch and the Wardrobe
Burbank.: Buena Vista Home Entertainment, 2006

Victor Fleming
The Wizard of Oz
Burbank: Warner Home Video, 2009
Originally released as a motion picture in 1939.

Henry Selick
Coraline
Universal City: Universal Studios Home Entertainment, 2009

Walt Disney
Alice In Wonderland
Walt Disney Home Entertainment, 2004
Originally released as a motion picture in 1951.

Jan Švankmajer
Alice
New York: First Run Features, [1999]
Originally released as a motion picture in Czechoslovakia 1989.

Edward Bernds, Eddie Rehberg, Dave Detiege
"Curly in Wonderland"
from *The New Three Stooges: Complete Cartoon Collection*
Chatsworth, Calif.: RLJ Entertainment [2013]
Montreal: Image Madacy Entertainment [2013]

Anson Williams
"Sabrina in Wonderland"
from *Sabrina the Teenage Witch*
Hollywood: CBS DVD, 2010

Nick Willing
Alice in Wonderland
Hallmark Home Entertainment, 1999

Norman McLeod
Lewis Carroll's Alice in Wonderland
Universal City: Universal Studios Home Entertainment, 2010
Originally released as a motion picture in 1933.

Tim Burton
Alice in Wonderland
Walt Disney Studios Home Entertainment, 2010

Suggested Reading

Cohen, Morton N. *Lewis Carroll: A Biography*. New York: Alfred Knopf, 1995.

Gardner, Martin. *The Annotated Alice*. Cleveland: World Publishing Co., 1963.

Jaques, Zoe and Eugene Giddens. *Lewis Carroll's Alice's Adventures in Wonderland and Through the Looking-Glass: A Publishing History*. Farnham, U.K.: Ashgate, 2013.

Phillips, Robert, ed. *Aspects of Alice: Lewis Carroll's Dreamchild as Seen through the Critics' Looking-Glasses 1865–1971*. New York: Vanguard Press, 1971.

Reichertz, Ronald. *The Making of the Alice Books: Lewis Carroll's Uses of Earlier Children's Literature*. Montreal & Kingston: McGill-Queen's University Press, 1997.

Sigler, Carolyn, ed. *Alternative Alices: Visions and Revisions of Lewis Carroll's Alice Books*. Lexington: University Press of Kentucky, 1997.

Susina, Jan. *The Place of Lewis Carroll in Children's Literature*. New York: Routledge, 2010.

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