

ALICE 150 YEARS and COUNTING...



*The Legacy of Lewis Carroll:
Selections from the Collection of
August and Clare Imholtz*

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EXHIBITION CATALOG

Edited by August and Clare Imholtz

Exhibition Curators:

Doug McElrath, Amber Kohl, and Edith Sandler

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TABLE of CONTENTS

Preface by August and Clare Imholtz	4
“The Path of Curiouserism” by Adriana Peliano	8
Exhibition Items	
The Artist and His Muse.	13
Early <i>Alice</i> Editions.	15
<i>Alice</i> Illustrated around the World	21
Wonderland Cover to Cover.	39
The Poetry and Fiction of Lewis Carroll	40
Math, Photography, and Lewis Carroll	45
Curiouser and Curiouser	49
<i>Alice</i> in Popular Culture	53
<i>Alice</i> in the Performing Arts	61
Featured Items	67
Acknowledgements.	76

PREFACE

There was a time—back in the age of innocence—when it had never occurred to us that we might become Lewis Carroll collectors. We liked books and we loved *Alice*, but we owned only two of Carroll’s books: the Spring Books *Complete Works of Lewis Carroll* and a paperback copy of Martin Gardner’s *The Annotated Alice*. But, in 1978, August was writing—just for fun—an article on Greek and Latin translations of Carroll’s “Jabberwocky” poem, when Clare happened to purchase at the now defunct Book Nook used bookstore on Rhode Island Avenue a copy of *Lewis Carroll Observed*, a collection of critical essays published for the Lewis Carroll Society of North America by Clarkson N. Potter. The address of the Society’s secretary, the late Maxine Schaefer, in nearby Silver Spring, Maryland, was listed in the back of the book, so we contacted her. Maxine and her husband David invited us to their house to see their incomparable Carroll collection and immediately arranged for August to give a talk about his article at an upcoming LCSNA meeting at the University of Maryland, Baltimore County. We joined the Society, attended the meetings, but did not really begin buying books at first—the collecting virus was slow to develop, but as it did it changed our lives.

Our next inspiration came from Byron Sewell, who in the early 1980s was compiling a bibliography of U.S. editions of *Wonderland* and *Looking Glass*. We helped Byron research this (spending hours in the stacks of the Library of Congress back when that was possible), and were fascinated by the variety of these publications. As a result, we began buying the occasional inexpensive U.S. reprint. A few of these are included in the exhibition in module 4, *Wonderland Cover to Cover*.

As time went on, and as we made more and more Carrollian friends, we gradually expanded our sights—to include early Macmillan volumes, translations, illustrated *Alices* from the U.S. and around the world, ephemera, and just about everything else.

Even though we got in the game very late, we’ve had a lot of fun and have over the past almost 40 years been able to build a respectable collection, in no small way due to the generosity, encouragement, and advice of numerous other Carroll collectors: Sandor Burstein, Alexander Rushailo, Hilda Bohem, Alan Tannenbaum, Edward Wakeling, Dayna Nuhn, Selwyn Goodacre, Joel Birenbaum, Jeanne

Harper, and Nina Demurova—to name just a few. We treasure, even more than our books, the friendships we have made with other Carroll collectors and devotees over the past four decades.

Some of our favorite collectibles include books inscribed by Carroll, translations and critical works signed by our friends from around the world (including Great Britain, Russia, Japan, Brazil, Germany, Scandinavia, and California), and some unique peripheral items we were fortunate enough to acquire, like Lewis Carroll's travel toothbrush (in mint condition).

HOW DID OUR *ALICE 150 YEARS AND COUNTING...* EXHIBITION COME TO BE?

At the opening reception for Hornbake Library's brilliant William Morris Exhibition (*How We Might Live: The Vision of William Morris*, September 2012–July 13, 2013) the director of development at the time, Ms. Heather Foss, asked us whether we collected William Morris. We replied that we collected something quite different, namely *Alice's Adventures in Wonderland*, and other books by and about Charles Lutwidge Dodgson, better known as Lewis Carroll. Heather was intrigued and wondered whether we might be interested in mounting an exhibition at Hornbake. We soon assented and, after several conversations with the head of Special Collections and University Archives, Douglas P. McElrath—a longtime friend—we began a series of meetings which, after much work, led to the opening of the exhibition in October 2015. The library had already scheduled other exhibitions for 2013 and 2014, so it was a happy coincidence that our exhibition would open in 2015, the sesquicentennial year of the first publication of *Alice's Adventures in Wonderland*. We are happy that our exhibition was one of the many *Alice* exhibitions mounted during 2015, and the ALICE150 logo appears opposite the table of contents page of this catalog. Some 192 people attended the opening reception for *Alice 150 and Counting...* on Oct. 16, 2015, a record for a Hornbake Special Collections exhibition.

The exhibition poster shows the Tenniel drawing of Alice gazing up at the Cheshire Cat perched on an upper branch of a tree to her left. We replaced Tenniel's classic Cheshire Cat with a more robust, colorful, and modern cat drawn by the contemporary Estonian artist and illustrator Navritolla—the idea being to illustrate both the classic Carroll materials on view, the *sine qua non* as it were of an *Alice* exhibition, plus a large selection of modern illustrations not often exhibited.

The exhibition opened on October 1 in the sesquicentennial year of the *Alice* celebrations and is the longest running of the many Alice150 exhibitions we are know of, since it will be up through July 2016.

WHERE WE COME FROM

Clare grew up in Warrenville, a small town about 30 miles west of Chicago, Illinois, and renowned for nothing else in particular. She has worked as a writer, editor, and librarian. August was raised in St. Louis, Missouri, which he left twelve years past the age of reason—a late developer. He spent almost his whole working life in publishing, first with Congressional Information Service and later with Readex, a digital publishing division of NewsBank, Inc.

We met cute in Baltimore in 1969 when August was a graduate student at Johns Hopkins University, and moved to College Park, Maryland, when August got his job with Congressional Information Service in Bethesda. We later moved to Beltsville, a community just north of College Park and named not for the Washington Beltway but rather for the nineteenth century Belt railway station on land purchased from a tobacco farmer named Trueman Belt. August taught one course at Maryland's University College and Clare worked for ten years at one of the university's research centers.

A NOTE ON THE CATALOG

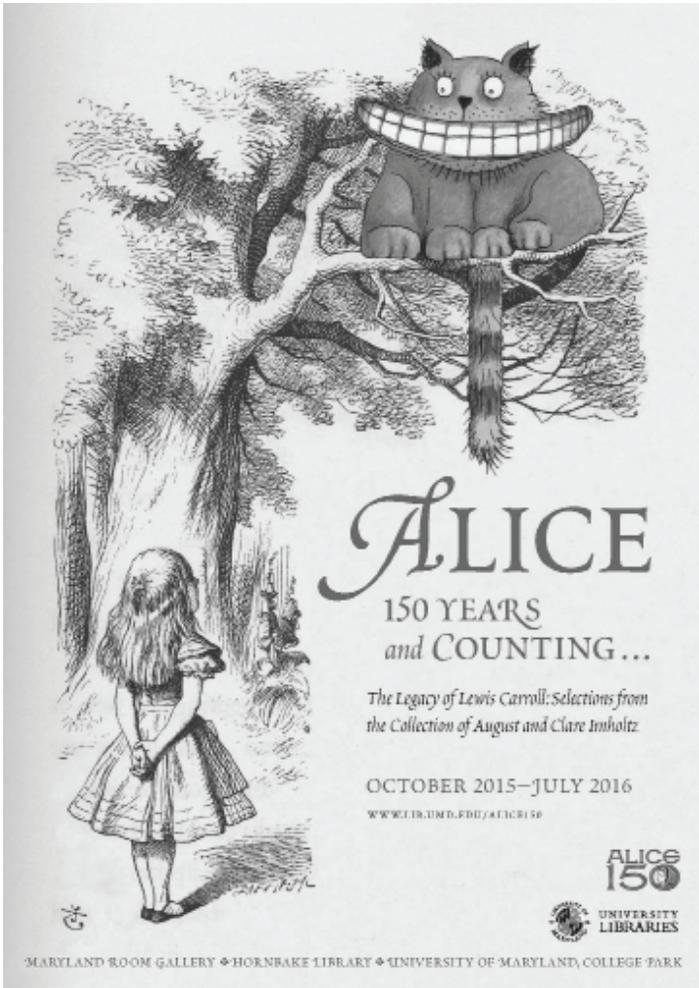
This catalog is divided into sections corresponding to the display modules in the exhibition. The titles of the modules/sections are given in the table of contents.

Titles were transcribed as they appear on the title pages of the books. (Titles have been supplied where necessary, e.g., magazine advertisements.) An English translation of foreign language titles is provided when not obvious, as well as the following bibliographical elements: place of publication, publisher, date, translator's name, illustrator's name, collation, and size. A descriptive annotation, sometimes subjective, concludes each entry. Basic biographical facts about translators and illustrators are frequently provided. The sequence of items in any section is sometimes chronological but more often is based on the space exigencies of the exhibit cases. The catalog item numbers match the items in the display cases. While perhaps a quarter of the items displayed from October 2015 through January 2016 have been rotated out and replaced by others, all items exhibited are listed in this catalog. Items in the Performing Arts module have been exhibited at the Michelle Smith Performing Arts Library from January to July 2016.

Collecting has been and still is great fun, but it also imposes a duty on collectors to: save, organize, catalog, and share what we have learned and pulled together. We hope that this exhibition goes some small way toward doing just that.

An online version of the exhibition is available at WWW.LIB.UMD.EDU/ALICEI50.

↪ August and Clare Imholtz, February 2016



EXHIBITION POSTER



The PATH of CURIOUSERISM

Adriana Peliano

Down, down, down.

Would the fall never come to an end?

Whenever Alice adventures into the rabbit-hole, she shakes minds and hearts and takes us in her endless journey, which continues to inspire spirals of dreams and burn curiosity in pictures and conversations. After her traveling around the world for 150 years, we find in *Alice's Adventures in Wonderland* new mathemagic hats where spring out alicisms and alicedelic alicinations. From the curiouser-est cup of tea in the mad-tea party arises intriguing interpretations in multiple fields of knowledge and unusual artistic creations feeding the wildest imaginations. *Alice in Wonderland* is an inexhaustible book that we never open twice since, along with Alice and her wanders and wonders, we are always changing and recreating ourselves. "Curiouser and curiouser!"

"*Who in the world am I?*" we ask of ourselves, as readers partaking in Alice's turbulence. "*That is the great puzzle!*" Alice replies. In another twist she continues: "*How puzzling all these changes are! I'm never sure what I'm coming to be, from one minute to another.*" At the same time when the caterpillar asks again and again, "*Who are you?*" Alice does not know the answer. *I know who I was (. . .) but I think I must have been changed several times since then.*" Wanderer in a dream world, Alice is stunned to discover that everything is in a constant creative flux. And we, understanding that it is impossible to settle on Alice's identity, witness that when she was once only drawn by Sir John Tenniel in Victorian England, a tradition of Alices have followed in his path since then. Even today Alice inventors and impersonators keep working in this unstable balance between a commitment to tradition and artistic freedom. But Alice is no longer the Victorian Alice, instead she is a living kaleidoscope of all of the possibilities and quantic probabilities. Instead of the question "Who is Alice?" those paths lead to that which Alice might come to be ...

Since the beginning of the last century, each decade, through different curiouserisms among artistic landscapes, existential paths, intellectual perspectives, looking-glasses, magic formulas, and boring clichés, created their own Alices: Victorian, Edwardian, art nouveau, art deco, surrealist, psychedelic, pop, futuristic,

gothic, naïve, ethnic, dark, sexist, *kawaii*, steampunk, postmodern, pop surrealist, sadomasochist, alien, and much more. Alice is, by turns, a sweet and naïve girl, a questioning feminist, a perverted child, a mad and bloody serial killer, a drugged adult, a seeker of worlds beyond the rainbow of consciousness, a delirious psychedelicist, a philosophical curiuserist, and a shielded warrior, always multiple and mutating. “*What are you?*” said the Pigeon. “*I can see you are trying to invent something!*” This is Alice. She sets out for the new and looks back to reinvent herself all over again. Alice is all of them and none of them, and she opens herself up like the largest alicedelic alicescopelike ever seen!

Alice leaves the shelves and goes to live in the modern, contemporary world with its puzzles and complexities. She jumps out of the book’s edges, and adventures beyond illustrations into art, into movies, into fashion, into animation, into games, into advertising, into comics, into toys, into memorabilia, into consumerism, into the mix that now reigns and requires other comprehensions. I do not know of another girl with so many faces, a traveler from an imaginary world, bringing with her the paradoxes that defy our senses, the nonsense and the common sense. The Alice books do not fit into any mold or explanation, instead spreading a worldwide net of creative possibilities. We are faced, then, with a new logic, a call to awaken the alicedelic imagination and enigmagic thinking. After all, Alice “*had got so much into the way of expecting nothing but out-of-the-way things to happen, that it seemed quite dull and stupid for life to go on in the common way.*”

Alice in Wonderland is not just a book about transformation, but the book itself is also in transformation, through pictures and conversations traveling in space (different cultures), time (different eras), and beyond. When the Alice illustrators and artists find the Cheshire Cat in their readings, they wonder which paths to take and partake of. All the paths are possible; it is our turn to decide. We are always invited to make our own choices. Each picture unfolds a new possibility to the reader and the viewer, creating an amazing maze of simultaneous tracks, intertwining the lines of the text in an exciting game of mirrors in a *mise en abyme*. We are all together in this journey, and the route to take depends on where each one wants to go.

Hungry to get into the most beautiful garden ever seen, Alice wonders if she can find a book of rules for shutting people up like telescopes. Instead, she found a little bottle tied with a paper label with the enigmagic instructions “Drink me” beautifully printed on it. Alice adventures into a very nice taste—and one unpredictable recipe—in a strange mixture that made her finish it off very soon. I would say that instead of a book of rules, she was moved into an experience,

choosing the path of curiouserism. Her adventures in arts and visual culture also arrive at this crossroad: should we follow formulas and instructions or risk the unusual and believe in the impossible?

A burning curiosity moves Alice from the monotony of everyday life. She chooses to follow a watch in a waistcoat-pocket—and its rabbit! Alice runs after him into his hole, never once considering how in the world she would get out again. Drinking and eating and biting and fanning, she experiences extreme transformations, between the fear of disappearing like the flame of a candle and growing as big as the largest telescope ever seen. From spiraling like a serpent into the sky to flattening her head on the floor in a nerve-racking nightmare. Step by step she deals with how to balance her height from two pieces of mushroom, and manages to find her size again going through a sequence of curious experiences.

“I wish I could tell you half the things Alice used to say, beginning with her favourite phrase ‘Let’s pretend.’” We find that out in the very beginning of her *Looking-glass* adventure. Alice is usually ambiguous and puzzled about the obligation to repeat what she had learned as proper manners and important words to impress her audience versus the drive to the unknown and out-of-the-way. After crossing the magic portals and throwing habits into the rabbit-hole, there is no manual anymore: it’s all nonsense, experience, and discoveries.

Both paths are opened to Alice as they are to the artists and to the readers in both art and life. Other characters that Alice finds in her journey present her enigmas, which also provoke us to read *Alice* in renewed conversations with her pictures. While the White Rabbit runs against time, the Mock Turtle loses it, and the Hatter is locked in the same repetitive ritual for having killed Time. We are then stimulated to be friends of Time, diving again into Alice’s adventures as a never-ending story. Time for making choices revealed by the wise, mad cat. Time to accept change as the only constant, and to be open to the new and the confrontational with differences and multiplicity. Time to flow in enigmas with no answers, twinkling and thinking like the stars. Time to mock morals and good taste, as we see with the Ugly Duchess. Time to lose our heads with the Queen of Hearts. Time to find out Time does not exist as we suspect. Once friends of Time, we can do whatever we want to with the clock. And in doing so, take the chance to see the world always in different perspectives, looking up from the side of a riverbank or from the top of the highest trees, carrying our bag of mushrooms as a looking-glass lens of relativity.

Let’s pretend that a book cover is a magic door. A shelf is turned into a corridor full of doors, a library into a labyrinth. Opening a door and facing an illustration, we are invited to wonder: how can I enter this picture and wander about among those beds of bright flowers and those cool fountains? Our key is curiosity. It is

time to strengthen our power of “let’s pretend,” still haunted by the child’s dreams and the dream-child. As Virginia Woolf said, the *Alice* books “are not books for children. They are the only books in which we *become* children.”¹

This time, as a curious Alice in a time-travel machine around wonderlands, I am amazed by the preciousness of this exhibition, calling to us from another time and space. Following our white rabbits, we are invited to discover the time to appreciate an illustration and penetrate it as if the spell from a dream-child, again and again, and always find something new. The time of searching and finding new Wonderlands in multiple paths, tracks, and treasures, partaking in her transformations in the timeless time of love gifts. Also keeping precious golden keys, synchronizing hearts and minds for a lifelong adventure. We are also called to the Time of daydreams, memory, enchantment, and serendipities. Holding these time portals open, we find the Carrollians Clare and August Imholtz, sweet warriors, guardians of the doors and pathways presented through their cherished collection, which we thank them for sharing.

“Alice in the Sky with Diamonds,” the girl with kaleidoscopic eyes, shines between a logical world and an enigmatic world. The dream of Alice is able to dive into the source of creativity and challenge the limits of the possible. Gardens of delights can bloom as we wander in woods where things have no names, flow in the river of metamorphosis, believe in impossible things, follow paradoxical and corkscrew paths, make deals with fabulous monsters, become a friend of Time. We can follow our own path into the most beautiful garden, and awaken as Lewis Carroll invites us to infinite Alices laughing like mad grins traveling in the air. And you! Who are you? I can see you are trying to invent something!

¹ *The Moment and Other Essays*, Harcourt, Brace & Company, 1948.

THIS IS COPY NUMBER

634

OF FIFTEEN HUNDRED COPIES OF

THIS LIMITED EDITION OF

THROUGH THE LOOKING-GLASS

BY LEWIS CARROLL, WITH THE

ILLUSTRATIONS BY JOHN TENNIEL

RE-ENGRAVED BY FREDERIC WARDE

PRINTED FOR THE MEMBERS OF

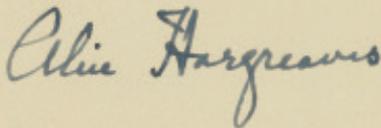
THE LIMITED EDITIONS CLUB

BY THE PRINTING HOUSE OF WILLIAM EDWIN RUDGE

MOUNT VERNON, N. Y.

AND IS GRACED WITH THE SIGNATURE OF

"THE ORIGINAL ALICE"

A handwritten signature in cursive script that reads "Alice Hargreaves". The signature is written in dark ink on a light-colored background.

1.3 Through the Looking-Glass and What Alice Found There.

THE LIMITED EDITIONS CLUB, 1935. ILLUSTRATED BY JOHN TENNIEL. PRINTED FOR THE MEMBERS OF THE LIMITED EDITIONS CLUB BY THE PRINTING HOUSE OF WILLIAM EDWIN RUDGE, MOUNT VERNON, N. Y.

The AUTHOR and HIS MUSE

1.1 *Tour in 1867.*

BY LEWIS CARROLL. PHILADELPHIA: PRIVATELY PRINTED, 1928. [4], 65, [4] PAGES.
19.5 X 12.5 CM.

Published by Carroll collector Morris L. Parrish in an edition of 66 copies, this little book presents a transcription of Carroll's diary of his European tour from July to September of 1867 with his friend Canon Henry Parry Liddon. Carroll and Liddon traveled to Saint Petersburg with excursions to Moscow and Nizhnii Novgorod.

Notable are Carroll's accounts of his visits to monasteries and churches and his fascination with the Russian language. Parrish inscribed his own copy to himself "from the Publisher."

1.2 *Notes by an Oxford Chiel.*

BY LEWIS CARROLL. PHILADELPHIA: PRIVATELY PRINTED, 1928. [4], 16, vi, [7]-24, 29, [1], 23, [1], 37, [1], 14, [2] PAGES. 16.8 X 11.5 CM.

A compendium of six essays or squibs, published anonymously, concerned with the politics of college and university affairs in Oxford. Each essay had originally been published separately as a pamphlet. The essay here displayed, "The New Method of Evaluation as Applied to π " pokes fun, algebraically, at the debate raging at the time over whether or not to raise the salary of Benjamin Jowett, the Regius Professor of Greek, whom some believed to be a heretic.

1.3 *Through the Looking-Glass and What Alice Found There.*

THE LIMITED EDITIONS CLUB, 1935. ILLUSTRATED BY JOHN TENNIEL. PRINTED FOR THE MEMBERS OF THE LIMITED EDITIONS CLUB BY THE PRINTING HOUSE OF WILLIAM EDWIN RUDGE, MOUNT VERNON, N.Y. xii, 211, 5 PAGES. 23 X 18 CM.

Signed by Alice [Liddell] Hargreaves (the "real Alice") on a special Colophon page. Introduction by historian and literary critic Carl Van Doren, who reminds readers that Wonderland and Looking-Glass Land are two very different alternative universes. Tenniel's fifty illustrations have been re-engraved by Frederic Warde, who also designed the deep blue gilt-embossed morocco binding and the typography for this special edition, which was limited to 1,500 copies. Issued in a red box. The matching *Wonderland*, published three years earlier, was bound in red morocco and issued in a blue box.

Alice received a monetary inducement for signing, but it is believed she tired, and signed only 500 copies. Carroll collector Selwyn Goodacre has stated that the Limited Edition Club Alice, signed by the real Alice, smells better than any other edition. If so, it was surely a "best smeller."

1.4 *Alice in U.S. Land.*

PARAMOUNT NEWSREEL, 1932.

Newsreel of an interview with the 80-year-old Mrs. Alice Pleasance Hargreaves (née Liddell) aboard the Cunard ocean liner *H.M.S. Berengaria* in New York Harbor on April 29, 1932. Alice Hargreaves sailed to New York to take part in Columbia University's celebration of the centenary of Lewis Carroll's birth in 1832. She was much fêted

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III. SZOROZAT

ALICE A CSODAK ORSZAGABAN



PALLAS RT. KIADASA

2.16 *Alice a Csodák Országában* [*Alice in the Wonderland*].

TRANSLATED BY ALTAY MARGIT. BUDAPEST: PALLAS IRODALMI ÉS NYOMDAI RT., [1927].

during her stay in the United States. This video includes a photo of the sort of first-class stateroom she likely would have occupied on her transatlantic crossing. Newsreel and photo courtesy of Mr. David H. Schaefer.

EARLY EDITIONS of ALICE

Early British and U.S. Editions

2.1 *Through the Looking-Glass and What Alice Found There.*

ILLUSTRATED BY JOHN TENNIEL. LONDON: MACMILLAN AND Co., 1872. [12], 224, [2] PAGES. 19 X 13 CM.

The first edition of this sequel to *Wonderland* is dated 1872, but the first copies came off the presses on November 18, 1871. The Christmas 1871 gift inscription in this copy is thus very early. The inscription reads: "A Xmas box for my dear God daughter, Florence Cropp / 1871 J. J. Blair." The stamp of W. H. Smith & Son, a bookseller located in the Strand, London, is visible on the front free endpaper.

In *Through the Looking-Glass*, Alice meets characters every bit as bizarre as those in her earlier adventure. There is occasionally heavy debate among Carrollians as to which book is superior, but obviously it is *Wonderland*.

2.2 *Alice's Adventures in Wonderland.*

ILLUSTRATED BY JOHN TENNIEL. LONDON: MACMILLAN AND Co., 1877. FIFTY-FOURTH THOUSAND. [12], 192 PAGES, ADVERTISEMENT. 18.7 X 13 CM.

This is an example of the standard red-cloth *Alice*, which Macmillan produced from 1866 until 1942. Carroll and publisher Alexander Macmillan agreed that the binding for *Alice* should be modeled on the first edition of Charles Kingsley's *The Water Babies*, which Macmillan had published in 1863. Kingsley's book was green, but Carroll specifically asked that *Alice* have a red binding as "the most attractive to childish eyes." Red was not used particularly often for binding at the time. The Macmillan Company's conservative approach—bright cloth, with simple gilt blocking—made for a handsome, immediately recognizable cover that endured for generations.

2.3 *Alice's Adventures in Wonderland.*

ILLUSTRATED BY JOHN TENNIEL. BOSTON: LEE AND SHEPARD. 1869. [12], 192 PAGES. 18.7 X 13.5 CM.

The first authorized American printing of *Alice*. There are minor variations in both illustrations and text as compared with the Macmillan London editions. First-edition bindings are known in green, orange, and purple pebbled cloth.

2.4 *Alice's Adventures in Wonderland.*

ILLUSTRATED BY JOHN TENNIEL. NEW YORK: D. APPLETON AND Co., 1866. [8], 192 PAGES. 19 X 12 CM.

Known as the "Appleton *Alice*," this is the first edition of *Alice's Adventures in Wonderland*, second issue. The first 2,000 copies, printed in Oxford in the summer of

1865, were rejected at the behest of the illustrator John Tenniel, who believed that the illustrations tended to bleed through to the other side of the page.

Carroll ordered a new printing done in London, and to recoup part of his financial loss (like many nineteenth-century authors, Carroll self-financed his books), he asked Macmillan, his London publisher, to sell the initial printing (except for some 48 copies that Carroll had already given to friends) to the firm of D. Appleton in the U.S., who published it with a cancel title page. The books were bound in London and shipped to New York. Carroll had a low opinion of Americans' taste in books, but throughout his publishing history they were a valuable market for copies that he thought not good enough for England.

At first, Appleton almost regretted the purchase, as the book lay in the stockroom virtually untouched; many jests were made at the expense of young William Worthen Appleton, who had arranged the purchase. This is a moderately rare book, but if it still included Macmillan's original 1865 title page it would be worth a few million dollars today. (Only 23 copies of the latter are known to have survived.) The number of surviving Appleton *Alices* is not known.

2.5 *Alice's Adventures Under Ground.*

HAND-LETTERED AND ILLUSTRATED BY LEWIS CARROLL. LONDON: MACMILLAN AND CO., 1886. [8], 95 PAGES. 19 X 13 CM.

This is a facsimile of Carroll's original handwritten manuscript of the *Alice* story, as first written, entitled *Alice's Adventures Under Ground*. He had invented the story for ten-year-old Alice Liddell and her two sisters, Edith and Lorina, beginning in July 1862 on several boat trips on the River Thames.

Carroll labored over the manuscript, finally presenting it to Alice on November 26, 1864, but borrowed it back twenty years later so he could publish this facsimile, which he did, donating the profits to children's hospitals and convalescent homes. However, long before he gave Alice the manuscript, he had begun expanding the story from 12,772 words in four untitled chapters, illustrated with his own "crude designs," as he called them, to the story we now know as *Alice's Adventures in Wonderland*, which was published by Macmillan in 1865 containing some 27,000 words in twelve chapters with 42 illustrations by Punch artist John Tenniel.

2.6 "*Alice's Adventures in Wonderland.*"

ILLUSTRATED BY JOHN TENNIEL. IN: HANEY'S JOURNAL OF USEFUL INFORMATION, IMPORTANT ARTS AND DISCOVERIES, AND VALUABLE RECIPES, FOR FARM, HOUSEHOLD AND WORKSHOP, AND TOWN AND COUNTRY. NEW YORK: HANEY & CO., JANUARY 1868–DECEMBER 1869 VOLUMES 1 AND 2. BOUND VOLUME. 28 X 21 CM.

Haney's Journal was a popular monthly periodical published in the United States that covered all kinds of unusual or popular subjects such as art, scientific discovery, and even magic tricks. *Wonderland* is serialized in the issues dated March–October 1869.

Almost all of Carroll's words are present in this serialization, but only 19 of Tenniel's 42 illustrations, and these are poorly reproduced. This publication is generally considered a piracy, but in fact, there was no international copyright law at the time. The *Journal's* publisher, Jesse Haney, was a colorful literary entrepreneur, who probably would not have been deterred from publishing *Alice* had there been a copyright law. The earliest U.S. *Alice* printing was three years earlier, in another Haney magazine, *Merryman's Monthly*,

only one copy of which is known to have survived.

2.7 *The Nursery "Alice"*.

ILLUSTRATED BY JOHN TENNIEL. LONDON: MACMILLAN AND CO., 1890. FIRST APPROVED EDITION. [4], 56, [5], [3, ADVERTISEMENTS]. 25.6 X 20 CM.

Carroll decided circa 1881 to produce a simplified *Alice* for children aged "nought to five." He might have felt the need for a nursery edition from his own experiences with very young children, siblings of his child friends. Certainly he was inspired by the magnificently colored Dutch abridged *Alice*, entitled *Lize's Avonturen in het Wonderland* (Nijmegen: Blomhert & Timmerman, 1874 or 1875).

He wrote to his friend Helen Feilden on April 12, 1881, shortly after he had begun negotiations with Macmillan for the book, "Shall I send you a Dutch version of *Alice* with about 8 of the pictures done large in colours! It would do well to show to little children. I think of trying a coloured *Alice* myself—a 'nursery edition'." Its gestation was probably the lengthiest of any of his books.

When *The Nursery Alice* was finally published in 1889, Carroll found "the pictures are far too bright and gaudy, and vulgarise the whole thing." As he had done with the first *Alice*, he had the rejects sent to America, whose inhabitants, he said, "ought not to be very particular as to quality, as they insist on having books so very cheap." The book includes just twenty of Tenniel's illustrations, but these are now colored, enlarged, and often slightly modified—see for example, the pleats in Alice's skirt. The cover illustration, by E. Gertrude Thomson, leaves no doubt that Alice is dreaming. This copy, from the approved edition published in 1890, was inscribed by Carroll to Margaret Ellen Hart. We have been unable to trace her.

2.8 *The Wasp in a Wig: A "Suppressed" Episode of Through The Looking-Glass And What Alice Found There.*

WITH A PREFACE, INTRODUCTION AND NOTES BY MARTIN GARDNER. NEW YORK: LEWIS CARROLL SOCIETY OF NORTH AMERICA, 1977. xiv, 21, [12] PAGES. 23 X 15.5 CM.

We are not really sure why John Tenniel declined to illustrate Alice's encounter with an aged and grumpy wasp who complains about how he lost the yellow curls of his youth and is now mocked for wearing a wig. Carroll's first biographer, his nephew Stuart Collingwood, records that Tenniel told Carroll that "a wasp in a wig is altogether beyond the appliances of art."

The episode originally occurred just before Chapter IX. In 1974, the galley proofs of this long-lost episode of *Looking-Glass* came up for sale at Sotheby's in London where they were purchased for what now seems the incredibly low price of about \$4,000. This book is its first publication.

Early Translated Editions

2.9 *Liese im Wunderland.*

ILLUSTRATED BY MARIA HOFRICHTER, COVER BY MELA KÖHLER. TRANSLATED INTO GERMAN BY HELENE SCHEU-RIESZ. WIEN AND LEIPZIG: KONEGENS JUGENDSCHRIFTENVERLAG, [1919]. 111 PAGES. 15.6 X 12.2 CM. SERIES: KONEGENS KINDERBÜCHER, NOS. 20-21.

Alice is called Liese, a diminutive of Elizabeth, in this second German translation.

Köhler's Rackhamesque cover illustration is more creative than are Hofrichter's childish black-and-white drawings within. Lewis Carroll's name is misspelled on both the cover and the title-page—a not uncommon occurrence in translations.

2.10 ԱԼԻՍ ՆՐԱՇԱԼԻՔՆԵՐՈՒ ԱՇԽԱՐՀԻՆ *[Alice in the World of Wonders]*. TRANSLATED BY YERUAND KOPELEAN. ISTANBUL: PRINTED BY HERMON PEYOGHLU FOR THE TURKISH-ARMENIAN TEACHERS' UNION, 1970. 2, 5-136 PAGES. 19.5 X 13.2 CM. SERIES: ADVENTUROUS NOVELS.

This is the first Armenian *Alice*, translated into the Western Armenian dialect in 1970. The cover illustration of a mature and somewhat sad Alice is by an unknown artist. This particular copy, one of two we are aware of, was awarded to Robert Eokuz for achieving second place in second grade for the school year 1970–1971.

2.11 阿麗思漫遊奇境記 *[Story of Ālisi's Roaming in a Land of Miracles]*. ILLUSTRATED BY JOHN TENNIEL AND THOMAS HEATH ROBINSON. TRANSLATED BY YUEN REN CHAO (ZHAO YUANREN IN MODERN PINYIN TRANSLITERATION). SHANGHAI: SHANG-WU YIN SHU KUAN [COMMERCIAL PRESS], 1931. 31, 192 PAGES. 19.2 X 13.2 CM.

This is the 5th edition of the first Chinese translation. Copies of this edition are scarce and copies of the 1st–4th editions are virtually unobtainable. Zhao was a well-known Chinese-American linguist, educator, scholar, poet, and composer. There is a story—now proved apocryphal—that in 1931 the Governor of Hunan Province in China banned this book from school use, arguing that “animals should not use human language, and that it was disastrous to put animals and human beings on the same level.”

2.12 *Maries Hændelser i Vidunderlandet. [Marie's Experiences in Wonderland]*. ILLUSTRATED BY JOHN TENNIEL. TRANSLATED BY D.G. KJØBENHAVN: WØLDIKES FORLAG, 1875. 144 PAGES. 17 X 13.2 CM.

The first Danish translation of *Alice*, this is arguably the first translation to change the heroine's name, and the first to have a pictorial binding: Alice, her sister, the White Rabbit and assorted other Wonderland characters are shown on the cover in Tenniel's style but by an anonymous artist. The translator is listed on the title page as D.G., but has never been identified. This edition includes 41 of Tenniel's 42 illustrations, but neither Carroll's nor Tenniel's name appears. There is no indication that Carroll was aware of this early translation.

2.13 *Aventures d'Alice au Pays des Merveilles*. ILLUSTRATED BY JOHN TENNIEL. TRANSLATED BY HENRI BUÉ. LONDRES (LONDON): MACMILLAN AND Co., 1869. 196 PAGES. 18.7 X 13.2 CM.

The first translation of *Alice* into French, with a blue binding similar to the red of the British edition. The translator, Henri Bué, was the son of Jules Bué, the French lecturer at Magdalen College, Oxford, with whom Carroll was acquainted. Carroll selected the translator himself, and had considerable control over this book, as he did over the first Italian and German translations (which appear in very similar bindings, but in green and orange respectively). Carroll himself vetted all three translators.

2.14 *Соня въ Царствѣ Дива. [Sonya in the Kingdom of Wonder].*

ILLUSTRATED BY JOHN TENNIEL. INTRODUCTION BY NINA DEMUROVA. S.L.: LEWIS CARROLL SOCIETY OF AMERICA, 2013. xv, 177, 2 PAGES. 22.4 X 15 CM.

A facsimile of the first (1879) Russian translation. Only two copies of the original are known to exist. Neither author nor translator were mentioned in the book, but the latter is believed to be Olga Ivanovna Timiriaseva, who had evidently corresponded with Carroll in 1871, and whom some believe may have been the cousin of the great Russian scientist and friend of Chekov, Kliment Arkadievich Timarasev.

2.15 *עליסה בארץ הפלאות [Alisab in the Land of Wonders].*

EIGHT BLACK & WHITE ILLUSTRATIONS BY A. SHREBERK. TRANSLATED BY A. L. YA'AKUBOVITCH. TEL AVIV: IZRE'EL, 1940? 1942? 78, 2 PAGES. 17.8 X 12.4 CM.

This is the second translation of *Alice* into Hebrew (though abridged) and the first *Alice* published in Tel Aviv. Unfortunately, this copy is missing part of the title page, so we cannot be sure of the date—it is either the first or second printing.

2.16 *Alice a Csodák Országában [Alice in the Wonderland].*

TRANSLATED BY ALTAY MARGIT. BUDAPEST: PALLAS IRODALMI ÉS NYOMDAI RT., [1927]. 96 PAGES. 14.9 X 11.7 CM.

This is the scarce first Hungarian edition, albeit somewhat abridged, e.g., Chapters IV and V are combined. Carroll is nowhere credited as the author. The book was issued as a supplement—*Tündérvásár Könyvtára (Tündérvásár Library)*, Series 3—to a children's magazine *Tündérvásár (Fairy Market)*, and was translated, or more accurately, rewritten, “átdolgozta,” according to the title page, by the magazine's editor, Altay Margit (in Hungarian the surname precedes the forename). The illustrations—six pen and ink drawings that reproduce Arthur Rackham's illustrations—are uncredited. The cover drawing is probably by a different artist, as the Alice does not resemble the Rackhamesque girl inside. This is one of two known copies, the other being in the National Széchenyi Library in Budapest.

2.17 *Alis'in Sergüzeşterli, Acıyp Şeyler Memleketinde. [Alis's Adventures, in the Land of Strange Things].*

TRANSLATED BY AHMET CEVAT. İSTANBUL: MUHİT MECMUASI, 1932. 120 PAGES. 20.6 X 14.4 CM. SERIES: İNGİLİZ KLASİKLERİNDEN [ENGLISH CLASSICS].

First Turkish edition. It ends at the close of Chapter VI with a note saying “The end of Part I.” The illustrations are a mix: some faithful reproductions of the original woodcuts and some rather crudely redrawn and slightly altered Tenniel. There are several typos: for example Carroll's name is misspelled “Caroll” on the cover, and the first word of the subtitle is incorrect on the title page: it should read Acıyp not Aacıyp. The book is printed on pulpwood paper.

2.18 *Η Αλική στη χώρα των θαυμάτων. [Aliki in the Land of Wonders].*

ILLUSTRATED BY ALEX A. BLUM. ATHENS: ATLANTIS-M. PECHLIVANIDIS, 1951. 44 PAGES. 26 X 18 CM. SERIES: ΚΛΑΣΣΙΚΑ ΕΙΚΟΝΟΓΡΑΦΗΜΕΝΑ [CLASSICS ILLUSTRATED], No. 15.

This comic book edition is the first translation of *Alice* into Modern Greek. The

不思議の国のアリス | 画=ヤン・シュヴァンクマイエル

Jan Svankmajer "Alice's Adventures in Wonderland"

著=ルイス・キャロル



(Alenka)... hoře křičavoski,
bížela na mim quis pole a
maršički dolehla ještě rias,
aby viděla, jak vskočil do
velké královské díry pod mezi.

„Bože, bože! Bože,
bože! Já jistě
přijdu pozdě!“
(řekl Bílý Kralík)



3.4 不思議の国のアリス [Arisu in Wonderland].

ILLUSTRATED BY JAN ŠVANKMAJER. TRANSLATED BY SATOMI HISAMI. TŌKYŌ: ESUKUAIA MAGAJIN JAPAN, 2006.

translator is anonymous. Blum's illustrations are taken from the U.S. *Classics Illustrated* comic of 1948, as is the text, which stays close to Carroll's text in spite of overall abridgment. Only the word balloons above the drawings of the characters' heads sometimes have a slightly different shape to accommodate differences between Greek as opposed to English letters and of course the length of the translated words. In this Modern (or Demotic) Greek translation the Hatter uses "krasi," a modern word for "wine," rather than the Classical word "oinos," which nonetheless is still found today.

ALICE ILLUSTRATED AROUND *the* WORLD

3.1 *Alice Tuhaftıklar Ülkesinde. [Alice in the Country of Oddities].*

TRANSLATED BY SUNA ASIMGIL. ISTANBUL: NEŞRİYAT ANONİM ŞİRKETİ, 1971. 214 PAGES PLUS ADVERTISEMENTS. 16.3 X 12 CM. SERIES: CHILDREN'S CLASSIC GIFT BOOKS (NO. 24).

3.2 *Tilsimli Ayna. [The Enchanted Mirror].*

TRANSLATED BY SUNA ASIMGIL. ISTANBUL: NEŞRİYAT ANONİM ŞİRKETİ, 1973. 238 PAGES PLUS ADVERTISEMENTS. 16.3 X 12 CM. SERIES: CHILDREN'S CLASSIC GIFT BOOKS (NO. 34).

These matching volumes are Turkish translations of *Wonderland* and *Looking-Glass*. This is the first translation of *Looking-Glass* into Turkish. The anonymous illustrator of these two pocket-sized books has nicely redrawn several of Tenniel's illustrations so that the characters look more Turkish than British. Each book also contains an original, non-Tenniel-based illustration following the title page.

3.3 不思議の国のアリス [*Arisu in Wonderland*].

ILLUSTRATED BY TOMOMI SAKUBA. TRANSLATED BY ETSURO KUSUNOKI. TŌKYŌ: SHINJUSHA, 1987. 261 PAGES. 21.5 X 15 CM.

Sakuba's more than 50, often full-page, intricately wrought illustrations in this beautifully printed and bound Japanese translation are brilliant depictions of Alice and the Wonderland characters, sometimes showing a slight reference to Tenniel but fanciful (see the Hatter on p. 133 with his exophthalmic stare, and the four profiles of the baby's head devolving into a pig on p. 123) as well as poignant (see Alice's head and feet with totally collapsed body on p. 99—an improvement on both Carroll and Tenniel). Other illustrations, e.g., "The Beautiful Garden in Wonderland" on pp. 158–159, are like a Japanese version of a combination of M.C. Escher and Edward Gorey. Kusunoki was a poet as well as a translator. Sakuba (b. 1959) is a prolific illustrator, known also for his computer games.

3.4 不思議の国のアリス [*Arisu in Wonderland*].

ILLUSTRATED BY JAN ŠVANKMAJER. TRANSLATED BY SATOMI HISAMI. TŌKYŌ: ESUKUAIA MAGAJIN JAPAN, 2006. 101 PAGES. 21.5 X 15.25 CM.

Czech contemporary surrealist Jan Švankmajer (b. 1934) is well-known for his *Alice* films but not so much his *Alice* illustrations, which in fact have been published only in Japan, both *Wonderland* and *Looking-Glass*, in matching editions in cardboard slipcases.

Švankmajer's illustrations are decidedly different from his films' eerie interplay among puppets, a little girl, and threatening everyday objects like knives and tools. The illustrations in his *Arisu* are equally creative without appearing threatening, and brilliantly adapted to Japanese culture.

The cover image shows a Samurai warrior running on almost stop-motion articulated legs and clad in traditional lamellar armor of leather or metal plates laced together, who nevertheless appears to be smiling behind his butterfly face plate. His face, at least what one can see of it, could almost be that of a doll, which recalls a frequent property in Švankmajer's films.

The quasi-Samurai armor is repeated frequently, sometimes with a doll's face (e.g., p. 39). The images of the Fish Footman and Frog Footman in Chapter VI are as engaging as they are different: the totally surreal Fish Footman at the top of p. 48 is a realistic side view of an actual fish, not Tenniel's bluemouth, but with a black top hat and four human legs; the Frog Footman, on the contrary, is a stylized spread-eagled frog with an almost x-ray display of his internal organs, bulging eyes, and a porkpie hat.

3.5 *Алиса у Свету с Оне Стране Огледала [Alisa in the World Beyond the Mirror].*

ILLUSTRATED BY MARKO KRSMANOVIĆ. TRANSLATED INTO SERBIAN BY IVANA MILANKOV. BEOGRAD, YUGOSLAVIA: PROSVETA, 1979. 158 PAGES. 20.3 X 14.5 CM. SERIES: GOLDEN BOOK (No. 18). 9 COLOR ILLUSTRATIONS.

Milankov (b. 1952) is a poet and translator of English and American poetry, including writers such as Emily Dickinson, Sylvia Plath, William Blake, and Allen Ginsberg. The illustrator Marko Krsmanović (b. 1930), a well-known graphic artist and illustrator, was a member of the artists' group Danas (Today). Many of his bright and lively *Looking-Glass* illustrations clearly derive from Tenniel, while others, like the two-page color illustration of the Lion and Unicorn, definitely display an Eastern European fantasy. His black and white drawings of Alice are simple line drawings of the sort Charles Schulz produced for his "Peanuts" comic strip.

3.6 *जादु नगरी [Magic World].*

TRANSLATED INTO HINDI BY ŚRIKĀNT VYĀS. DELHI: ŚIKṢĀ BHĀRĀTĪ, 1979. [4], 6-93, [2] PAGES. 18 X 12 CM.

This abridged translation, first published in 1958, is the second translation of *Alice's Adventures in Wonderland* into Hindi, and the most popular. The illustrator is anonymous. The English title "Alice in Wonderland" is on the spine. The cover shows Alice with blond hair (a rarity in India), a red hair band, and a simple blue dress which matches her wide eyes, a courtly rabbit who looks more like a hare, and a sinister king whose body is dwarfed by his crown.

Inside, the black and white text illustrations depict, usually in profile, often smiling, an Indian girl, and are based on Tenniel, although not always quite accurately, e.g., the paper, originally a price label, stuck in the Hatter's hat band reads "This is the style" instead of "In this style 10/6"! The book is from a series of English children's classics.

3.7 *Alitjinya ngura Tjukurtjarangka / Alitji in the Dreamtime.*

ILLUSTRATED BY BYRON W. SEWELL (INCORRECTLY IDENTIFIED AS BYRON S. SEWELL). ADAPTED AND TRANSLATED BY NANCY SHEPPARD. INTRODUCTION BY BARBARA KER WILSON. ADELAIDE, SOUTH AUSTRALIA: UNIVERSITY OF ADELAIDE, DEPARTMENT OF ADULT EDUCATION, 1975. xiv, 103 PAGES. 18.4 X 21.4 CM.

A bilingual edition, with *Alice* both translated into Pitjantjatjara and adapted into Australian English. When this book was produced, the aboriginal Pitjantjatjara language had only recently been given a written form. Byron's illustrations are brilliantly modeled on the mystical bark painting of the indigenous peoples of the Northern territory.

Not the first translation to feature a black Alice—that was the Swahili version—but certainly the first to have a kangaroo for the White Rabbit and a billabong for the Pool of Tears. Despite the fact that all profits from the book were donated by Byron to an educational fund of the Federal Department of Aboriginal Affairs, the book was later foolishly criticized in the U.S. as an example of American cultural hegemony.

3.8 *Elisi katika Nchi ya Ajabu. [Elisi in the Land of Wonders].*

TRANSLATED BY E. V. ST. LO. CONAN-DAVIES. LONDON: THE SHELDON PRESS, 1967. 111 PAGES. 18.2 X 21.4 CM.

Originally published in 1940, this is the first full-length Swahili translation. The translator, E. V. St. Lo. Conan-Davies, was a nursing missionary known later in life as Sister Ermynttrude. She corresponded with Warren Weaver, writing: "There is no short 'A' in Swahili. So I had to choose between Alisi (pronounced 'Ahlisi') and 'Elisi'. The Uganda language committee [of the Sheldon Press, an imprint of the Society for Promoting Christian Knowledge] wanted me to have 'Alisi', but I wrote and pointed out to them that it is too reminiscent of the name 'Ali'—a Mohammedan name."

The illustrations, by an unknown artist, recreate Tenniel, but all the characters (except, tellingly, the royalty) are African; the Hatter wears a fez.

3.9 আলিসা'ল অ্যাডভেঞ্চার্স ইন ওয়াণ্ডারল্যান্ড *[Alice's Adventures in Wonderland].*

TRANSLATED BY SUDHINDRANATH RAHA. KOLKATA: DEB SAHITYA KUTIR PRIVATE LIMITED, 1991. 70 PAGES PLUS 3 BLACK AND WHITE PLATES. 21 X 13.5 CM.

This is part of a series of English classics translated into Bengali, or as it is now called in India, Bangla. Sadly, the illustrator is not identified. The translation of "Alice's Adventures" in this edition uses a peculiar combined letter in the first two words of the title that has not been used in any other Bengali translation so far as we are aware. We have had to photoshop the title to represent this. The illustrations, though Indianized, are clearly based on the American illustrator Peter Newell's illustrations of 1901.

3.10 العجائب في بلاد العجائب *[Alis in the Land of Wonders].*

"TRANSLATED INTO ARABIC BY A COMMITTEE OF SPECIALISTS UNDER THE SUPERVISION OF THE PUBLISHER." BAYRUT, LUBNAN: MAKTABAT AL-MA'ARIF, 1985. 173 PAGES. 19.5 X 13 CM. FOURTH PRINTING.

Slick colored pictorial boards. Nine full-page black and white illustrations by an anonymous artist show Alice as a thoughtful and determined girl. The role of the elephant, depicted on the frontispiece and the rear cover, is unclear.

3.11 Приключения Алисы в Стране Чудес. [*The Adventures of Alisa in a Land of Wonders*].

IN: **ИЗБРАННОЕ [FAVORITES]**. ILLUSTRATED BY L[IDIA M.] SHULGINA. TRANSLATED INTO RUSSIAN AND ADAPTED BY BORIS [VLADIMIROVICH] ZAKHODER. МОСКВА: DETSKAIA LITERATURA, 1981. 606, 1 PAGES. 20.9 X 15.1 CM.

Alice's Adventures are retold by Zakhoder on pages 490–600 in this anthology of children's stories. This is the first appearance of Shulgina's playful, delicate black and white line drawings for *Alice*. Shulgina (1957–2000) illustrated more than 30 books and was the recipient of several awards.

3.12 Приключения Алисы в Стране Чудес. [*The Adventures of Alisa in a Land of Wonders*].

ILLUSTRATED BY G[ENNADI] V. KALINOVSKII. TRANSLATED INTO RUSSIAN AND ADAPTED BY BORIS ZAKHODER. МОСКВА: DETSKAIA LITERATURA, 1975. 156, 1 PAGES. 22.1 X 17.2 CM.

The front cover with its innovative use of color is an explosion of energy both verbal and pictorial. Inside there are several black and white full- and half-page illustrations by Kalinovskii (1929–2006) plus typographical chapter headings designed by him, and smaller illustrations that offer playful meta-comments on Zakhoder's marginal annotations. This book is a good example of the high quality of Russian book design and illustration at its best. Kalinovskii, it is said, spent two years in virtual isolation just thinking about how to illustrate *Alice*. His *Alice* is quite alive yet self-possessed as she moves gracefully through an upside-down world of nonsense.

3.13 *Alice au Pays des Merveilles suivi de "L'Autre Coté du Miroir"* [*Alice in the Land of Marvels followed by "The Other Side of the Mirror"*].

ILLUSTRATED BY JEAN HÉE. TRANSLATED BY M[ARIE]-M[ADELEINE] FAYET. PARIS: LES ŒUVRES REPRÉSENTATIVES, 1930. 273, 3 PAGES. 18.4 X 14 CM. SERIES: LE MAGASIN DES DEMOISELLES.

The first French combined edition of *Alice* with *Through the Looking-Glass*. Four color plates (yellow/black/white). While Fayet's translation is said to miss much of Carroll's humor, Hée's illustrations do not. Opposite page 208 is a most unusual depiction of *Alice's* trip through the looking glass—only her ankles and shoes are visible!

3.14 *Liisan Seikkailut Ihmemaassa* [*Liisa's Adventures in Wonderland*].

ILLUSTRATED BY TOVE JANSSON. TRANSLATED INTO FINNISH BY ANNI SWAN WITH VERSES BY OTTO MANNINEN. HELSINKI: WERNER SÖDERSTRÖM, 1984. 110 PAGES. 24 X 16 CM.

Although Jansson (1914–2001) is most famous for the Moomintroll books she wrote and illustrated, her *Alice* illustrations are equally superb. Her touch is light and even the Cheshire Cat seems to be smiling as it grins. Most of the illustrations are black and white, with some in pastel colors (see, for instance, *Alice* in profile dressed in a white gown listening as the Gryphon and the Mock Turtle talk, on p. 82). Jansson's drawing of the Shark (p. 91) to illustrate the line "And will talk in contemptuous tones of the Shark," never as far as we know illustrated before, from the poem "'Tis the Voice of the Lobster" in Chapter XI, is a brilliant touch—accompanied here by a small school of seahorses, which must be Jansson's invention.

Anni Swan, regarded as the creator of children's literature for Finnish girls, wrote and translated many works, including the fairy tales of the Brothers Grimm, and first

translated *Alice* into Finnish in 1906, the text reproduced with some changes in this book.

3.15 *Alica v Krajine Zázrakov. [Alice in the Land of Miracles].*

ILLUSTRATED BY DUŠAN KÁLLAY. TRANSLATED INTO SLOVAK BY JURAJ VOJTEK WITH VERSES BY VIERA VOJTKOVÁ. BRATISLAVA: MLADÉ LETÁ, 1984. 224 PAGES. 28 X 21 CM.

With 20 full-page and numerous smaller color illustrations. First issued in 1981, this translation includes both *Wonderland* and *Looking-Glass*. The award-winning Slovak artist Dušan Kállay (b. 1948) brings an ethereal innocence to his illustrations, especially especially to his pensive dark-haired Alice. The King and Queen of Hearts in their placid simplicity are far from Tenniel's threatening royal cards.

Some of his drawings are similar to what Jan Švankmajer did in his films, but without any of the latter's eerie undertones: see for example the cleverly realistic yet fantastic antepenultimate illustration of a bottle with plates for wings about to take off from the banquet table at the end of Chapter IX of *Looking-Glass*. Juraj Vojtek is a translator of dozens of works from George Orwell's 1984 to William Saroyan's *My Name is Aram and other works*.

3.16 *Peripețiile Alisei în Țara Minunilor [The Adventures of Alice in Wonderland].*

COVER DESIGN AND ILLUSTRATIONS BY ANGI PETRESCU-TIPĂRESCU. TRANSLATED BY FRIDA PAPADACHE. PREFACE BY VIRGINIA CARIANOPOL. BUCUREȘTI: EDITURA ION CREANGĂ, 1976. 144 PAGES. 21 X 14.5 CM. SERIES: LIBRARY FOR ALL CHILDREN.

There is one color illustration—a mélange of Alice with the Wonderland characters at the beginning of the book—and several black and white, sketched with a light and humorous hand. The illustrations are for children, with sometimes amusing details, e.g., in the White Rabbit's house Alice lies on her back in front of what looks very much like a lady's vanity with a large perfume bottle on it, not expected for a dignified White Rabbit.

Petrescu-Tipărescu (b. 1922) is the first Romanian artist to have illustrated *Alice* (except, perhaps, for earlier anonymous illustrators). She has also illustrated both Romanian fairy tales and the Brothers Grimm's *Märchen*. Frida Papadache also translated James Joyce, Virginia Woolf, and Mark Twain among other authors.

3.17 *Приключения Алисы в Стране Чудес [The Adventures of Alisa in the Land of Wonders].*

ILLUSTRATED BY YURI VASHCHENKO. TRANSLATED INTO RUSSIAN BY NINA DEMUROVA. МОСКВА: КНИГА, 1982. 352 PAGES. 13 X 10.5 CM. PICTORIAL DUST JACKET OF FAN AND KEY IN GREY, WHITE, BLUE, AND YELLOW BY VASHCHENKO.

Profusely illustrated with more than 40 full-color plates and numerous black and white illustrations. Vashchenko's brilliantly surreal illustrations and his few more primitivistic ones were done in intense collaboration with translator Demurova. This small, lavishly produced volume was originally available only in the Beriozka, or hard currency, stores in the Soviet Union. Vashchenko's delicately colored illustrations also appeared in a deluxe edition issued in 2002, and there are matching *Looking-Glass* volumes for both issues.

Vashchenko's amusing Fish Footman illustration at the beginning of Chapter VI is drawn in profile, dressed in a wig and an ochre morning coat over his oval body and

small legs with tiny boot-encased feet resembling a split-tail fish. Our copy is inscribed to us by both artist and translator.

3.18 *Alice's Adventures in Wonderland*.

WOOD ENGRAVINGS AND COLOR FRONTSPIECE BY GEORGE A. WALKER. INTRODUCTION BY ALBERTO MANGUEL. ERIN, ONTARIO: THE PORCUPINE QUILL PRESS, 2011. 144 PAGES. 22 X 14 CM.

An early reviewer described Walker's wood engravings as "tender and dark at the same time." And Alberto Manguel writes in his introduction: "In Walker's version, the tableaux that the adventures traditionally elicit are exploded into dozens of fragments... Woodcuts never deceive the viewer. It is therefore absolutely fitting that Walker (b. 1960) should have chosen this technique for illustrating *Alice*, because Alice too, in spite of everything remains true to her dreamlike self..."

George Walker's 96 excellent engravings first appeared in the famous, and rare, "Canadian Alice," the 1988 Cheshire Cat Press limited edition of *Alice* he undertook with printer Bill Poole and Carroll collector-editor Joseph Brabant. Walker is also well-known for his wordless books. This copy is inscribed to us in mirror writing by Walker.

3.19 *Les Aventures d'Alice au Pays des Merveilles [Alice's Adventures in Wonderland]*.

ILLUSTRATED BY PAT ANDREA. TRANSLATED INTO FRENCH BY HENRI PARISOT. PREFACE BY MARC LAMBRON. PARIS: DIANE DE SELLERS, 2006. 181 PAGES. 27 X 32 CM.

The Dutch-born neo-expressionist artist Pat Andrea (b. 1942) has created a polymorphous, somewhat eroticized, and often startling series of watercolor, colored pencil, and collage illustrations to Alice and her world of Wonderland. He has been called "a modern master of magical realism" and there is a muted realism to his Alice, always drawn in charcoal with a revealingly short skirt—no pinafore for this Alice. See, for example, his Mad Tea Party illustration (p. 125) in which not only Alice but the Hatter, March Hare, and Dormouse are all sketched in charcoal under a green landscape backdrop and blue sky with yellowish clouds. The Hatter with his hippy-long hair, goatee—almost certainly a unique touch—and Panama hat resembles a Dutch colonist planter or a modified self-portrait. Andrea can also be playful in an Andy Warhol sense with his green turtle emerging from an open can of Campbell's "mock" Turtle Soup (p. 53). In his less playful style there are echoes of Balthus.

The first 65 pages of this powerful book show all of Andrea's illustrations, almost as large as his original art, one on each recto page, while the verso pages provide the apposite quotations from the *Alice* text in both French and English. The entire translation, again with the illustrations, comes next. Thus the reader is provided an alternative, or secondary, entrance into Carroll's story.

The introduction notes how Andrea's huge flat areas of blazing colors, from which emanate typically Iberian violence and brutality, are contrasted by his geometric decorations and accuracy in details—see the lace in Alice's dresses, for example—which recall Andrea's Dutch origins. Issued in an illustrated slipcase together with *De l'Autre Côté du Miroir et de ce qu'Alice y Trouva [Through the Looking-Glass and What Alice Found There]*. An accompanying booklet contains notes on the French text by Jean Gattégno and on the English text by Hugh Haughton.

3.20 *Alice au Pays des Merveilles.*

ILLUSTRATED BY ANDRÉ JOURCIN. TRANSLATED INTO FRENCH BY R. AND A. PROPHETIE. PARIS: EDITIONS G.P., 1949. 176, 3 PAGES, 14 COLOR PLATES. 21 X 15 CM. SERIES: ROUGE ET OR COLLECTION.

Charming if somewhat childish illustrations in gentle pastels and black-and-white throughout. By 1949 many French illustrators had tried their hand at *Alice*. In the illustration of the Caucus Race, the characters—liquid, elastic, and non-threatening—seem to float through Wonderland.

3.21 *Alices Abenteuer im Wunderland.*

ILLUSTRATED BY LILO RASCH-NÄGELE. TRANSLATED BY KARL KÖSTLIN. STUTTGART: DR. RIEDERER-VERLAG, [1949]. 107 PAGES, 9 COLOR PLATES. 24.3 X 18 CM.

The text with its nine color plates and a colored frontispiece depicting an almond-shape-eyed Alice is printed on poor wood-pulp paper. In the illustration of Alice at the bottom of the Rabbit Hole, her large size is represented by the foreshortened view of her hyperdeveloped calves with her head almost touching the motley chandeliers of the chamber into which she has tumbled. The illustration of the scene in the Duchess's kitchen shows an almost teenage Alice, the Duchess herself in a red Viennese gown with her coifed hair piled high in ringlets holding a creature, the baby, who has prematurely turned into a pig, and most extraordinarily a cook who looks like she may be the pig baby's mother (!)—all overseen by a smoke-blackened Cheshire Cat! In the illustration of the long-necked Alice, her name is almost spelled out by the loops of her neck.

Lilo Rasch-Nägele was a well-known Stuttgart artist and book illustrator. During the post-World War II Allied Occupation there were ten German translations of *Alice* before Köstlin's, all in the British and American Zones. His is not a strict translation but rather a close retelling. For example, Alice wonders on the very first page, "What's the use of a book without pictures or conversations?," which Köstlin adapts to "Was hat ein Buch für einen Zweck, wenn kein Bild oder sonst was Interessantes drin ist?"—that is, "What is the purpose of a book if there is not a picture or anything interesting in it?"

3.22 *Alicens Abenteuer im Wunderland.*

ILLUSTRATED BY CHARLOTTE STRECH-BALLOT. TRANSLATED BY FRANZ SESTER. DÜSSELDORF: DREI EULEN VERLAG, 1949. 88 PAGES. 29.3 X 20.2 CM. SEVERAL BLACK-AND-WHITE ILLUSTRATIONS, 6 COLOR PLATES.

Sester's translation is very free indeed: for example, Alice is a German schoolgirl studying English; in place of the Mouse's history lesson one finds the story of Little Red Riding Hood; he inserts a long section in which Alice explains the rules of croquet to a soldier (who complains that the pig-baby spits on him when he babysits it); and he adds a long section with the German Alice's completely invented English teacher, who with the likewise invented Alice's aunt explains what mock turtle soup is and even provides a recipe for it! Some of Strech-Balbot's illustrations—such as that of the Mock Turtle on page 69—follow Sester's inventiveness.

3.23 Alice im Wunderland.

ILLUSTRATED BY WILTRAUD JASPER. TRANSLATED INTO GERMAN BY KURT SCHREY. OPLADEN: VERLAG FRIEDRICH MITDELHAUVE, 1950. 122, 2 PAGES, PLUS ADVERTISEMENTS. 30 X 21 CM.

Jasper's simple red and black woodcut illustrations owe little if anything to Tenniel. Middelhaue was a publisher and controversial politician in post-war Germany. Schrey sometimes takes liberties, e.g., in the first sentence Alice is sitting "am Wiesenhang" ("on the slope of a meadow") rather than as Carroll wrote, "on the bank." Jasper was a prolific illustrator famous for his woodcuts; his strangely horizontal Mock Turtle (Schildkröte), however, is a bit hard to grasp. A second edition was issued in 1958.

3.24 Alice no País das Maravilhas.

ILLUSTRATED BY RENÉ BOUR. TRANSLATED INTO PORTUGUESE BY HENRIQUE MARQUES JÚNIOR. LISBOA: GUIMARÃES & CA., 1951. 191 PAGES. 23.5 X 18.5 CM.

The more than 50 black and white line drawings by Bour (1920–2010), elegant in their simplicity, bring to mind Picasso, Matisse, Calder, and even at times James Thurber. Henrique Marques Júnior almost certainly translated this book from Bour's own brilliant French translation, which is said to be the first French translation that reliably transmitted Carroll's wit.

3.25 Album für Alice: Eine Huldigung an Lewis Carroll [Album for Alice: a Tribute to Lewis Carroll].

ILLUSTRATED BY ALBERT SCHINDEHÜTTE. HAMBURG: HOFFMANN UND CAMPE, 1993. 175 PAGES. 30 X 21.5 CM.

This book uses the first German translation by Antonie Zimmermann (1869)—there are only a few modernizations and minor corrections—and in a sense is a tribute to her fine work as well as to Carroll and his photography. *Alice's Adventures in Wonderland* is brilliantly illustrated by Schindehütte (b. 1939) with clever line drawings. The book includes many watercolors, also by Schindehütte, that recreate both Lewis Carroll's photographs of little girls and other Victorian portraits of children.

3.26 Alice au Pays des Merveilles.

ILLUSTRATED BY DAVID DUPUY. TRANSLATED BY HENRIETTE ROUILLARD (NOT CREDITED). BOLOGNE: LIBRAIRIE DELAGRAVE, 1972. 125 PAGES. 25.5 X 20 CM.

Four color plates and numerous full-page illustrations done in an orange and brown wash. This French edition, printed in Italy, is unique—as far as we know—for its cover depiction of an ice-skating Alice. Dupuy's interior illustrations, alas, are not up to the standard of the cover illustration.

3.27 Alice's Adventures in Wonderland.

ILLUSTRATED BY ARTHUR RACKHAM. LONDON: WILLIAM HEINEMANN AND NEW YORK: DOUBLEDAY & PAGE & CO., 1907. xii, 162 PAGES. 20 X 15 CM. 13 COLOR PLATES AND MANY LESS SUCCESSFUL BLACK AND WHITE TEXT ILLUSTRATIONS.

This is one of the first non-Tenniel illustrated *Alices* issued upon the expiration of the British copyright in 1907. Rackham's illustrations were also published in a deluxe folio edition, but this is the first trade edition.

Pictured in a white pinafore decorated with pale pink roses and grey tights, Rackham's Alice appears more asthenic and taller than Tenniel's heroine. Muted colors, especially the browns, lend an eerie aspect to Rackham's drawings of the Wonderland characters and landscape. The sense of unease created by Rackham would not be recreated by other artists until much later.

In the Mad Tea Party illustration, Alice sits erect in a wing chair at the top of the table gazing forward past the March Hare, Dormouse, and Hatter on her right. The top hat of the Hatter, who rather resembles Rackham himself, bears a deflated price tag of 8/11. A poem by Austin Dobson, which captures the mood, begins:

*Tis two score years since CARROLL'S art,
With topsy-turvy magic,
Sent ALICE wondering through a part
Half-comic and half-tragic.*

3.28 *Alice's Adventures in Wonderland.*

ILLUSTRATED BY WILLY POGÁNY. NEW YORK: E. P. DUTTON AND COMPANY, 1929. 192 PAGES. 19.2 X 13 CM.

Hungarian-born illustrator Pogány (born Vilmos Andreas Pogány, 1882–1955) is famous for his “flapper Alice,” a radical departure from all previous depictions. British Carroll collector and scholar John Davies wrote that Pogány offers “the first really original interpretation since Tenniel.” His art nouveau pen-and-ink drawings are beautifully integrated into the text of this handsome and thoughtfully designed little volume. The hand-lettered poems such as the mouse's tale are a particularly nice feature.

3.29 *Alice's Adventures in Wonderland.*

ILLUSTRATED BY MARGARET TARRANT. LONDON AND MELBOURNE: WARD, LOCK & Co., LIMITED, [CIRCA 1945]. 332 PAGES PLUS 12 PAGES OF ADVERTISEMENTS. WITH 48 COLOR PLATES. PICTORIAL ENDPAPERS. 21 X 15.5 CM.

Margaret Winifred Tarrant (1888–1959) began her artistic career with illustrations for Charles Kingsley's *Water Babies* in 1908 and eight years later produced her charming illustrations to *Alice's Adventures in Wonderland*. She belongs, like Millicent Sowerby, Thomas Maybank, Arthur Rackham, etc., to the set of new illustrators of *Alice* after the expiration of the book's copyright in 1907.

Her bright, sweet, wholesome, and idealized rather than realistic drawings of Alice, a very well-fed little girl quite unlike Arthur Rackham's asthenic heroine, belong to what might be called the kind and familiar fairy tale tradition. An unusual, and quite effective, feature of this book is the placement of only a single sentence particularly referring to the illustration alone on the page opposite the color plate.

See, for example, p. 112 which reads in the middle of the otherwise blank page, “The moment she appeared on the other side of the thistle the puppy made another rush at the stick.”, and on p. 113 one sees tiny Alice and the large puppy looking down at her. Tarrant's 48 plates are six more than Tenniel's illustrations and even when the same text is being illustrated by Tenniel and Tarrant, they are quite different in portrayal. Our copy has a 1945 Christmas gift inscription.

3.30 *Alice's Adventures in Wonderland.*

ILLUSTRATED BY A. RADO. LONDON: W.H. CORNELIUS, [1944]. 63 PAGES, 8 COLOR PLATES.
25 X 19 CM.

The Hungarian architect and artist Anthony (originally Antal) Rado settled in London in the 1940s and illustrated a number of English classics. He somewhat models his *Alice* illustrations on Rackham but they are less threatening and more imaginative, e.g., the price slip in the Hatter's hatband is £99 instead of 10/6 (quite steep inflation) and the White Rabbit's house has a wonderful rabbit-ears-shaped thatch roof. Alice is depicted in an unusual red pinafore wrap dress.

The few black and white illustrations are in a simpler style than the color ones; the black and white drawing of two boxing hedgehogs at the beginning of Chapter VIII is an improvement on Tenniel.

3.31 *Alice nel Paese delle Meraviglie [Alice in the Land of Marvels].*

DESIGNED AND ILLUSTRATED BY ARTURO BONFANTI. TRANSLATED INTO ITALIAN BY GLADYS FAVARA KLIEN. MILANO: CORTICELLI, 1953. 144 PAGES, 4 COLOR PLATES AND NUMEROUS ILLUSTRATIONS IN EITHER RED OR GREEN INK, SOME FULL PAGE. 23.5 X 17.5 CM. BY "LEWIS CARROL" [SIC].

Arturo Bonfanti (1905–1987) settled in Milan, the center of Italy's avant-garde, in 1926. After World War II he formed friendships with many famous artists, including Hans Arp and Ben Nicholson, and his painting and graphic design became increasingly abstract. In this book, first published in 1946, Bonfanti seems to anticipate Steadman in the ways his illustrations interact with the book's textual elements, occasionally invading and even sprawling atop the text—though his pen is far softer than Steadman's. The plates, such as the Queen ordering the Gryphon about, opposite p. 112, demonstrate Bonfanti's devotion to form and color.

3.32 *Alicia en el País de las Maravillas [Alicia in the Land of Wonders].*

ILLUSTRATED BY LOLA ANGLADA. TRANSLATED INTO SPANISH BY JUAN GUTIÉRREZ GILI. BARCELONA: EDITORIAL JUVENTUD, 1942. 128 PAGES. 25.5 X 19 CM. COLORED FRONTISPICE WITH THE REMAINDER OF THE ILLUSTRATIONS IN WOODCUT-LIKE BLACK AND WHITE.

Alice is a young and friendly little girl with nothing really strange or threatening in Anglada's (1893–1984) congenial view of her and the Wonderland characters. Green and white vignettes in silhouette frame the pages and at the bottom run continually across each pair of opened pages—running teacups pursued by a running teapot are especially cute—reminiscent of Peter Newell's practice in his 1901 *Alice*.

Gutiérrez Gili's was the first complete translation of *Alice* into Spanish, and was originally published in 1927, as were Anglada's illustrations—which had first appeared only 3 months earlier in a Catalan translation. Contemporary *Alice* translator Juan Gabriel López Guix, speaking at the Grolier Club *Alice* translation conference in October 2015, noted Rackham's unmistakable influence on Anglada. This book is a translation of Carroll's words and of Rackham's illustrations.

3.33 *Through the Looking-Glass and What Alice Found There.*

ILLUSTRATED BY TATIANA IANOVSKAIA. TORONTO: TANIA PRESS, 2011. 146 PAGES. 14 X 19 CM. COLOR ILLUSTRATIONS.

Alice is drawn with dark bangs, more like the real Alice Liddell than Tenniel's Alice, and wears a simple long violet frock. Her wide almond-shaped eyes are full of wonder even in Looking-Glassland. Born in Georgia in 1960 of Armenian and Russian parents, Ianovskaia was strongly influenced by the 19th century Georgian artist Niko Pirosmani, whose primitivist portraits she often visited in Georgia's capital city Tbilisi. "The naivety of her pencil drawings," Ella Parry-Davies wrote, "should not be confused with a childish conception of literature, although [Ianovskaia] claims the style is appropriate for a child." Ianovskaia herself has written: "When I drew the illustrations, I did not want to depict reality, but a combination of daydreams and a chess game." We first met Ianovskaia in Moscow in 1998. This copy is inscribed to us.

3.34 *Alice im Spiegelland [Alice in the Mirror Land].*

ILLUSTRATED BY URIEL BIRNBAUM. TRANSLATED INTO GERMAN BY HELENE SCHEU-RIESZ. WIEN, LEIPZIG, NEW YORK: SESAM-VERLAG, 1923. 124 PAGES, 12 COLOR PLATES. 22 X 15 CM.

Four years after her *Wonderland* translation, Scheu-Riesz translated *Looking-Glass* and this time used "Alice" rather than "Liese" for the heroine's name. The brilliant Viennese artist Uriel Birnbaum created twelve haunting watercolors in German Expressionist style. The decorative title page depicts stylized chess pieces.

3.35 *Alice's Adventures in Wonderland.*

ILLUSTRATED BY ROBERT INGPEN. NEW YORK: STERLING PUBLISHING COMPANY, 2009. 191 PAGES. 20 X 24 CM. 29 DOUBLE-PAGE, 34 FULL-PAGE, AND NUMEROUS SMALLER ILLUSTRATIONS.

Ingen's illustrations are either in full color or in muted tones, soft with a lot of yellow and brown—perhaps the colors of dreams, or if not that, at least removed from the sharp black and white realism of Tenniel. The dust wrapper shows two figures racing, the slightly pug-nosed Alice with her flowing blondish strands of hair moving just a bit ahead of the White Rabbit, who is looking with open-mouthed horror at his pocket watch. The fact that we see only Alice's head and arms, the right one clenched in a runner's fist, is a further enticement, as if one were needed, to open the book, look over the pictorial endpapers, and pass quickly over the preliminaries to the story itself.

Ingen (b. 1936) has written or illustrated over 100 books, mostly for children, has won many awards, and is the only Australian illustrator to have won the coveted biennial Hans Christian Andersen award, which he received in 1986. Inside the book the White Rabbit appears a bit older than one remembers him, somewhat gray, and clad in a red jacket with red cuffs, a yellow waistcoat, and a white bow tie with carrot-colored spots.

3.36 *Alice's Adventures in Wonderland.*

ILLUSTRATED BY RALPH STEADMAN. NEW YORK: CLARKSON N. POTTER, 1973. 108 PAGES.
30 X 21.5 CM.

Steadman's drawings almost look as though they could have popped out of the head of his almost always inebriated confrère Hunter Thompson, except for the sharpness of his black and white lines and the fact that Thompson's visions were surely in technicolor. His style is a radical, and refreshing, change from the many conventional *Alice* illustrations that preceded it.

Steadman's shrunken Alice in Chapter V is a fine variation on Carroll's original sketch. In his explanatory introduction, Steadman says of the Cheshire Cat that he "makes an ideal TV announcer whose smile remains as the rest of the programme fades out," and in fact with smile intact the cat begins to fade away from his head backwards. Of his caucus race he wrote: "The Dodo in this picture reminded me of an Archbishop and being 'dead as a dodo' it fitted perfectly." Many of the Wonderland characters wear Union Jack punk sunglasses. The copy displayed is the first American edition. The earlier (1967) London edition won the 1972 Francis Williams Book Illustration Award.

3.37 *Alice's Adventures in Wonderland.*

WITH ILLUSTRATIONS BY JOHN VERNON LORD AND AN INTRODUCTION AND BIBLIOGRAPHY BY THE ARTIST. TEXTUAL CORRECTIONS BY SELWYN GOODACRE. OXFORD AND LONDON: ARTISTS' CHOICE EDITIONS, 2009. 101, 2 PAGES. 31 X 19 CM. NUMEROUS COLOR ILLUSTRATIONS THROUGHOUT, 8 OF WHICH ARE FULL PAGE.

Although there is some overlap with Tenniel, Lord omits any illustration of Alice herself. He explains that "you rarely see yourself in dreams...I am doing this to see the dream experience near to Alice's own point-of-view." All of his drawings are brilliantly executed and well thought-out—see for example, the rabbit hole on p. 19 with lush green, yellow, and brown foliage at the top, and then the side of the purplish bricked rabbit hole leading downward to end in conical darkness at the bottom right-hand corner of the illustration—and thus lead the reader further into the book.

Lord prints all of Alice's words in blue bold-face type—an interesting innovation. Previous to his work on Carroll [he also illustrated *Through the Looking-Glass*], Lord spent a lot of time illustrating and lecturing on the nonsense verse of Edward Lear. In all his illustrations, Lord succeeds in "confounding people's expectations," which he sees as the illustrator's duty.

3.38 *Alice's Adventures in Wonderland.*

ILLUSTRATED BY OLEG LIPCHENKO. TORONTO: TUNDRA BOOKS, 2009. 88 PAGES. 30 X 22 CM. 12 COLORED PLATES, AND SEPIA-MONOCROME ILLUSTRATIONS.

Lipchenko's illustrations are quite large, and interestingly placed within and around the text. The cover shows a full-color illustration of Alice holding a few daisies as a small rabbit in a top hat runs toward an opening at the base of a tree. Episodes from the narrative that are rarely, and perhaps never before, illustrated are wryly presented, e.g., the Hatter's golden-brown watch, with the hours and gears exposed but dissolving or melting into the bottom of its case, and then overflowing, symbolizing the dissolution of time into an eternal light brown liquid teatime. That illustration is artfully surrounded by the black text on white paper.

All the illustrations, however intricate and well thought-out, are friendly and amenable to children as well as adults. A limited edition was released in 2007. August first met Ukrainian-born Lipchenko in Moscow in 1990. This copy is inscribed to us by the artist.

3.39 *Η Αλίκη στη χώρα των θαυμάτων [Alikē in the Land of Wonders].*

ILLUSTRATED BY ANNE HERBAUTS. TRANSLATED FROM FRENCH INTO MODERN GREEK BY MELINA KARAKOSTA. ATHENS: METAICHMIO, 2007. 128 PAGES. 20.5 X 24.5 CM.

This is a complicated book brilliantly illustrated in color by the French artist Anne Herbauts (b. 1976) with a text originally translated into French by Anne's sister Isabelle Herbauts, and adapted specifically to accompany Anne's illustrations (although purportedly Isabelle had no experience in literary translation whatsoever and confessed to have not fully mastered English).

In spite of this wonderland topsy-turvyness, the illustrations are splendid; for example the Mad Hatter's head is all hat with two eyeholes and a vertical carrot-shaped nose (p. 70). All of the Wonderland characters are humorously delightful and often originally rendered—see Alice's changes in size represented in a two-page spread by 18 drawings of her in mostly diminishing sizes (pp. 56–57)—in imaginative new ways far from Tenniel. A large poster is tucked into a pocket in the back of this book.

3.40 *Alice's Adventures in Wonderland.*

ILLUSTRATED BY ANTHONY BROWNE. LONDON: JULIA MACRAE BOOKS, 1988. 118 PAGES. 28.5 X 9.5 CM.

Anthony Browne (b. 1946) is one of England's most popular and most prolific children's illustrators, and has won numerous awards over the years. But Browne is too talented and too witty to be left just to the children. His watercolor illustrations, 14 full-page and many smaller, are very funny, even hilarious, although deceptively simple at times. One must look at least twice to appreciate the fantastic and surreal details that he deftly incorporates, e.g., a tiny black and white dragon flying outside the White Rabbit's house or the fact that Alice (see especially p. 84) bears a striking resemblance to Queen Elizabeth II as a young girl. In one of his visual puns Father William's left leg elongates as he balances an eel on the tip of his nose (p. 41).

3.41 *Alice's Adventures in Wonderland.*

ILLUSTRATED BY DELOSS MCGRAW. NEW YORK: HARPER-COLLINS, 2001. 181 PAGES. 23.4 X 21 CM.

There are more than 150 illustrations by McGraw, many of them full- or double-page spreads, all closely interwoven with the text, and several strikingly original. The beauty of McGraw's illustrations is not in draftsmanship—his characters are stiff-limbed and gawky, to say the least—but in their deep rich extravagant color, through which McGraw is able to vividly capture the emotional content in Alice's encounters with the residents of Wonderland. Among the best illustrations are the multiple confused Alices opposite p. 19 (reflecting her size changes and identity issues), and the fabulous multi-bend double-page mouse's tale. McGraw succeeds not only with physical details (such as Alice's long neck or the Lobster Quadrille) and emotional intimacy (Alice and the pigeon, Alice with the puppy), but also abstractions. McGraw, a devotee of *Alice* for many years, won a

2001 U.S. Society of Illustrators Award for this book.

3.42 *Alice in Wonderland.*

ILLUSTRATED BY CHARLES BLACKMAN. MELBOURNE: NATIONAL GALLERY OF VICTORIA, [2006].

142 PAGES. 27.4 X 21.3 CM

“The White Rabbit came into the kitchen and helped me cook the dinners,” said Australian artist Charles Blackman (b. 1928), who was working as a cook in a French restaurant in Melbourne. “I would go home to my loft and paint ‘The Rabbit and Alice.’” Blackman had first encountered *Alice* on a tape for the blind that his first wife, Barbara, had borrowed from the library—thus sans illustrations—and found numerous parallels with his life and Barbara’s.

This book is not an actual illustration of the text of *Alice*, but a catalogue of an exhibition of Blackman’s “Alice in Wonderland Series,” a set of 46 paintings, all done in 1956 and 1957. Blackman’s paintings focus on just two characters, Alice and the Rabbit (representing his wife and himself), with recurring motifs of teacups, flowers, tables, and chairs. Alice’s darkened eyes and dysmorphia are said to reflect Barbara’s worsening vision and increasing spatial disorientation.

3.43 *Alice’s Adventures in Wonderland.*

ILLUSTRATED BY BARRY MOSER. BERKELEY: UNIVERSITY OF CALIFORNIA PRESS, 1982. 152 PAGES.

34 X 22.5 CM.

Illustration, typography, binding, layout and design are all by Barry Moser, in this, one of the most lauded editions of the second half of the 20th century. Moser (b. 1940) set out to show *Wonderland* through Alice’s eyes, and thus Alice herself (modeled on his youngest daughter Maddy) appears only four times—at the beginning and the end, and just barely visible in two other illustrations. This beautiful and scholarly edition of *Wonderland* contains 75 wood engravings. Some find them terrifying, aggressive, even sinister. Moser himself says in the afterword, “I have tried to keep the illustrations weird (yet reasonable), and grotesque (yet humorous), but I have not tried to make them pretty or graceful.” They are certainly dazzling and technically highly accomplished.

This book won the 1983 American Book Award for Design and Illustration. It includes scholarly annotations by Victorian scholar James Kincaid, and the text was carefully prepared by textual expert Selwyn Goodacre from the last two versions approved by Carroll. Earlier, Moser’s Pennyroyal Press had issued two fine editions of both *Wonderland* and *Looking-Glass*, priced \$1,000 (300 copies, bound in violet leather) and \$200 (750 copies, including a print). This is the first trade edition (\$25), a lovely book nonetheless.

3.44 *Alice au Pays des Merveilles.*

ILLUSTRATED BY ALAIN GAUTHIER. TRANSLATED INTO FRENCH BY JACQUES PAPY. PARIS: RAGEOUT-EDITEUR. 1991. 90 PAGES. 30.7 X 25 CM.

There are 17 full-color enigmatic, surrealistic, and somewhat erotic plates by Gauthier—they have a naïve feel, perhaps that is what makes them almost shocking—along with just a few unimaginatively traditional in-text watercolor illustrations. Papy’s translation, which has been used in more than 25 editions with several illustrators, was first published in 1961.

3.45 *Alice Through the Looking-Glass.*

ILLUSTRATED BY PETER BLAKE. LONDON & NEW YORK: MERRELL, 2006. 112 PAGES.
28.7 X 22 CM.

Peter Blake (b. 1932), the pop art pioneer of the 1950s and founder of the Brotherhood of Ruralists artists' movement in 1975, is probably best known for conceiving the sleeve design for the Beatles' album *Sgt. Pepper's Lonely Hearts Club Band*. However, in the early seventies Blake created a set of eight meditative *Looking-Glass* watercolors, which, it was planned, would complement *Wonderland* illustrations by Graham Ovenden. These plans fell through; Ovenden's illustrations were never published in book form, and Blake's not for another 30-plus years.

An epilogue contains an interview with Blake, samples of his rough sketches, and the photographs he took of his models. Blake's Alice on page 82 does not seem happy about having been crowned a queen, although the model in the photographs (Amelia Gatacre) is smiling. Blake's illustrations are unlikely to appeal to children.

3.46 *Alice's Adventures in Wonderland.*

ILLUSTRATED BY MANUELA ADREANI. NAVARRE, ITALY: WHITE STAR PUBLISHERS, 2013.
80 PAGES. 36 X 28 CM. 25 FULL-PAGE, SEVERAL DOUBLE-PAGE, AND SEVERAL SMALLER COLOR ILLUSTRATIONS.

The text, adapted and slightly though not disastrously abridged by Giada Francia, is printed in a light thin font that almost makes it subservient to Adreani's illustrations. Her Alice reminds one of what a friendly and wondering little Modigliani Alice would be. These illustrations will appeal to children: the colorful *Wonderland* animals, even the Cheshire Cat, are never threatening as they are in some other illustrators' conceptions. Turin-based Adreani has illustrated in a similar style both *Pinocchio*, for which she won a prize on the 130th anniversary of the book, and *The Wizard of Oz*. This book was beautifully printed in China.

3.47 *Приключения Алисы в Стране Чудес [The Adventures of Alisa in a Land of Wonders].*

ILLUSTRATED BY RÉBECCA DAUTREMER. TRANSLATED BY NINA DEMUROVA. МОСКВА: MACHAON, 2011. 137 PAGES. 34 X 27.5 CM.

Rébecca Dautremer has produced some of the most original illustrations we have seen in recent years. They were originally issued in a French translation, but are presented here in a Russian edition. Several full- and double-page illustrations provide hauntingly evocative images of a bewildered Alice as she encounters the world of *Wonderland*, as especially seen in her bedraggled profile at the beginning of the "Pool of Tears" chapter. Her caucas race of almost dancing animals is perfectly charming but her Cheshire Cat with its scary teeth in Chapter VI is one of the most threatening versions of Carroll's disappearing feline. Totally delightful are her numerous delicate full-page light brown line drawings—generally character studies and storyboards.

3.48 *Alice Imedemaal. [Alice in Wonderland].*

ILLUSTRATED BY NAVITROLLA. TRANSLATED INTO ESTONIAN BY JAAN KROSS. TALLINN: TÄNAPÄEV, 2004. 95, 1 PAGES. 25.2 X 22.2 CM.

Estonian artist Navitrolla, whose real name is Heiki Trolla (b. 1970), is especially known for his absurd animals, and several can be seen in this book. Navitrolla has said that he paints his pictures to make people think. His style borders on nativism, primitivism, and the surreal. For example, in his black and white interior illustrations he draws a giraffe in the canonical circle of animals in the Pool of Tears chapter, the most larval ever caterpillar sitting on its mushroom, and a quasi-Hasidic Hatter at the Mad Tea Party table.

3.49 博客來-草間彌生 × 愛麗絲夢遊仙境 [*Yayoi Kusama x Àilisi Sleepwalks in Fairyland*].

ILLUSTRATED BY YAYOI KUSAMA. TRANSLATED INTO CHINESE BY WANG XIN WIN. TAIPEI: MAI TIAN/TSAI FONG BOOKS, 2013. 176, [6] PAGES. 22.3 X 18 CM.

Kusama's strange, obsessively patterned *Alice* illustrations have now been published in English, Japanese, Italian, and Chinese (and perhaps more languages), but this softcover Chinese translation, issued in an open-ended box, is by far the most attractive binding we have seen. The book itself has an Alice illustration on the front and a self-portrait of the artist on the back, while the yellow box reproduces her famous polka dot motif.

In a 1999 interview, Kusama (b. 1923) said "My art originates from hallucinations only I can see. I translate the hallucinations and obsessional images that plague me into sculptures and paintings." Kusama has long been obsessed with *Alice*. In 1968, she organized a gender-bending happening with herself and five nude allies at the de Creeft *Alice in Wonderland* statue in New York's Central Park. Probably Japan's most famous living artist, well-represented in museums around the world, she has declared, "I, Kusama, am the modern Alice in Wonderland."

3.50 ふしぎの国のアリス [*Arisu in Wonderland*].

ILLUSTRATED BY SHIRO FUJIMOTO. TRANSLATED BY MASAKI TSUJI. TÔKYÔ: GAKUSHU KENKYUSHA, 1980.

3.51 ふしぎの国のアリス [*Arisu in Wonderland*].

ILLUSTRATED BY KIYOSHI NAKASHIMA. TRANSLATED BY TADAE FUKIZAWA. TÔKYÔ: POPLARSHA, 1982 (REPRINTED 1991).

3.52 ふしぎの国のアリス [*Arisu in Wonderland*].

ILLUSTRATED BY OKAMA. TRANSLATED BY SHOICHIRO KAWA. TÔKYÔ: ASCII MEDIA WORKS, 2010.

These three manga-like *Alices* (items 3.50, 3.51 and 3.52) were selected for the exhibit by the young members of the University's curatorial staff as excellent and interesting examples of recent Japanese illustration.

3.53 *The Alice Cycle, A Retrospective, Paintings from 1988–2004 by Mary Kline-Misol.*

[DES MOINES?]: MARY KLINE-MISOL, 2005. 52, 1 PAGES, 28.0 X 21.6 CM.

The Alice Cycle is a remarkable and startlingly original series of 43 paintings by Des Moines-based Kline-Misol. They vary in size from about 10 x 8 to 70 x 50 inches and are divided into four themes: 1) Down the Rabbit Hole—three early works, personal reflections on her encounters with Alice; 2) Child Alice—a powerful and moving group of 21 paintings, all depicting the historical Alice, Alice Liddell; 3) Looking Glass Family—sixteen stunning portraits of characters from the two Alice books; and 4) The Storyteller—three paintings of a stern and intelligent Lewis Carroll. Kline-Misol has written, “The paintings are produced spontaneously, with images unfolding as the work progresses. Figures and objects frequently emerge, only to be hidden under subsequent layers of paint as I attempt to catch that elusive moment that will communicate my inner vision.”

3.54 *Alice in Wonderland.*

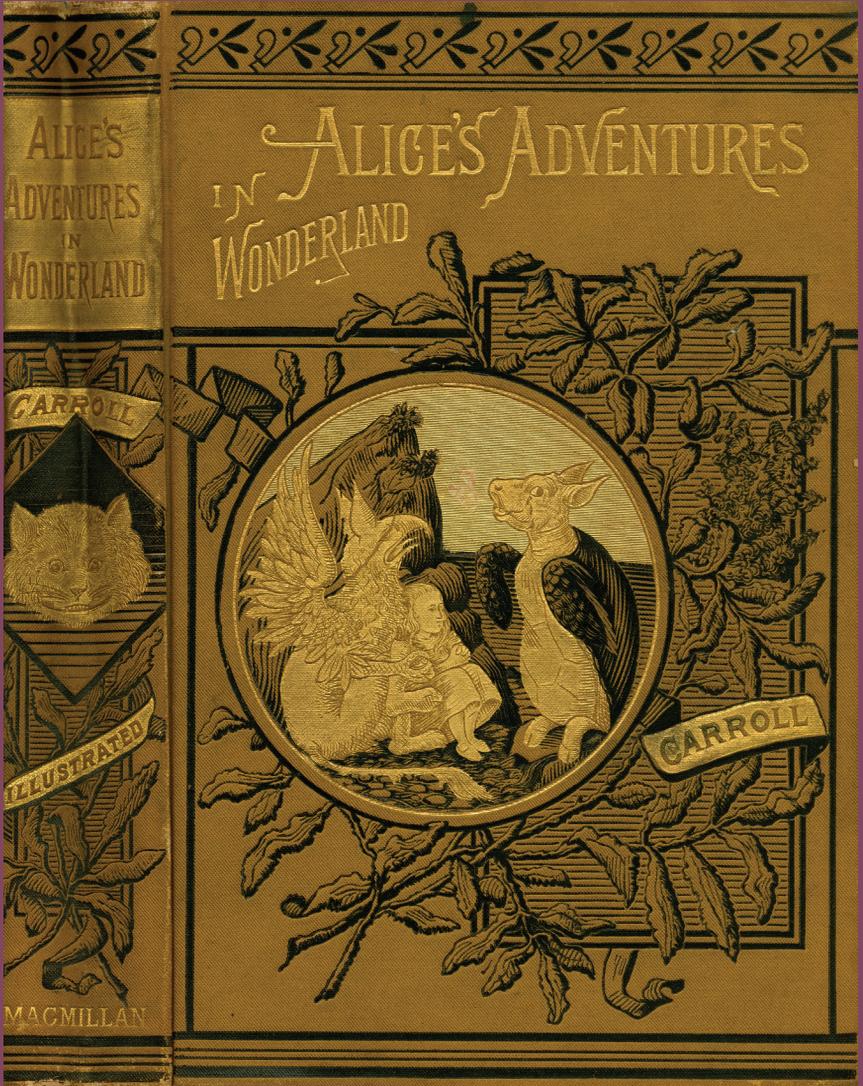
ILLUSTRATED WITH SIX COLORED LITHOGRAPHS BY MARIE LAURENCIN. PARIS: THE BLACK SUN PRESS, 1930. 114 PAGES. 24.5 X 28.5 CM.

The French artist and illustrator, Marie Laurencin (1883–1956) was a member of a circle of artists which included Pablo Picasso and Georges Braque in the early decades of the 20th century. Her light, almost pastel lithographs, however, show little influence of the cubist style. In fact, as the University of Delaware Special Collections website states, her illustrations “resemble children’s crayon drawings and emphasize the gentle children’s story without the dark undertones of many versions of Alice.” Alice’s eyes, for example, are totally black! This is copy No. 410 of the 420 copies of the American issue. The Black Sun Press was founded by the American expatriate couple Harry and Caresse Crosby in Paris in the 1920s. Their *Alice in Wonderland* has been described as one of the finest productions of the Black Sun Press.

3.55 *“Alice in Wonderland” paintings by Zelda Fitzgerald. In: Zelda: An Illustrated Life: The Private World of Zelda Fitzgerald.*

EDITED BY ELEANOR ANNE LANAHAN. NEW YORK: HARRY N. ABRAMS, INC., 1996. 127, 1 PAGES. 30.0 X 23.5 CM.

The talented Zelda Fitzgerald (1900–1948), often overshadowed by her husband the novelist F. Scott Fitzgerald, was encouraged by her psychiatrists to begin painting after an emotional breakdown in 1930. Her six watercolors illustrating chapters in *Alice’s Adventures in Wonderland* are among her best work. They were done in the 1940s, a period when Zelda was in and out of mental institutions. Each is about 12.5 x 19 inches. Lanahan has written: “I appreciate Zelda’s paintings as symphonies of color, as a journey into her romantic world. Some of the compositions are reminiscent of stage sets upon which androgynous dancers, with utmost discipline, float above the earth. Their large feet signify the pain of dance. The upturned heads, do they express anguish, a proper posture for dance, or homage to the divine?”



4.1 *Alice's Adventures in Wonderland.*

ILLUSTRATED BY JOHN TENNIEL. NEW YORK: MACMILLAN AND CO., 1884.

WONDERLAND COVER *to* COVER

4.1 *Alice's Adventures in Wonderland.*

ILLUSTRATED BY JOHN TENNIEL. NEW YORK: MACMILLAN AND CO., 1884. 192 PAGES.
19 X 13 CM.

Curiously, in the 19th century, Macmillan's New York office often created more beautiful bindings than did the home office in London. We think Carroll would have been more pleased with American publishing had he seen this fancy pictorial gilt-inlaid binding.

4.2 *Alice's Adventures in Wonderland.*

ILLUSTRATED BY JOHN TENNIEL. NEW YORK: UNITED STATES BOOK COMPANY, SUCCESSORS TO JOHN W. LOVELL COMPANY, N.D. BUT 1891–93. "RUGBY EDITION." 192 PAGES. 19 X 13 CM.

4.3 *Through the Looking-Glass and What Alice Found There.*

ILLUSTRATED BY JOHN TENNIEL. NEW YORK: UNITED STATES BOOK COMPANY, SUCCESSORS TO JOHN W. LOVELL COMPANY, N.D. BUT 1891–93. "RUGBY EDITION." 224 PAGES. 19 X 13 CM.

The United States Book Company was a conglomerate of more than 17 individual publishers led by the well-known book publisher John W. Lovell (who specialized in cheap reprints of un-copyrighted editions). It was formed in 1890–91 and dissolved in 1893. The *Publishers' Trade List Annual* for 1890 describes the Rugby Edition, a juvenile series, as "uniformly bound in best English cloth and stamped in colored ink and gold."

Elaborate bindings such as this were typical of Lovell's hardbacks and indeed of the period. The inside covers note that the two books are available as a boxed set for \$0.90. While these books are salesman's samples, curiously one (*Wonderland*) was presented as an 1893 Christmas present, and the second bears an ownership signature, though undated. Spine bindings for the two books are pasted to the inside rear boards.

4.4 *Alice's Adventures in Wonderland: Together with Other Noted Stories Both Thrilling and Instructive.*

CHICAGO?: OTTO HATTREM, 1903.

4.5 *Alice's Adventures in Wonderland.*

CHICAGO: M.A. DONOHUE & CO., UNDATED.

4.6 *Alice in Wonderland: A Collection of Stories that Children Love.*

CLEVELAND: THE GOLDSMITH PUBLISHING, UNDATED.

4.7 *Alice's Adventures in Wonderland.*

CHICAGO: MORRILL, HIGGINS & CO., 1892.

4.9 *Through the Looking Glass and What Alice Found There.*

NEW YORK: A.L. BURT, UNDATED.

4.10 *Alice's Adventures in Wonderland and Through the Looking Glass.*

CHICAGO: M.A. DONOHUE & CO., UNDATED.

4.11 *Through the Looking-Glass and What Alice Found There.*

NEW YORK: WORTHINGTON, UNDATED.

4.12 *Alice in Wonderland and Through the Looking-Glass and What Alice Found There.*

NEW YORK: HURST AND COMPANY, UNDATED.

4.13 *Alice's Adventures in Wonderland.*

Illustrated by Charles Robinson. London: Cassell and Company, undated.

4.14 *Alice's Adventures in Wonderland.*

NEW YORK: A.L. BURT, UNDATED.

4.15 *Alice's Adventures in Wonderland.*

NEW YORK: A.L. BURT, UNDATED.

4.16 *Alice's Adventures in Wonderland.*

ILLUSTRATED BY CHARLES PEARS. LONDON: COLLINS' CLEAR-TYPE PRESS, UNDATED.

4.17 *Alice's Adventures in Wonderland.*

ABRIDGED FOR THE EASY-TO-READ SERIES. AKRON, OH: SAALFIELD PUBLISHING, UNDATED.

4.18 *Alice's Adventures in Wonderland.*

ILLUSTRATED BY GORDON ROBINSON. LONDON: CHARLES H. KELLY, UNDATED.

4.19 *Alice's Adventures in Wonderland.*

NEW YORK: A.L. BURT, UNDATED.

4.20 *Alice's Adventures in Wonderland and Through the Looking-Glass and What Alice Found There.*

PHILADELPHIA: DAVID MCKAY, UNDATED.

These bindings (items 4.4 through 4.20) were featured on a panel showcasing publishers' bindings in the *Alice 150 Years and Counting...* exhibit. The books date from the late 19th century into the 1930s and demonstrate the varied and often creative ways that Carroll's tale has been portrayed and marketed.

BEYOND ALICE: The POETRY and FICTION of LEWIS CARROLL

5.1 *Sylvie and Bruno.*

ILLUSTRATED BY HARRY FURNISS. LONDON: MACMILLAN AND Co., 1889. 400, 3 PAGES.
19.2 x 13.8 CM.

5.2 *Sylvie and Bruno Concluded.*

ILLUSTRATED BY HARRY FURNISS. LONDON: MACMILLAN AND Co. 1893. 423, 9 PAGES.
19.2 x 13.8 CM.

First editions, these copies are inscribed by Carroll to James Telling, butler of the Common Room at Christ Church for more than 30 years. This long novel (published in two parts) was in Carroll's mind a far more important work than even *Alice*. He tried

to fill it with his mature thought about love, religion, and society. The first book was moderately well-received, perhaps partly in deference to the author of *Alice*, but overall sales were disappointing.

The novel includes many clever ideas and jokes, and its shifting levels of reality and occasional stream of consciousness narration are often said to prefigure later innovators such as James Joyce. But in no way does *Sylvie* approach the brilliance of the *Alice* books; sadly, part two gives way to heavy moralizing. Nor do Harry Furniss' illustrations measure up to Tenniel's work for the *Alice* books (in fact, none of Carroll's later illustrators do). Today's readers particularly dislike Bruno's babytalk, but there is no doubt Carroll found it humorous and endearing: Bruno is proof that Carroll was fond of little boys. Perhaps the only true nonsense in *Sylvie* is to be found in the brilliant "Gardener's Song," nine short unconnected verses, each of which begins "He thought he saw." For example,

*He thought he saw a Rattlesnake
That questioned him in Greek.
He looked again, and found it was
The Middle of Next Week.
'The one thing I regret,' he said,
'Is that it cannot speak!'*

5.3 *A Tangled Tale*.

WITH SIX ILLUSTRATIONS BY ARTHUR B. FROST. LONDON: MACMILLAN AND CO, 1885.

FIRST PRINTING. 152 PAGES. 18.7 X 12.5 CM.

This book integrates the humorous and mathematical sides of Lewis Carroll. It consists of ten stories, called "knots," each of which is amusing in itself, but also embodies at least one mathematical problem or puzzle. The knots were originally published serially beginning in April 1880 in *The Monthly Packet*, a magazine read chiefly by women and edited by Charlotte Yonge. The answers, and Lewis Carroll's replies to the original correspondents from *The Monthly Packet*, are printed in an appendix which is as long as the text of the stories. The dragon in the roundel on the cover appears in Knot II.

5.4 *The Hunting of the Snark: An Agony in Eight Fits*.

ILLUSTRATED BY HENRY HOLIDAY. LONDON: MACMILLAN AND CO., 1876. FIRST PRINTING.

83 PAGES. 18.7 X 12.7 CM.

Carroll's third most popular book, *Snark* is a long humorous, yet dark, narrative quest poem illustrated by Henry Holiday. Ten timid, ill-matched, and ill-prepared adventurers (a Butcher, Beaver, Billiard-marker, etc.—all begin with the letter "B") led by a Bellman, set out on a voyage to find a mythical creature called the Snark. They seek it with thimbles, they seek it with care, with forks and hope. If the Snark should turn out to be a Boojum, however, the fate of at least one member of the crew will be sealed.

Carroll said that the poem's last line, "For the Snark was a Boojum, you see," came to him out of nowhere, the cornerstone upon which the rest of the work was devised. Adam Gopnik has called *Snark* the first surrealist poem, for its details hang together perfectly well while its overall meaning is inexplicable. Martin Gardner wrote that it "is a poem over which an unstable, sensitive soul might very well go mad." Not surprisingly, it has a rabid fandom. More than 130 illustrators have tried their hands at *The Snark*.

Katie Lucy
from the Author

Sep. 19/07

RHYME?
AND REASON?

5.7 Rhyme? and Reason?

WITH SIXTY-FIVE ILLUSTRATIONS BY ARTHUR B. FROST AND NINE BY HENRY HOLIDAY. LONDON:
MACMILLAN AND CO., 1883.

5.5 *Useful and Instructive Poetry.*

WITH AN INTRODUCTION BY DEREK HUDSON. LONDON: GEOFFREY BLES, 1954. 45 PAGES.
19 X 12.5 CM.

This is the first complete printed version of the five surviving “magazines” which Carroll produced to entertain his family. It was handwritten and illustrated by him at the age of 13 in 1845 primarily for his brother Wilfrid and sister Louisa. Unlike his other magazines, *Useful and Instructive Poetry* consists exclusively of poems, no prose stories. His illustration for “A Tail of a Tale” anticipates, one might argue, the “Mouse’s Tale” in *Alice*. Some of the verses sound as if they could have come from Edward Lear, whose *Book of Nonsense* appeared in 1846. For example:

*There was an eccentric old draper,
Who wore a hat of brown paper,
It went up to a point,
Yet looked out of joint,
The cause of which he said was “vapour.”*

The book was issued in a “transmatic” dust wrapper—made of clear plastic, but with printed paper flaps. The front cover reproduces Carroll’s own lettering, and one of his drawings.

5.6 *Phantasmagoria and Other Poems.*

LONDON: MACMILLAN AND CO., 1869. FIRST PRINTING. 202 PAGES. 17.4 X 12.4 CM.

Carroll’s first major collection of verse, this book contains 13 amusing poems and 13 serious ones. The title poem is a narrative discussion in seven cantos between a ghost (a Phantom) and a man named Tibbets about the problems ghosts encounter when going about their daily business of haunting. Published without illustrations. A note inside states “The decorations on the cover represent the Crab Nebula in Taurus and Donati’s Comet, two distinguished members of the Celestial Phantasmagoria.” (The latter is on the rear cover.) While the striking cover design was Carroll’s idea, his publisher Alexander Macmillan persuaded him to forego the red of *Wonderland* in favor of a “skyey” blue. Reviews were lukewarm, *The Daily News*, for example, preferring the serious poems to the comic.

5.7 *Rhyme? and Reason?*

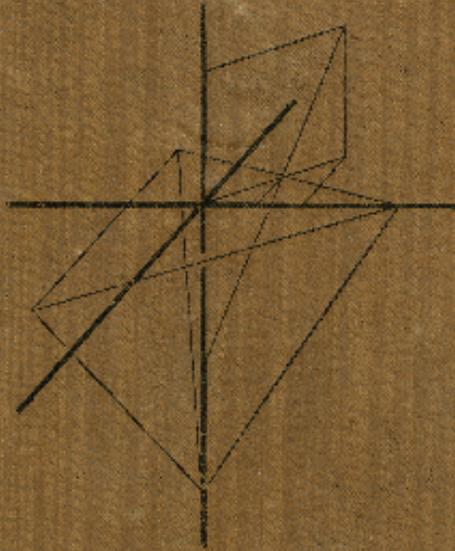
WITH SIXTY-FIVE ILLUSTRATIONS BY ARTHUR B. FROST AND NINE BY HENRY HOLIDAY. LONDON: MACMILLAN AND CO., 1883. FIRST PRINTING. xii, 214 PAGES. 18.8 X 12.8 CM.

This is another collection of Carroll’s verse, including the lighter poems from “Phantasmagoria,” the complete “Hunting of the Snark,” and four previously unpublished poems. The 65 illustrations (24 full-page) are also new. The ghostly illustrations for “Phantasmagoria” are particularly effective. This copy is inscribed to Katie Lucy, September 19, 1887. Katie, aged 17, wrote in her diary, “[H]e gave me *Rhyme? And Reason?* because he said it was ridiculous for me to stay with him and not have a book.”

Curiosa Mathematica

PART II

PILLOW-PROBLEMS



C. L. DODGSON
THIRD EDITION

6.4 *Curiosa Mathematica. Part II: Pillow-Problems, Thought Out During Wakeful Hours.* BY CHARLES L. DODGSON, M.A., STUDENT AND LATE MATHEMATICAL LECTURER OF CHRIST CHURCH, OXFORD. LONDON: MACMILLAN & CO. 1894.

5.8 *The Harp of a Thousand Strings.*

NEW YORK: DICK AND FITZGERALD, 1858. v, 368 PAGES PLUS 4-PAGE ADVERTISEMENT.
19 X 13.5 CM.

An anthology of humor which includes—unauthorized and uncredited—on pages 188–194, the first book appearance of a work by “Lewis Carroll”: a story entitled “Novelty and Romancement: A Broken Spell,” which originally had been published in the British monthly magazine *The Train* in March of 1856. The broken spell [i.e., spelling] of the subtitle occurs when the narrator, one Leopold Edgar Stubbs, realizes he misread a sign for “roman cement” as “romancement.” The story is illustrated with three engravings by Samuel P. Avery. An early example of Carroll’s fascination with verbal ambiguity.

MATHEMATICS, PHOTOGRAPHY, and LEWIS CARROLL

6.1 *Doublets: A Word-Puzzle.*

LONDON: MACMILLAN AND Co, 1880. SECOND EDITION. 73, 1 PAGES. 18.7 X 12.7 CM.

The object of Doublets, a game invented by Lewis Carroll, is to transform one word into another in as few steps as possible, changing only one letter at a time. The first “puzzle” in the book is “Drive Pig into Sty.” (Carroll’s solution: pig-wig-wag-way-say-sty.) Carroll says in the Preface that he invented the game on Christmas Day 1877 for two bored young ladies (almost certainly Julia and Ethel Arnold, the dedicatees) who had begged him to send them some riddles. Having none at hand, he instead invented this game, which he originally called “Word-Links.” The game goes by many other names, such as “Word-Ladders.” and “Word Golf,” the latter in Vladimir Nabokov’s *Pale Fire*. Carroll began publishing his Doublets as a competition in the magazine *Vanity Fair*, in March 1879. Publication in book form followed quickly, and in 1880 the second and third editions came out. The books include a glossary of permissible words.

6.2 *Curiosa Mathematica. Part I: A New Theory of Parallels.*

BY CHARLES L. DODGSON, M.A., STUDENT AND LATE MATHEMATICAL LECTURER OF CHRIST CHURCH, OXFORD. LONDON: MACMILLAN AND Co., 1895. FOURTH EDITION. xxiv, 75 PAGES.
18.5 X 12 CM.

This is Lewis Carroll’s personal copy of the 4th edition of his *Curiosa Mathematica*. Carroll has annotated it on the inside of the front cover, as follows: “received Ap. 27, 1895.” A serious, and non-recreational exercise in pure mathematics, it was published under his given name. Carroll presents his ideas on Euclid’s parallel axiom, which have continued to evolve since the first edition of this volume was published in 1888. As Professor Francine Abeles has written: “Here we meet Dodgson’s equivalent and unusual closed form of the Euclidean parallel postulate—one that does not involve lines and their “behavior” at infinity, which he claimed was unknowable.” Reviewers may not have agreed with all of Carroll’s axioms, but they found the book “witty and ingenious” and “replete with both interest and amusement.”

6.3 *Symbolic Logic. Part I Elementary.*

LONDON: MACMILLAN AND CO., LIMITED; NEW YORK: THE MACMILLAN COMPANY, 1897.
FOURTH EDITION. xxxii, 200, 4 PAGES. 16.5 X 12 CM.

By the 1890s, logic and its popularization had become a mission for Carroll. He advertised this book as “a fascinating mental recreation for the young.” As he had with *The Game of Logic*, Carroll utilized witty syllogisms to keep the reader’s interest from flagging. Carroll considered the changes he made in this fourth edition so important that he did not even wait until the third was sold out, giving unsold copies away to educational enterprises such as mechanics’ institutes. Carroll had worked on this book in its various iterations for most of his adult life, and we cannot be certain that there would not have been a fifth edition had he lived longer. His planned *Symbolic Logic Parts II (Advanced)* and *III (Transcendental)* were never published, although *Part II* was recreated by the American logician W.W. Bartley from material left in galley proofs, and published in 1997.

6.4 *Curiosa Mathematica. Part II: Pillow-Problems, Thought Out During Wakeful Hours.*

BY CHARLES L. DODGSON, M.A., STUDENT AND LATE MATHEMATICAL LECTURER OF CHRIST CHURCH, OXFORD. LONDON: MACMILLAN & CO. 1894. THIRD EDITION. [7], viii-xvii, [4], 2-109, [3] PAGES. 18.4 X 12.2 CM.

Carroll wrote in his introduction to the first edition that nearly all of these 72 “pillow-problems” were “solved, in the head, while lying awake at night...before drawing any diagram or writing down a single word of the solution,” though one or two were solved on long solitary walks. His stated purpose in publishing these was threefold: 1) to show “ordinary mathematicians” what can be done “with a little practice;” 2) in hopes that readers will offer solutions superior to his; and 3) to suggest a way to avoid undesired thoughts while lying awake: “Again and again I have said to myself, on lying down at night, after a day embittered by some vexatious matter, ‘I will not think of it any more’...” But he found it impossible to stop thinking of the matter without a different, absorbing subject to focus on. Typical of his moralistic bent at this time of his life, Carroll went on to say that pillow-problems can negate not only worrying thoughts, but also skeptical, blasphemous, and unholy thoughts.

The book was initially subtitled: *Thought Out During Sleepless Hours*, but he revised this because it gave the impression he was a hopeless insomniac. The problems involve arithmetic, geometry, trigonometry, calculus, and probability. A reviewer for *The Academy* found that most “are not easy” especially in the “hours of darkness.” On the cover is inscribed a complicated diagram of a revolving tetrahedron, from problem 67—it is remarkable that Carroll could visualize such figures in the dark. Like *Curiosa Mathematica: Part I, Part II* went through four editions.

6.5 *The Game of Logic.*

BY LEWIS CARROLL. LONDON: MACMILLAN AND CO., 1886. FIRST (SUPPRESSED) EDITION.
96 PAGES. 18.5 X 13 CM.

Part game, part book, *The Game of Logic* included a diagram board and nine pink and grey cardboard counters which readers could use to work out the logical syllogisms in the book. *The Game of Logic* had a tortuous publication history (but this was true of many of

Carroll's books). Shown here is the true first edition, which was rejected by Carroll, who was dissatisfied with the work done by an Oxford printer, and "remaindered" in America, just as had happened with the first edition of Alice (and would later happen with *The Nursery Alice*). Carroll wrote to Macmillan: "I would rather that these Oxford copies were not sold in England at all. But they will do very well for the Americans."

It was long believed that only 50 copies of the 1886 edition had survived, but in fact 250 copies were sent to America. A slightly modified edition was issued in England in 1887, but neither was ever very popular, despite Carroll's use of amusing propositions in the syllogisms—or sillygisms, as he called them in *Sylvie and Bruno*. This is the first logic book that Carroll signed with his *nom de plume*. He designed the cover to match that of *Alice's Adventures Under Ground*—an obvious marketing ploy, but also a sign of his interest in promoting logic among the young.

6.6 An Elementary Treatise on Determinants: With Their Application to Simultaneous Linear Equations and Algebraical Geometry.

BY CHARLES L. DODGSON, M.A., STUDENT AND MATHEMATICAL LECTURER OF CHRIST CHURCH, OXFORD. LONDON: MACMILLAN AND CO., 1867. viii, 143 PAGES. 24 X 17 CM.

This is one of Carroll's technical mathematical works published under his given name. "Determinants," according to the *Lewis Carroll Handbook*, "belong to higher mathematics, and are the sums of the products (of a particular kind) of a square block of quantities. Their condensation, or reduction to similar forms, facilitates the solution of simultaneous linear equations, and other similar problems." Professor Francine Abeles observed that "that many of the ideas involving inversions and mirror images that are so prevalent in the *Alice* books found their way into Dodgson's more serious work as well," referring to Alice's shrinking, which is something like the shrinkage—or condensation—of a set of numbers to a single number.

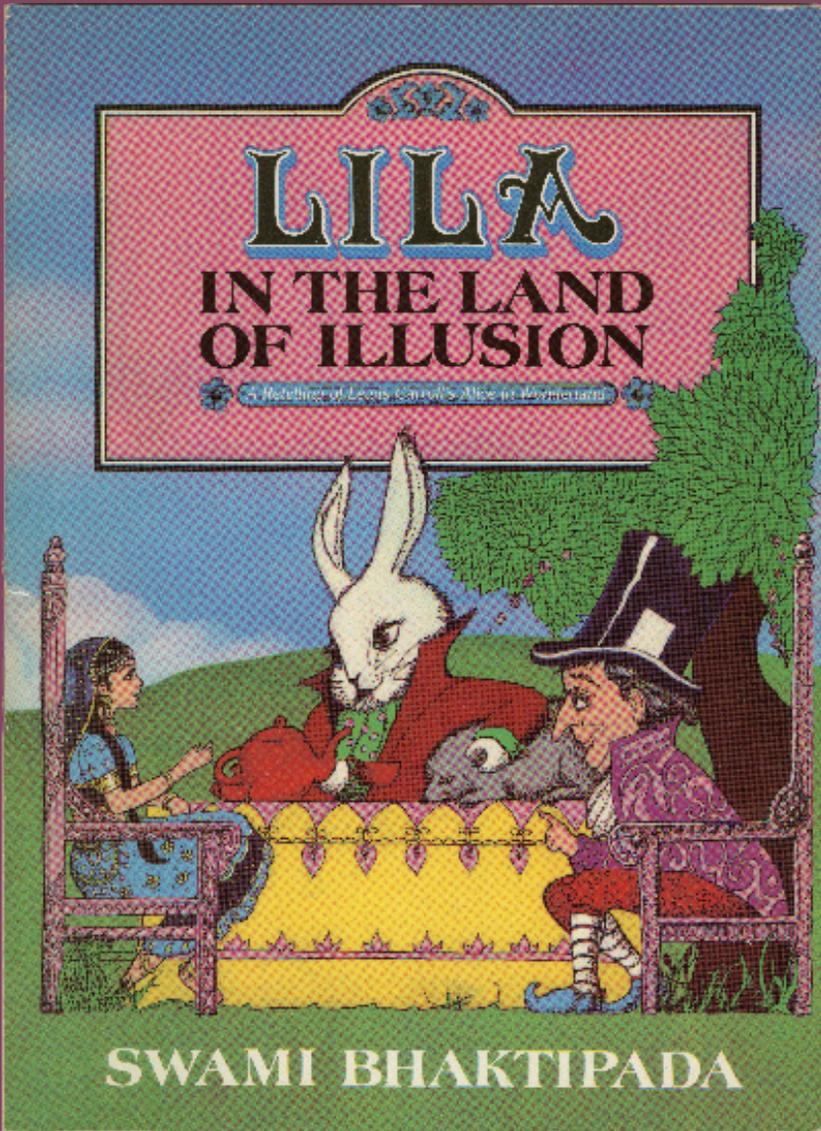
Carroll in his December 10, 1867, letter to Macmillan observed "This little book (it will be about 100 pages I should think) has given me more trouble than anything I have ever written: it is such entirely new ground to explore." An earlier and shorter version of his *Elementary Treatise* was published under the title "Condensation of determinants, being a new and brief method for computing their arithmetical values" in the *Proceedings of the Royal Society of London* Vol. 15 (1866–1867), pp. 150–155, and is included here in the appendices.

6.7 Reflections in a Looking Glass: A Centennial Celebration of Lewis Carroll, Photographer.

BY MORTON N. COHEN. NEW YORK: APERTURE, 1998. 144 PAGES. 29.5 X 25.4 CM.

This collection of Lewis Carroll's photography was published to accompany a traveling exhibition of Carroll's photographs on the centenary of his death. Carroll was not only the greatest 19th century children's author, but also the greatest 19th century photographer of children. This book contains many child photographs—of both boys and girls—but also many portraits of his relatives, friends, colleagues, as well as celebrities of the day including Alfred, Lord Tennyson, George MacDonald, and Queen Victoria's son Prince Leopold.

The displayed 1862 photograph of Alice in profile is one of his most successful photographs with Alice's head slightly inclined, almost pouting, and holding onto the



7.5 *Lila in the Land of Illusion: A Retelling of Lewis Carroll's Alice in Wonderland.* By SWAMI BHAKTIPADA. ILLUSTRATED BY THE NEW VRINDABAN COMMUNITY ARTISTS. NEW VRINDABAN, WV: PALACE PUBLISHING, 1987.

right edge of the back of the chair, a rectangular frame over which the triangular image of Alice is fixed. The shrubbery in the Deanery garden background is somewhat fuzzy thereby accentuating the sharpness of the image of Alice. The photograph was taken in 1859 when Alice was seven years old.

CURIOUSER *and* CURIOUSER

7.1 不思議の国の野球 [*Baseball in Wonderland*].

BY MASAYUKI TAMAKI. ILLUSTRATED BY KUNIO HATADA. TŌKYŌ: BUNGEISHUNJU, 1991. 320 PAGES. 15.4 X 10.8 CM.

These humorous stories about professional baseball in Japan make use of *Alice* and other literary texts. For example, an early illustration shows the White Rabbit in a baseball cap. In another, the Caterpillar is wearing multiple baseball shoes. A story caricaturing Joe DiMaggio is called “Masumi’s Adventure in Giantland” by “Charles Lutwidge Dodgers”! “Masumi” is presumably Masumi Kuwata, who pitched 21 seasons for the Yomiuri Giants, a professional baseball team in Japan.

7.2 *Alice’s Adventures in Wonderland*.

WITH FORTY-TWO ILLUSTRATIONS BY JOHN TENNIEL. NEW YORK: GEORGE MUNRO’S SONS, PUBLISHER, 1884. SEASIDE LIBRARY, POCKET EDITION. 199, [7], 24 PAGES OF ADVERTISEMENTS. 18 X 12.5 CM.

This may be the earliest paperback edition of *Alice*. It was published on December 24, 1884, and cost 25 cents. (John W. Lovell published a paperback *Alice* a few days later, on January 3, 1885.) Volumes in the Seaside Library were issued daily. The frequency of publication and the low price enabled these books to masquerade as periodicals and qualify for cheap second-class postal rates—and thus to undercut established publishers such as Harper & Brothers. Munro, like Lovell, was a phenomenally successful New York book “pirate.” A 24-page catalog of Seaside Library books at the back shows that this copy was printed circa 1890. It is remarkably well-preserved.

7.3 *Jabberwocky / The Classic Poem from Lewis Carroll’s Through the Looking-Glass and What Alice Found There*.

RE-IMAGINED AND ILLUSTRATED BY CHRISTOPHER MYERS. NEW YORK: JUMP AT THE SUN / HYPERION, 2007. [36] PAGES. 29 X 22.5 CM.

Christopher Myers takes Carroll’s most famous nonsense poem and brilliantly recreates it as a pick-up basketball game, something, Myers comments, tongue in cheek, which “may be closer to what Lewis Carroll had in mind.” The American Library Association, in collaboration with Oprah’s 2008 Summer Reading List, recommended the book, also with tongue gleefully in cheek: “The classic nonsense poem at last makes sense when brilliantly illustrated as an urban playground one-on-one basketball game where intimidating size meets quickness and skill.”

Myers uses Carroll’s original poem and his own vibrant illustrations to create a “Jabberwock” who is the towering king of an urban basketball court...up until now! Myers’ illustrations pulse with energy, and could, the *New York Times* reviewer

concluded, “make you believe that somewhere in the Mount Cemetery in Surrey, England, Lewis Carroll is attempting a graceful spin move.”

7.4 *The Tale of the Mouse’s Tail. The Journey of Lewis Carroll’s Mouse’s Tail Around the World and Through Computers.*

BY DAVID AND MAXINE SCHAEFER. ILLUSTRATED BY JONATHAN DIXON. SILVER SPRING, MD: MICA PUBLISHERS, 1995. [68] PAGES. 22 X 14.5 CM.

The technopaegnia “Mouse’s Tale”, which was typeset in the form of a sinuous tail in Chapter III of *Alice*, is the whole of this book. The “tale” tail grows into many different shapes and even in Japanese, Russian, and other languages. Dixon’s charming color mouse illustration on the cover, in which the quasi-sigma-shaped tale consists of the repeated word “tail,” are matched by his black and white illustrations throughout the book. Dixon also illustrated two of Carroll’s works for the Lewis Carroll Society of North America: *The Hunting of the Snark* (1992) and *La Guida di Bragia* (2007).

7.5 *Lila in the Land of Illusion: A Retelling of Lewis Carroll’s Alice in Wonderland.*

BY SWAMI BHAKTIPADA. ILLUSTRATED BY THE NEW VRINDABAN COMMUNITY ARTISTS. NEW VRINDABAN, WV: PALACE PUBLISHING, 1987. WRAPS. [10], 1–123, [11] PAGES. 25.5 X 18.8 CM.

When Lila (pronounced Leela) Devi Dasi, a little Hare Krishna devotee, sees a rabbit carrying a copy of the *Bhagavad Gita* she chases him right down a rabbit hole. This book follows Carroll’s original fairly closely, but with details cleverly transmuted to those appropriate to an ashram. As Lila is falling and wondering if she will land on the other side of the earth, she talks to herself: “I’ll have to ask them what the name of their country is, of course. ‘Excuse me, Ma’am, is this Sri Lanka? Or Nepal?’ And she tried to offer pranam as she spoke. Imagine trying to offer pranam as you’re falling through the air!” In Hindu culture, pranam is a kind of respectful salutation; in this case to Lila’s imaginary interlocutors. In Wonderland, Lila constantly strives to remember the “non-illusory Absolute Truth of Krishna.” There are more than 25 illustrations, adapted from Tenniel.

The author, Swami Bhaktipada, born Keith Ham (1937–2011), was a controversial guru and co-founder of the New Vrindaban Hare Krishna community in Moundsville, West Virginia, the largest such community in the country and a tourist magnet well-known for its ornate centerpiece structure, the “Palace of Gold.” An unsavory character, the Swami pleaded guilty to federal racketeering charges that included conspiracy to murder two disaffected former devotees.

7.6 “*Alice in Watergateland*”

BY BILL SANDERS. IN: *COMIX BOOK*, NO. 1, NEW YORK: MAGAZINE MANAGEMENT COMPANY, 1974. PAGES 17–20. 27.5 X 20.5 CM.

Alice is sitting on the bank of the Potomac reading a book when the White Rabbit, (Watergate prosecutor) Archibald Cox, runs by. We also meet TweedleJohn (Erlichman) and TweedleBob (Haldeman), Father William’s son (John Dean), and Judge John Sirica, who recites:

*The time has come (the walrus said)
To talk of many things.
Of tapes, and gaps, and memory lapse!
And the sovereignty of kings!*

And later we read,

*I weep for you (the elephant said)
I deeply sympathize.
But crooks are not too popular,
In the voters' eyes.*

7.7 *The Mad Hatter Mystery.*

BY JOHN DICKSON CARR. NEW YORK: POPULAR LIBRARY, N.D., BUT CIRCA 1943. (FIRST PUBLISHED IN 1933.) 188 PAGES PLUS ADVERTISEMENTS. 16 X 10.9 CM.

This Popular Library edition is undated but includes a World War II era appeal “Our Boys Need Books,” asking buyers to send their copies to Army libraries after reading. Popular Library was founded in 1942, and specialized in mysteries; the striking cover is by H. Lawrence Hoffman. The *Alice* books have been a frequent source of inspiration for detective novels, although any connection to the actual *Alice* books is usually tangential at best. In this classic mystery, top hats are being stolen from important citizens all around London and then returned in unlikely locations, amusing the populace; the newspapers ascribe the crimes to “the Mad Hatter.” But events turn serious when one of the stolen hats is found on a corpse. Carr’s detective Dr. Gideon Fell (modeled on G. K. Chesterton) solves the knotty puzzle, which also involves a stolen manuscript, unfortunately by Edgar Allan Poe, not Carroll.

7.8 “*Alice through the Lager Glass.*”

IN: *THE RUHLEBEN CAMP MAGAZINE* No. 6, JUNE 1917. RUHLEBEN: GERMANY. PAGES 12–22. 21.5 X 14 CM.

Ruhleben was an internment camp a little to the west of Berlin in which approximately 5,500 foreign civilians who had been working, studying, vacationing, or simply living in Germany at the outbreak of World War I were confined. Ironically, the word “Ruhleben” in German means peaceful living.

The vast majority of the internees were British although some were French or Italian. The British had their own newspaper and magazine. The editor of the *Ruhleben Camp Magazine* was L.E. Filmore, a former barrister and perhaps the author of “Alice through the Lager Glass.” In German, lager may refer both to a kind of beer and a camp. In Lager Glassland, a parody of Looking-Glassland, Alice is shown around the camp, asks her typically smart questions, and meets Father William, Optimum and Pessimee (Tweedledum and Tweedledee), and other characters. “Jabberwocky” is parodied, with the names of musicians, composers and operas substituted for the nonsense words. The second stanza of “The Walrus and the Carpenter” becomes mildly satirical:

*"If seven men with books and maps
Taught them for half a year,
Do you suppose," the Scholar said,
"Their heads would be more clear:"
"I doubt it," said the Pedagogue;
"They're much too fond of beer."*

7.9 *Alice in Wonderland.*

ADAPTED FROM THE ORIGINAL STORY BY PARKER TYLER, ILLUSTRATIONS ADAPTED FROM THE ORIGINALS OF JOHN TENNIEL BY MARY GOEPPINGER. NEW YORK: BOARD OF EDUCATION OF THE CITY OF NEW YORK. PUBLISHED FOR THE NEW READING MATERIALS PROGRAM (OFFICIAL PROJECT 665-97-3-88-WP 4), FEDERAL WORKS AGENCY, WORK PROJECTS ADMINISTRATION FOR THE CITY OF NEW YORK, AUGUST 1939. TWO VOLUMES (54, 57 PAGES). 21 X 18 CM.

During the Depression, from 1935 through 1943, the Work Projects Administration (WPA) and its predecessor the Works Progress Administration subsidized thousands of artists, most notably by commissioning murals, paintings, and sculptures, but also, less well-known, children's books that were designed as supplementary material for classroom instruction. Author, poet, and film critic Parker Tyler (1904–1974) offers an admirably clear retelling of the story. Illustrator Mary Goepfinger renders Tenniel appealingly enlarged and simplified for young readers.

7.10 *The Lewis Carroll Puzzle Book: Containing over 1,000 Posers from "Alice in Wonderland" and other books by Lewis Carroll.*

COMPILED BY D. B. EPERSON. SALISBURY: BISHOP'S APPEAL FUND OFFICE, 1948. 31 PAGES. 21 X 16.5 CM.

Canon Donald Birkby Eperson (1904–2001), the author of several papers on Carroll's mathematics, compiled this fund-raising pamphlet for the diocese of Salisbury in England. Contrary to the title, not all of the questions and puzzles are based on the *Alice* books or on Carroll's own puzzles, for example "Is an Apache a hieroglyphic, a ruffian, or an ambassador? Answer: a ruffian." But the book includes three crossword puzzles based on *Alice*; several examples of Doublets and Syzygies (two word games invented by Carroll, the latter much more difficult); and several mathematical "Pillow-Problems." Eperson simplifies five of Carroll's Pillow-Problem solutions, and disagrees at length with another. He also offers some Doublets, Syzygies, and Pillow-Problems of his own invention.

7.11 *Flastacowo.*

VOLUME XII, PUBLISHED BY THE JUNIOR CLASS, FLORIDA STATE COLLEGE FOR WOMEN, TALLAHASSEE, FLORIDA, 1925. 203, 14 PAGES PLUS ADVERTISEMENTS. 28 X 21 CM.

Alice in Wonderland has been a popular theme for high school and college yearbooks, especially in the 1920s and 1930s. We have 33 yearbooks in our collection, ranging from in date from 1924 to 1991. Most utilize student art, sometimes failing to credit the artists. It looks like at least three anonymous artists contributed to this book.

7.12 *Alice's Adventures in Wonderland. Printed in the Intermediate Stage of Pitman's Shorthand. New Era Edition.*

LONDON: SIR ISAAC PITMAN & SONS, [1965]. SOURCE CODE: F7-(S.397). YELLOW CARDBOARD WRAPS. 154 PAGES. 16.25 X 10.25 CM.

Tenniel illustrations, in reduced size, usually appear at the bottom of the pages. The transcriber is anonymous. The first transliteration into shorthand was published in 1889 and since then there have been 28 editions in Pitman, Gregg, or other scripts. Alice is printed as a teaching text; this is one of the last editions to appear. Pitman Shorthand has a grace all its own, although it is doubtful that many people can read or write it anymore.

7.13 *Alice Lengter Tilbake [Alice Longs to Go Back].*

BY TOR ÅGE BRINGSVÆRD. ILLUSTRATIONS BY JUDITH ALLAN. OSLO: GYLDENDAL, 1983. [30] PAGES. 32 X 24 CM.

In this modern Norwegian fairy tale, Alice, now an elderly woman, longs to return to the magic of Wonderland. Guided by two children, and herself rejuvenated, she finds her way back and sees her old friends, including the White Rabbit, now with a very long beard, but discovers that it is now the Land of No-No, where fairy tales are forbidden—a situation which is happily resolved by the end of this tale. Tor Åge Bringsværd (b. 1939) is a pioneer in Norway in writing science fiction. He has published more than 200 books. Judith Allan (b. 1957) has produced a set of lively, joyous illustrations that border on the phantasmagorical. Her cover brings to mind Maurice Sendak's *In the Night Kitchen*.

7.14 *Alice in Wonderland and Through the Looking-Glass.*

NEW YORK: TAFT HOTEL, CIRCA LATE 1920s. 236 PAGES. 18 X 11.5 CM. SERIES: *TARRY AT THE TAFT*.

Orange cover with art deco drawing in black of the Taft Hotel and the words “Compliments of the HOTEL TAFT” at the bottom right corner. The Taft, a luxury hotel located on 7th Avenue at 50th Street in Manhattan, opened in 1926. The book was provided free in hotel guest rooms. One would like to think this book was produced in conjunction with Alice Hargreaves' visit to New York in 1932 but apparently it was published in the late 1920s, not long after the hotel opened. Other titles in the “Tarry at the Taft” series include *A Tale of Two Cities*, *Soldiers Three*, *The Scarlet Letter* and several more.

BEYOND WONDERLAND: ALICE *in* POPULAR CULTURE

8.1 *Songs from Walt Disney's Alice in Wonderland. Featuring the Lady in Blue June Winters.*

NY: MAYFAIR RECORD AND RECORDING CORPORATION, CIRCA 1951. 45 RPM.

This was also available as a 78 rpm recording. Singer/actress June Winters (b. circa 1920) is accompanied by a chorus and orchestra conducted by Hugo Powers. The quite un-Disney cover is signed “Mau-Flynn.”



8.9 Menu Card.

BRITISH. LATE 19TH OR EARLY 20TH CENTURY.

8.2 *Alice in Wonderland: A Talking Book.*

ST. JOSEPH, MICHIGAN: AUDIO BOOK COMPANY, 1954. "COMPLETE AND UNABRIDGED." "ON 3 ULTRA-MICROGROOVE TALKING BOOK PHONOGRAPH RECORDS."

The records are to be played at 16 rpm, but an adapter was available to fit 33 1/3 rpm phonographs if your record player had no 16 speed. The actor Marvin Miller (b. Marvin Mueller, 1913–1985) reads all the parts except that of Alice, which is read by Jane Webb (1925–2010). Miller had a gift for providing numerous voices for characters. He is best remembered as Michael Anthony, the man who passed out a weekly check on the 1950s TV series *The Millionaire*. Cover design by Canadian-born artist Edgard Cirlin.

8.3 *Jabberwocky Dance Card.*

LYCEUM HALL, DORCHESTER, APRIL 12, 1890. 11.5 X 8.7 CM.

This dance card provides early and unusual evidence of how quickly Carroll's work entered the popular consciousness. It includes a small engraving of the Jabberwock and its slayer, based on John Tenniel's illustration. Twelve dances and four "extras" are listed on the back, and most have been signed for.

8.4 *Fender guitar advertisement.*

ROLLING STONE, FEBRUARY 13, 1975. 37.1 X 29.9 CM.

The Caterpillar instructs Alice on the virtues of Fender products in this advertisement. The color illustration is by Bruce Wolfe. Fender's popular "Fairy Tale" ad campaign of 1975–76 also depicted other storybook characters using Fender guitars, basses, amps, etc., including Little Red Riding Hood, Goldilocks and the Three Bears, Snow White and the Seven Dwarves, the Three Little Pigs, and Jack and the Beanstalk.

8.5 "*Alice in Wonderland' is now playing at the Hudson Theatre.*"

SMALL BROADSIDE. CIRCA 1915. 14 X 9 CM.

Just a little over one hundred years ago, "Alice in Wonderland" by American playwright Alice Gerstenberg, the first U.S. *Alice* drama, was playing at the Hudson Theatre in New York. Twelve-year-old Vivian Tobin starred as the first Alice on the American stage. She is pictured here as Queen Alice, from *Through the Looking-Glass*. *The Theatre* said that Tobin (1902–2002) played "Carroll's popular child's classic as naturally as in actual life."

8.6 "*Joan and Alice in Wonderland*". EX-LAX Advertisement.

JUNIOR HOME FOR PARENT AND CHILD. JANUARY–FEBRUARY 1933. 29 X 21.5 CM.

A seven-panel, single-page comic strip advertisement for the chocolate-flavored laxative EX-LAX, this ad features an Orphan Annie-like little girl named Joan who meets Alice in a dream in which she is threatened by the Queen of Hearts. She wakes up, and tells her mother (who blames the Queen's bad behavior on needing EX-LAX) that she just loves EX-LAX. Drawn by comic strip cartoonist Al Posen (1895–1960), the ad ran in other magazines as well.

8.7 *Alice in Wonderland: A Souvenir Tour of your Wonder Bakery.*

NEW YORK: PROMOTIONAL PUBLISHING CO. [FOR CONTINENTAL BAKING COMPANY], 1969. [16] PAGES, INCLUDING COVERS. 25.7 X 18.2 CM.

Promotional comic book with color illustrations by the Finnish-American artist Klaus Nordling (1910–1986). Nordling is listed as #78 in Atlas Comics' "Top 100 Artists of American Comic Books." Alice and her Wonderland friends take a tour, led by the Tweedles, of the Wonder Bread bakery and learn how Wonder Bread is made, and how it "helps build strong bodies." Both text and illustrations are amusing. Wonder Bread and Wonderland are natural partners. The Wonder Bread pavilions at the 1933–34 and 1939 World's Fairs (Chicago and New York) featured Wonderland characters in their design.

8.8 "*Alice's Adventures in Welchland*". *Welch's Grape Juice Advertisement.*

LIFE MAGAZINE, AUGUST 6, 1951. 35.8 X 26.9 CM.

Strengthened by the nutritive value of Welch's Grape Juice (which of course is labeled "Drink me!"), Alice overcomes a threatening Queen of Hearts in this advertisement. The illustrations of Alice, the White Rabbit and the Queen of Heart are not based on Disney, although the movie was released around the time the ad appeared.

8.9 *Menu Card.*

BRITISH. LATE 19TH OR EARLY 20TH CENTURY. 15.5 X 12 CM.

This menu card consists of a heavy piece of cardboard with rounded corners with, on the top half, a pencil drawing after Tenniel of a toothy Hatter and intense looking March Hare stuffing a rather extra plump Dormouse into a teapot. Diagonally in the upper left hand corner is written "Adventures of Alice in Wonderland." The menu for the meal would have been written in pencil below the illustration. We think it possibly may be from a school.

8.10 *The Guinness Alice.*

ST. JAMES GATE, DUBLIN: ARTHUR GUINNESS, SON & CO. LTD., 1933. SECOND EDITION. 23, 1 PAGE. 24.5 X 16.3 CM.

This is the first of five *Alice*-themed booklets, published between 1933 and 1959, that were sent to doctors in the UK in hopes they would encourage their patients to drink Guinness. All of the booklets were produced by the advertising agency S. H. Benson. Written by Ronald Barton and Robert Bevan, and illustrated by John Gilroy, *The Guinness Alice*—highly collectible today—is filled with wonderfully clever parodies and imitations of verses and scenes from the two *Alice* books, *The Hunting of the Snark*, and *Sylvie and Bruno*.

*"You are old, Father William," the young man said,
"And yet you're remarkably fit,
You sleep from the moment you get into bed,
Which is rare at your age, you'll admit."*

*"In my youth," said the Sage, "I heard many reports
That Guinness brought rest to the brain,
Since when, if depressed or a bit out of sorts,
I've drunk it again and again."*

8.11 "Said the Walrus to the Carpenter: "Your gimlet is sublime!" Smirnoff Vodka Advertisement.

UNIDENTIFIED MAGAZINE, UNDATED BUT CIRCA 1960. 27.9 x 20.3 CM.

A clever adaptation of the original John Tenniel illustration of the Walrus and the Carpenter on a rocky beach (in *Through the Looking-Glass*). The walrus, in formal dress, is apparently tending bar on a large boulder, while the Carpenter, played by Bert Lahr, sits on another boulder. Contains a recipe for a Smirnoff Vodka Gimlet. Photo caption reads "Bert Lahr is the Carpenter in this Smirnoff Wonderland." Lahr (1895–1967) is well-known for his role as the Cowardly Lion in the 1939 *Wizard of Oz* film. The ad also appeared in larger format magazines as late as 1962.

8.12 "A mad lunch party". Guinness Advertisement.

ILLUSTRATED LONDON NEWS, JUNE 26, 1954. 33 x 24 CM.

Alice, the Hatter, and the March Hare are at the table, and Time himself seems to be at the far end. The Dormouse is asleep under Alice's chair. Several puns are made on the idea that it is time for a Guinness.

8.13 "The time has come," the Waiter said, "To talk of Rationing". Guinness Advertisement.

ILLUSTRATED LONDON NEWS, APRIL 27, 1940. 37 x 25.5 CM.

This clever World War II-era pastiche of the original "The Walrus and the Carpenter" poem from *Through the Looking-Glass* shows the Carpenter at a restaurant table, and the Walrus as the waiter. The Walrus, who has nothing much to offer but a lentil cutlet, suggests that in times such as this a Guinness "Is what you chiefly need."

8.14 The Wonderland Postage Stamp Case.

OXFORD, EMBERLIN AND SON, 1890. 10.5 x 8 CM.

Carroll was an inveterate inventor of items of practical use, and a sometimes inspired marketer. The Stamp Case promotes, in an amusing way, not only *Alice* but letter-writing—Carroll was also an amazingly prolific letter-writer. The stamp case itself contains 12 pockets for different value stamps, and is housed in a cardboard sleeve. The sleeve shows a colored illustration, printed by Edmund Evans, of Alice holding the baby on the front and the Cheshire Cat on the back, whereas on the case itself, also printed in colors, the pig has changed to a baby and the cat has left behind only its grin.

The case is accompanied by a humorous small pamphlet called *Eight or Nine Wise Words about Letter-Writing*, and all these parts come within a flimsy envelope, originally pink. Our copy is a later issue. *The Lewis Carroll Handbook* (1970) states that Emberlin was still selling these in 1944 at the original price of one shilling.

8.15 *Alice in Wonderland Narrated.*

CHICAGO: CHILDREN'S PRESS, INC., N.D., BUT 1951. 23.2 x 18.3 CM.

A 45-rpm record within a trifold sleeve that contains a page of punch-out characters and props, and a one-page rebus-style condensation of the story. The sleeve is illustrated and designed by L. Wuerfel. *Billboard Magazine* announced this new 79-cent series of "recorded adaptations of the standard kid yarns" on July 14, 1951.

8.16 *Mad Magazine.*

VOLUME 1, No. 15, SEPTEMBER 1954. COVER: "A MAD TEA PARTY." 25.8 x 17.7 CM.

Alice, the March Hare, and the Dormouse are all reading—what else!—*Mad Magazine* at this Mad tea party. John Tenniel's illustration has been subtly altered by an anonymous artist. This is from the early days of *Mad*, when it was still a comic book, and touted "humor in a jugular vein." However, this cover is just the opposite—humor in an elegant understated vein. In 1954, the Tenniel *Alice* continues to be cultural reference available to all.

8.17 "Children's Cut-Out Paper Parties of the Stories They Love the Best—*Alice in Wonderland.*"

PAPER DOLLS DESIGNED BY HELEN PETTES AND JULIA GREENE. 41 x 28 CM.

Part of a long-running series of cut-outs in the *Ladies Home Journal*, these *Alice* dolls appeared in October 1914. They are nicely colored, with clothes different from Tenniel's.

8.18 *PHILCO Refrigerators for 1948.*

PHILCO CORPORATION, CIRCA 1947–48. 1 SHEET, 47 x 30.5 CM FOLDED INTO A POCKET-SIZED BROCHURE 15.5 x 8 CM, AND PRINTED IN RED AND BLACK. .

On the cover Alice, all in white, is pulling aside a red curtain to reveal a new white Philco 1948 refrigerator. This little booklet is a part of a huge Philco advertising campaign called "Alice in PHILCOLand," which included full-page magazine ads, newspaper ads, coloring books, a Humpty coin bank, large 38 x 32 cm poster books to be placed on easels in the appliance departments of stores, and more. "It's a WONDERful Refrigerator," the booklet states. Not only were refrigerators more widely available in the post-World War II years, but they could also be full for the first time in a long time.

8.19 "The Astonishing Quadwheel." *Saab Motorcars Advertisement.*

MOTOR SPORT MAGAZINE (UK), MARCH 1963. (ALSO AUTOCAR, APRIL 26, 1963).

27.9 x 20.3 CM.

*"Will you drive a little faster," said the Charmer to her male.
"There's a motor right behind us and he's treading on our tail."
... Will you, won't you, will you, won't you,
why don't you get a SAAB?"*

The Charmer is Alice, "her male" is the Hatter, and the Carroll poem being played on is of course, "The Lobster Quadrille," which begins, "Will you walk a little faster said a whiting to a snail," and which itself parodies Mary Howitt's "The Spider and the Fly":

“Will you walk into my parlour, said the spider to the fly...” Just one more example of Carrollian wit being cleverly appropriated by ad writers.

8.20 *Alice in Icy-land: A Story for Children.*

BY GEORGE W. DAVEY. NEW YORK: TRAUTMANN, BAILEY & BLAMPEY, 1931. FULL-COLOR ILLUSTRATIONS, NOT SIGNED. [12] PAGES. 19.8 X 13.6 CM.

Scores of advertising booklets have capitalized on the idea of “Alice in [whatever]-land” (“Alice in Brown Sugar Land” is another favorite.) Most, like this one, have little to do with the original story, but manage to draw upon it in some way. This booklet promotes the (continued) home use of ice refrigeration at a time when electric refrigerators were taking over the market. Alice dreams about travels to Icyland and warmer climes, recounted here in verse that at times metrically echoes Carroll’s:

*She tells of fish, and fruit, and Meat,—
And how to keep them nice and sweet.*

The booklets were given away to children, this copy by the Union Coal and Ice Co. in Chillicothe, Ohio. Davey apparently wrote other advertising booklets based on children’s stories.

8.21 *Alice in Documentland.*

CONGRESSIONAL INFORMATION SERVICE, INC. BETHESDA, MD: 1990. 1 SHEET, 43 X 18 CM, FOLDED IN HALF.

Flyer, designed by Jack Carey, advertising U.S. congressional publications for sale in microfiche or hardcopy. Features a non-Tenniel Alice on the front fold waiting in line before a row of government-style desks at which the Hatter and March Hare sit, the latter behind a nameplate reading “Deputy Assistant to the Assistant Deputy” as the White Rabbit runs past the sign “Your Tax Dollars at Rest.”

8.22 “*The wonder of technology versus rising prices*”. IBM Advertisement.

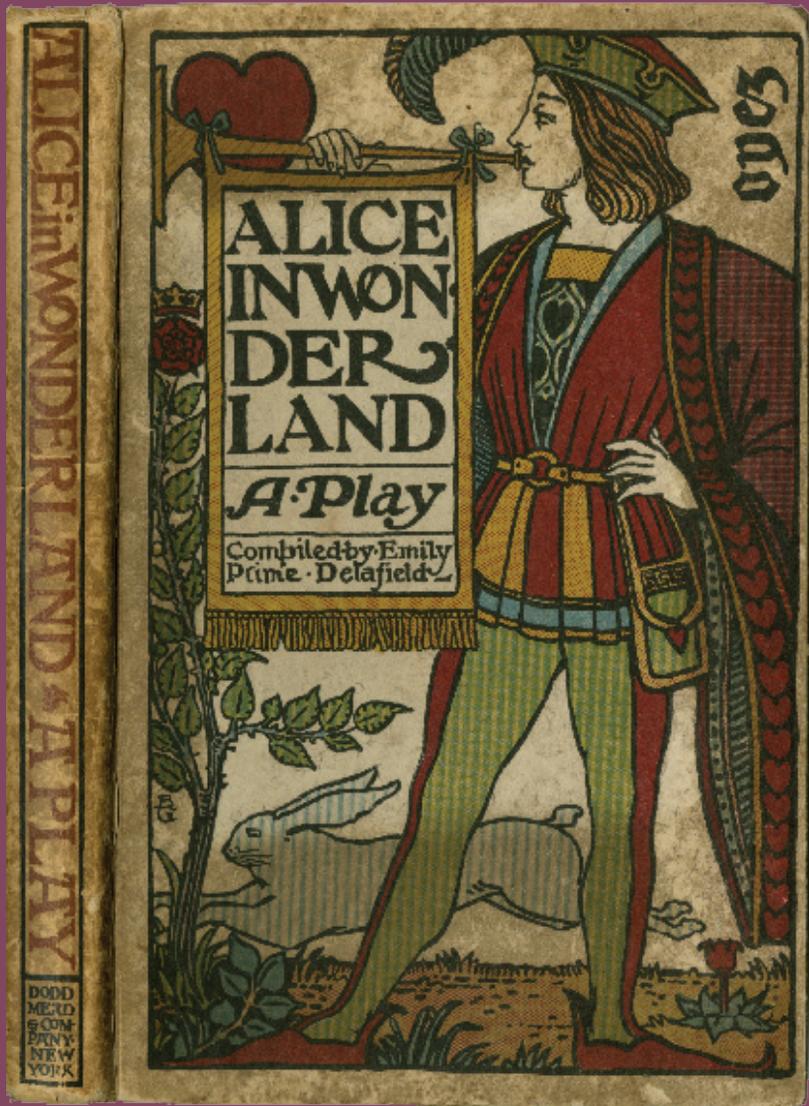
THE NEW YORKER, AUGUST 14, 1978. P. 13. 29.1 X 20.8 CM.

This advertisement uses the long-neck Tenniel Alice to illustrate the remarkable drop in IBM computer computation costs since 1952—technology prices have shrunk as dramatically as Alice will. This is just one example of advertisers making brilliant use of John Tenniel’s illustrations.

8.23 “‘*Come with me, ’ said Alice, ‘I’ll show you why Ford’s Out Front!’” Ford Motor Company Advertisement.*

UNIDENTIFIED MAGAZINE. 1947. 35 X 27.3 CM.

This ad includes a nice illustration of Alice at the steering wheel, her hair flowing out behind her. Also present are Tenniel-like drawings of the Herald Rabbit, Mock Turtle, Mad Hatter, and Walrus. The label on the Hatter’s hat reads “V8/6”—the available engine options. In a conversation with Alice, “the Rabbit” mentions the King and Queen of Spades, not Hearts!



9.18 *Alice in Wonderland: A Play / Compiled from Lewis Carroll's stories Alice in Wonderland and Through the Looking-Glass and What Alice Found There.*
By Emily Prime Delafield. Illustrated by Bertram Grosvenor Goodhue. New York: Dodd, Mead and Company. 1898. Printed by D. B. Updike at the Merrymount Press.

8.24 “*Maybe it will look right if I stand on my head,’ said Alice*”. *Electric Light and Power Companies Advertisement*.

LIFE MAGAZINE, MAY 7, 1945. 35.8 x 26.9 CM.

A weeping Mock Turtle tries to instruct Alice that the cost of electricity is going down even as the cost of living is going up. Alice is standing on her head to try and understand the Turtle’s graph. A clever and attractive ad, which turns of course, on the idea of everything being topsy-turvy in Wonderland.

8.25 “*Fun and Games in Congress*”.

BY MARK ULRIKSEN. *THE NEW YORKER*. OCTOBER 27, 2014. 27.5 x 20 CM.

The *Alice* books are a constant source of political satire—from both the Right and the Left. This hilarious magazine cover severely mocks the antics of some our members of Congress, depicting them as ludicrous characters from popular culture. The setting appears to be a Congressional Committee Hearings room. The Mad Hatter from *Alice* is upper left, tossing out copies of the U.S. Constitution. Bozo and the Jester have defaced their copies. Other “congressmen” include the Joker from Batman, a snake-charmer, Uncle Moneybags from Monopoly, and also from Monopoly, what appears to be a white-collar criminal, checking stock prices on his phone.

ALICE in the PERFORMING ARTS

9.1 *Alice’s Adventures in Wonderland and Through the Looking-Glass*.

ILLUSTRATED WITH SCENES FROM THE PHOTO PLAY PRODUCED AND COPYRIGHTED BY THE NONPARIEL FEATURE FILM CORPORATION. NEW YORK: GROSSET & DUNLAP, [1917]. INCLUDES 33 BLACK AND WHITE PHOTOGRAPHS FROM THE FILM AND ONE COLOR PHOTOGRAPH. 297 PAGES. 19.5 x 13.5 CM.

This silent film, the third *Alice* moving picture, was first shown at the Strand Theatre in New York on January 19, 1915, to an invited audience. It was directed by W.W. Young, and “picturized” by Dewitt C. Wheeler. Alice was played by Violet Savoy (1899-1987), who was described in ads as “the charming little actress” and “America’s littlest leading lady.” The film was shot (mostly) on Long Island. *Alice* film historian David Schaefer has written, “The film is charming from beginning to end.” Only one reel of the *Looking-Glass* part of the film is known to have survived (the book, however, shows 9 photographs from *Looking-Glass*). Our copy of this volume has a clever inscription in the form of a mouse’s tail dated Dec. 25, 1918.

9.2 *Alice’s Adventures in Wonderland*.

ILLUSTRATED BY JOHN TENNIEL. LONDON: MACMILLAN AND Co., 1899. [vii], 187 PAGES. 19 x 12.5 CM.

Bound in white vellum with “The Vaudeville Theatre Edition” at the top, a roundel with Alice holding the pig baby in the center, and on a diagonal in the lower third of the cover “With Ellaline Terriss’s love,” all in gilt. Terriss (1871–1971) played Alice in Henry Savile Clarke’s staged *Alice in Wonderland*, which opened in a revival at London’s Vaudeville Theatre, on December 19, 1900.

This is a specially bound copy of Macmillan's "People's edition." It is not known how many copies were thus bound; all known copies are dated 1899. (There were also cheaper "Six-Penny" Vaudeville editions, in paper wrappers, dated 1900.) The Vaudeville editions were probably sold in the theatre lobby. Drama critic Max Beerbohm liked everything about the play except Ellaline Terris, whom he found too old for the part, while trying too hard to look younger. (Alice had almost always been played by a child or teenager in earlier productions.)

9.3 *Alice's Adventures in Wonderland. A novelized version of the motion picture "ALICE IN WONDERLAND" a Paramount picture based upon the story by Lewis Carroll by Wallace West.*

RACINE, WISCONSIN: WHITMAN PUBLISHING COMPANY, 1934. APPROXIMATELY 100 PAGES.
22.5 X 25 CM.

Illustrated with 38 wonderful full-page stills from the 1932 Paramount Picture: Charlotte Henry, W. C. Fields, Gary Cooper, Cary Grant, Baby LeRoy, and many others. Twenty-year-old Charlotte Henry was selected to play Alice from 7,000 girls who applied, following a national publicity campaign. She is perhaps the most ubiquitous movie Alice.

9.4 *The Walrus and the Carpenter: A Choral Ballad or Short Cantata for Schools and Classes.*

MUSIC BY PERCY E. FLETCHER. WITH A PROLOGUE AND EPILOGUE BY G. ELLERTON. LONDON: NOVELLO & CO., 1910. 35 PAGES. 25.5 X 17 CM.

Published in Novello's School Music series, this short work is intended for performance by children at school festivals, concerts, etc. The work is scored for a small orchestra; the voice parts are easy and of moderate compass. Percy Eastman Fletcher (1879–1932) was a classical composer and music director at the Drury Lane Theatre and later His Majesty's Theatre. The two-stanza prologue by Gustav Ellerton, who is perhaps most remembered for his "Gavotte for Violin and Piano", begins charmingly:

*We have a story to relate
Which may be rather long,
And so as not to weary you
We'll tell it you in song.
'Twas told to gentle Alice,
(Who reads the book will see),
By Tweedledum's twin brother,
Whose name was Tweedledee.*

9.5 *Alice in Wonderland. The Forming of a Company and the Making of a Play.*
TEXT BY DOON ARBUS. PHOTOGRAPHS BY RICHARD AVEDON. NEW YORK: MERLIN HOUSE, 1973.
[xii], 174 PAGES. 22.5 X 27.5 CM.

The text of this book is a collective account by the members of the Manhattan Project, a theatrical company formed in 1968 by the brilliant actor and director, Andre Gregory (b. 1934), of the 2-year development of the avant-garde play *Alice in Wonderland* directed by Gregory. The book tells "of the forming of a company, the way *Alice in*

Wonderland was chosen, and how it was made into a play.” “Go read,” Gregory told his six actors, and, “The essential thing is to use the script as a trampoline for the imagination.” The book presents numerous full-page black and white studio photographs by Richard Avedon documenting the actors’ amazing physical feats.

Time Magazine’s review (October 26, 1970) called the play “an exciting, absorbing, vertiginous descent into a laughing hell” in which “the playgoer encounters states of dread, of sexuality, of absurdity, of bewilderment, of wonder, of fear, of giddiness, of giggleness, of madness, of contraction, of elevation, of ‘growing pains,’ of terror, of playfulness, of ecstasy.” (Sounds like *Alice in Wonderland*!) Todd London, in *American Theatre* (March 2005), described Avedon’s book as: “Inarguably, the finest collection of photos of a single production in the history of the American theatre. They capture everything...the momentum, wildness, joy, acrobatic daring, ensemble verve and edgy emotional volatility—the great delinquent lunacy of it all... The caterpillar smokes his hookah on the backs of four actors who form a mushroom. Humpty Dumpty, an egg smashed on his face, falls from a tower of chairs. And a crazy-ass tea party happens over, under and all around a ravaged wooden table.”

9.6 *Alice’s Adventures in Wonderland: with David Hall’s previously unpublished illustrations for Walt Disney Productions.*

LONDON: METHUEN, 1986. 160 PAGES. 26 X 22 CM.

The illustrations in this edition of *Alice*—more than 100 color paintings (many are full- and double-page spreads) and black and white drawings—were done by David Hall (1905–1964) in 1939 for the Disney Studio’s planned *Alice in Wonderland* film, but were never used. In the end, Walt Disney was uncertain about what sort of *Alice* film he wanted, and Hall’s work languished in the company art morgue. The book includes an afterword by British Disney expert Brian Sibley, who presents detailed information on the development of the film’s storyline and its character portrayals. Sibley says that Hall’s drawings add an “extraordinary dimension to the book, capturing that elusive... atmosphere of dreamland.”

9.7 *Alice in Wonderland and Through the Looking Glass. Royal Shakespeare Theatre, 2001.*

PROGRAM, NOT PAGINATED. 30 X 22 CM.

The Royal Shakespeare Company had been experiencing a rough and bumpy 2001 and hoped this family-targeted adaptation of *Wonderland* and *Looking-Glass*, which it commissioned from Adrian Mitchell (1932–2008), might help them through the winter season, but the reviewers were not kind. *The Guardian* called it charmless. This program with its brilliant, but sadly uncredited, illustrations may have been the best thing about it.

The program contains lots of information bites about Carroll, *Alice*, etc., suitable for a young audience. David Jays, the editor, later wrote (*Arts Journal* weblog, January 13, 2009): “For an adaptation of *Alice in Wonderland* (by the lovely poet and playwright Adrian Mitchell, who died at the end of last year), we set out the background information like a board game, carrying the reader from page to page with a grave playfulness that I must admit I would have loved when I was little.” The play was performed at the Barbican in London October 29 to November 24, 2001, and then in Stratford-upon-Avon from November 30 to March 9, 2002.

9.8 *film et famille.*

NO. 7, JULY 1948. 27.3 X 21 CM.

This French magazine cover shows a scene from Lou Bunin's film, *Alice au Pays des Merveilles*, which was released the next year in Paris. Bunin's *Alice* is a charming blend of live actors and stop-action animation, using puppets that appeared life size—they were sized on film to fit with the real actors. The film's sets were modernistic, almost existential, and its songs were delightful. On the magazine's cover, Alice, played by the 20-year-old British actress Carol Marsh, is shown on a beach after she and the mouse have emerged from the pool of tears. Marsh acted most of the scenes alone on an empty set, with the puppets added later. She insisted on doing some of the difficult scenes herself, e.g., a thirty-foot drop down the "rabbit hole" into a net, and a long uncomfortable slide down a humongous table leg.

Wary of competition for his cartoon version, Walt Disney sued to stop Bunin's film from being shown in the U.S., but his suit failed: Bunin's *Alice* opened in New York two days before the Disney movie. However, Walt had used his influence to prevent Bunin from having access to Technicolor processing (superior to Ansco Color, which Bunin used); he also persuaded some theaters not to show Bunin's version. Moreover, Bunin's film was kept out of Britain, supposedly because the Queen of Hearts was seen as a caricature of Queen Victoria. Nonetheless, Bunin's version, while less well-known, is far classier than Disney's film. *Time Magazine's* reviewer said that Bunin's puppets "are notably more faithful than the Disney creatures...and his trick photography is fully up to *Alice's* magical feats."

9.9 *Carol Marsh.*

PUBLICITY PHOTO. S.L.: [LOU BUNIN PRODUCTIONS] CULVER PICTURES, INC., CIRCA 1951.

Photo of Carol Marsh (Alice) with puppets from Lou Bunin's *Alice in Wonderland*, which starred Marsh as Alice and featured stop-animation puppets. Shown are the King and Queen of Hearts, the White Rabbit, the Baby, and the Duchess.

9.10 *Alice in Wonderland: Twelve Easy Duets for Pianoforte. Book I.*

BY E. MARKHAM LEE. LONDON, OXFORD UNIVERSITY PRESS, ©1923. 13 PAGES.

31.3 X 23.2 CM.

Composer Ernest Markham Lee (1876–1956) produced many short pieces for young pianists, including twelve duets based on *Alice in Wonderland*. The six presented in this book are: 1. The white rabbit whisks along. 2. Alice gets smaller and smaller. 3. Alice gets bigger and bigger. 4. Resting against a buttercup. 5. The Cheshire cat. 6. Off with his head. The rather strange cover illustration of a tea party held on a large tree stump *sans* Dormouse is not credited.

9.11 *The Sisters Bowman Nellie, Empsie, Isa, and Maggie.*

POSTCARD. LONDON: J. BEAGLES AND CO., CIRCA 1905. 9 X 14.6 CM.

All four Bowman sisters were actors, and all were friends of Carroll's but he was particularly fond of Isa (1874–1958), whom he first encountered when she played an oyster-ghost in the 1886–87 production of Henry Savile Clarke's *Alice in Wonderland* musical play. (There are no oyster-ghosts in the original story, but Savile Clarke invented them, and Carroll approved.) He was so struck by Isa that he arranged a meeting,

and soon invited her to visit him at his summer lodgings in Eastbourne. Carroll then recommended that Isa play the lead in the 1888 revival of Savile Clarke's play. Isa later wrote a book about him, *The Story of Lewis Carroll, Told for Young People by the Real Alice in Wonderland*. (Despite her claim, she was not the real Alice—all her writings tended toward exaggeration.) There is a note on the back of this postcard pointing out Isa (upper right).

9.12 *Alice in Wonderland: A Play for Children in Three Acts / Dramatized by Mrs. Burton Harrison with Tableaux Songs and Dances.*

ILLUSTRATED BY JOHN TENNIEL. CHICAGO AND NEW YORK: THE DRAMATIC PUBLISHING CO., © 1890. 35 PAGES, PLUS ADVERTISEMENTS. 18.5 X 12.6 CM. PRICE, 25 CENTS.

A teachers' handbook of the period described Mrs. Harrison's play thus: "Thirty-odd characters, most of whom may be either male or female; settings, two exteriors and one interior; costumes, fanciful, as demanded by the story; time, a short evening. This is an excellent dramatization of the well-known story. It may be altered in many minor ways to suit conditions." Lewis Carroll had a copy of this play, one of three dramatic versions he owned, according to a letter he wrote in 1895. Mrs. Burton Harrison (1843–1920) was a prolific American writer. Her first writings, newspaper pieces published in Richmond during the civil war, were signed with the *nom de plume*, "Refugitta."

9.13 *Alice in Wonderland. Theatre van toneel, zang en dans in 14 scènes naar teksten van Lewis Carroll. [Theatre of drama, song and dance in 14 scenes to texts by Lewis Carroll].*

MUSIC, SCRIPT, AND LIBRETTO BY ALEXANDER KNAIFEL. AMSTERDAM: DEE NEDERLANDSE OPERA, 2000. 67 PAGES. 22 X 22 CM.

Opera book in Dutch with libretto, music, and supplementary material, including text of an interview with Alexander Aronovich Knaifel (b. 1943), the Russian-born composer and sometime pupil of Mstislav Rostropovich. Knaifel's music, one critic wrote, "often surprises by its extravagant ideas, strange combination of the instruments or incredibly long duration." His score at times echoes fragments of Mozart's *Magic Flute* and other times nursery rhymes. A reviewer in *Tempo* described the work in this way: "Knaifel himself wrote the scenario for his opera, partly in Russian, partly in English, tossing around like playing cards different episodes from both [*Alice*] books."

9.14 *Alice in Wonderland. The Playbill for the Majestic Theatre.*

PLAYBILL FOR THE AMERICAN REPERTORY THEATRE PRODUCTION OF *WONDERLAND* AND *LOOKING-GLASS* BEGINNING MAY 28, 1947. ADAPTED BY EVA LE GALLIENNE (1899–1991) AND FLORIDA FRIEBUS (1909–1988). MUSIC BY RICHARD ADDINSELL. 32 PAGES. 22.8 X 16.8 CM.

On the cover is a sepia photo of Bambi Linn (b. Bambina Linnemeir, 1926–) in an "Alice" pinafore. The play, which has elements from both *Wonderland* and *Looking-Glass*, had originally been produced in 1932 at Le Gallienne's Civic Repertory Theatre. This revival opened at the International Theatre, Columbus Circle, on April 21, 1947, but soon moved to the Majestic, the premiere musical theatre in New York. It would be revived again in 1982. Le Gallienne herself played the White Queen in all three productions. Playwright Florida Friebus said that the dialogue, scenery, and costumes were absolutely true to Carroll and Tenniel. (Friebus wrote it, but it was overhauled by

Le Gallienne.) One of the ads in this program, for the Rogers Peet company, states: “The Hatter in our Wonderland makes only hats for men and boys”.

9.15 “*Alice in Wonderland: Lewis Carroll’s Story Makes a Charming Play with Bambi Linn as Heroine.*”

IN: LIFE MAGAZINE, APRIL 28, 1947, PAGES 97–100, PLUS COVER. 35.8 x 26.9 CM.

The cover photo of Alice (actress Bambi Linn) and Humpty Dumpty by the renowned photographer Phillippe Halsman (1906–79) is from the American Repertory Theatre production of *Alice in Wonderland*, directed by Eva Le Gallienne. Halsman also has one interior photograph of Alice; the others are by Eileen Darby (1916–2004), herself famed as a photographer of theatrical productions. According to Life, Bambi Linn “looks just the way Lewis Carroll’s Alice should look. She also acts the way Alice should.” In 1958, a poll conducted by *Popular Photography* named Latvian-born Halsman one of the “World’s Ten Greatest Photographers.”

9.16 *Alice in Wonderland [in mirror writing].*

PLAYBILL. VIRGINIA THEATRE. DECEMBER 1982. 130 PAGES. 22 X 14 CM.

The Eva Le Gallienne / Florida Friebus production was revived at the Virginia Theatre in 1982 with the 83-year-old Le Gallienne still playing the White Queen (and still “flying” in on a wire in the second act!) and 25-year-old Kate Burton (b. 1957) as Alice. The pig, “Hamleta,” won her role in an open “pig audition” on November 23, 1982, at age nine days. Despite its success twice before, the play bombed—it ran from only December 23, 1982 to January 9, 1983. The theatre world had changed and the play was now considered static and unoriginal. However, it was revived more successfully the next year as a PBS *Great Performances* special, with a truly all-star cast: Eve Arden, Kaye Ballard, James Coco, Colleen Dewhurst, Andre Gregory, Geoffrey Holder, Nathan Lane, Donald O’Connor, Maureen Stapleton (replacing Le Gallienne), and Kate’s father, Richard Burton. This playbill includes some Edward Gorey illustrations of cats from the musical “Cats.”

9.17 *Alice in Wonderland, Continued, An Operetta in Two Acts.*

PLAYBILL. “BOOK BY REBECCA L. HOOPER. MUSIC BY MABEL W. DANIELS.” MONTCLAIR CITY HALL, [NEW JERSEY], APRIL 19–21, 1905? UNPAGINATED. 24.2 X 16.6 CM.

This is an early adaptation, one of literally thousands that have been undertaken by amateur school and community groups around the world. From the author’s note: “Alice, proud of her early adventures in Wonderland, runs away from the Hatter’s Boarding School, where he educates the girls by means of phonographs, and comes back to Wonderland because she wants a career, and it is the purpose of the Hatter’s ambition to crush all originality in girls.” The plot continues in a hilarious and twisting fashion, until all ends well, with several marriages among Wonderland characters, and some conversions to feminism. In this production, evidently performed at a girls’ boarding school, all the parts are taken by girls, with the Hatter being played by Rebecca Lane Hooper (1877–1937), the librettist. Hooper was an American suffragist, journalist, and writer. She married William Franklin Eastman in 1912 and published widely under her married name. Both she and composer Mabel Wheeler Daniels (1877–1971) were 1900 graduates of Radcliffe College. The operetta was evidently performed several times between 1904 and 1910.

9.18 *Alice in Wonderland: A Play / Compiled from Lewis Carroll's stories Alice in Wonderland and Through the Looking-Glass, and What Alice Found There. "Originally presented, for the benefit of The Society of Decorative Art, at the Waldorf, New York, March thirteenth 1897, and now for the first time printed".*

BY EMILY PRIME DELAFIELD. ILLUSTRATED BY BERTRAM GROSVENOR GOODHUE. NEW YORK: DODD, MEAD AND COMPANY. 1898. PRINTED BY D. B. UPDIKE AT THE MERRYMOUNT PRESS. FULL-COLOR PICTORIAL BOARDS. 87 PAGES, 5 PLATES. 20 X 12.5 CM. FIRST EDITION.

The arts and crafts style illustrations and the covers, not credited, are by Bertram Grosvenor Goodhue (1869–1924), well-known for book design, type design, and illustration, but primarily as an architect. The plates are in two colors, red and black, the covers in full color. In her preface, Delafield tells how she was inspired by an amateur children's performance of *Alice* which she saw in Yokohama, Japan, in April 1890. Her play, written in seven acts, was performed in March 1897 by about 60 children aged 4–12 at the original Waldorf Hotel, which was demolished in 1929 to make way for the Empire State Building. Delafield reports that the scene where the Dormouse is stuffed into the teapot brought down the house.

9.19 *"Life Visits Wonderland: Ageless Alice Makes her Television Debut."*

IN: *LIFE MAGAZINE*. VOLUME 29, NO. 26. DECEMBER 25, 1950. PAGES 72–74. 35.8 X 26.9 CM.

Photographs of the cast in the Ford Theatre Hour's episode of *Alice in Wonderland*, broadcast on the CBS network on December 15, 1950. *Life* writes that photographer Milton Greene (1922–1985) "caught the disquieting effect of change peculiar to Lewis Carroll's underground world in his strikingly distorted pictures." A two-page spread shows "a whole lump of Wonderlanders—right side up and topsy-turvy to make a giant playing card." There are also elongated playing-card-shaped photos of the graceful Dorothy Jarnac (b. 1922, who choreographed the production) as the White Rabbit, Iris Mann (b. 1939) as Alice, and the Mad Tea Party—in which the four characters are reflected and distorted in the tabletop. Other notables in the cast included Richard Waring as the Hatter and Jack Lemmon as Tweedledum. The costumes, quite true to Tenniel, were designed by Grace Houston (1910–1993). The teleplay was written by Lois Jacoby and directed by Franklin J. Schaffner (1920–1989), who is well known for his creative work in both television and films—he won an Oscar for Patton and also won four Emmy awards for his work in television.

FEATURED ITEMS

October - Marmalade Letter

10.1 *Letter from C. L. Dodgson [Lewis Carroll] to the Steward of Christ Church, [Michael Ernest Sadler, a fellow Student of Christ Church and friend], about a gift of some scrumptious marmalade.*

NOV. 14, 1889. 11.5 X 18 CM.

The letter, written in purple ink, reads:



10.10 *Scientific Alician*, October 1981.

By BYRON W. SEWELL. HOUSTON, TEXAS: CHICKEN LITTLE'S PRESS, 1981.

Dear Steward,

Don't forget the little jar of Orange Marmalade waiting for you here. I have another, which I am consuming myself: and it is very good: and if yours is still on the premises when mine is finished, I won't answer for the consequences.

Yours,
C.L.D.

Note Carroll's idiosyncratic use of apostrophes. This letter is not in *The Collected Letters of Lewis Carroll* edited by Morton N. Cohen (New York, Oxford University Press, 1979).

November - Alice Cookbooks

10.2 *Alice Eats Wonderland: An Irreverent Annotated Cookbook.*

BY AUGUST A. IMHOLTZ, JR. AND ALISON TANNENBAUM. ILLUSTRATED BY A.E.K. CARR. CARLISLE, MASSACHUSETTS: APPLEWOOD BOOKS, 2009. 119 PAGES. 23.7 X 19.2 CM.

A humorous cookbook providing recipes for cooking and serving many of the creatures Alice meets in her Wonderland adventures, such as “jugged hare,” “flamingo tongues,” and “stuffed dormouse.” Includes informative discussions of edible *Saturniidae* (large moths), the dodo and its relatives, and more.

10.3 *Alice in Brown Sugarland.*

SUGAR LAND, TEXAS: IMPERIAL SUGAR COMPANY, 1957. 26 PAGES. 22.8 X 15.4 CM.

Contains 60 “wonderful Recipes” that call for Imperial Pure Cane Brown Sugar, including Upside-down Chocolate Pudding, Double Jumbles, and other delicious Texas treats, none, however, related to *Alice*. The booklet could be ordered free from the company by sending a proof of purchase.

10.4 *Alice in Wonderland Cookbook.*

BY RUTH L. SMITH. ILLUSTRATED BY ELLING WILLIAM [BILL] GOLLINGS. MUNCIE, INDIANA: DER DRUCKER, 1971. UNPAGINATED. 23 X 15.3 CM.

Each recipe, based loosely on food words in the *Alice* books, is illustrated, and accompanied by either a real or fictitious quotation from Alice. The charming sepia, yellow, and black illustrations are well-fitted to these homey and wholesome recipes. This is a facsimile of a very rare cookbook published sometime before 1922.

December - Holiday Greeting Cards

10.5 *Alice in Wonderland statue, Central Park, New York.*

DRAWING BY CAROL CREUTZBURG, A PENNSYLVANIA ARTIST. UNDATED. 12.3 X 17.7 CM.

The sculpture was commissioned by philanthropist George Delacorte and constructed in 1959 by José de Creeft. Alice is modeled on Creeft's daughter, Donna Maria, while the Hatter is a caricature of Delacorte. Children are very welcome to climb on the statue.

10.6 *Alice ponders the word "Christmas."*

UNDATED. ARTIST: "MARIANA" 15.5 X 11.8 CM.

The quotation ("That's a great deal to make one word mean," said Alice in a thoughtful tone.) is from Alice's dialogue with Humpty Dumpty in *Through the Looking-Glass*. Signed on back by the artist: "Mariana".

10.7 *Christmas Greetings from a Fairy to a Child.*

PRINTED BY KAY KRAMER, THE PRINTERY, KIRKWOOD, MISSOURI, 1987. 21.6 X 9.3 CM.

Kay Kramer is the proprietor of The Printery. Inside is printed Carroll's 1867 poem: "Christmas-Greetings (From a Fairy to a Child)."

10.8 *Christmas Greetings from Alfred Reginald Allen.*

1929-34. SIX CARDS PRINTED FOR ALLEN BY THE FRANKLIN PRINTING COMPANY, WITH ILLUSTRATIONS AND QUOTATIONS FROM EITHER THE *ALICE* BOOKS OR *THE HUNTING OF THE SNARK*. ONLY THE FINAL CARD IS DATED (1934). THE CARDS RANGE IN SIZE FROM 21.2 X 17 CM TO 23.4 X 15.6 CM.

Allen, a longtime official at the New York Metropolitan Opera, was a noted bibliophile and Carroll collector (although his primary collecting interest was Gilbert and Sullivan).

10.9 *Details from the Lewis Carroll Memorial Window in All Saints Church, Daresbury, England, the village where Carroll was born.*

UNDATED. 15 X 10.4 CM.

The window presents a quotation from Carroll's poem: "Christmas-Greetings (From a Fairy to a Child)."

January - Scientific Alician

10.10 *Scientific Alician, October 1981.*

BY BYRON W. SEWELL. HOUSTON, TEXAS: CHICKEN LITTLE'S PRESS, 1981. 1, 34 LEAVES. 28 X 21.7 CM.

A brilliant parody of the esteemed *Scientific American* magazine. Contents include the following articles plus parodies of the usual *Scientific American* departments of Letters, Mathematical Games, advertisements, and Author notes. Articles: "An Inquiry into the Nature of a Certain Manuscript" By B.A. Mculley [fictitious]; "The Welsh Jabberwochus" By Malingi Sewell [a Sewell family cat]; "The Ethiopian Alice" Cross-translated back into English by R. Finley [fictitious].

February - Political Pamphlets

10.11 *Through the Outlooking Glass with Theodore Roosevelt.*

BY SIMEON STRUNSKY. NO DATE, BUT CIRCA 1912. REPRINTED FROM THE EVENING POST, NEW YORK. PRICE TEN CENTS. 24 PAGES. 22.5 X 15 CM.

Political commentary on Theodore Roosevelt's attempt at a third term as a Progressive

(Bull Moose) party candidate. Written in the form of a parody of *Through the Looking-Glass*, the story consists of a dialogue between Alice and the hostile Red Knight (Roosevelt), somewhat relieved by verses such as this, which takes Colonel Roosevelt (as he was frequently called) to task for his slowness to break up the Harvester Trust:

*The Colonel and the Harvester
Had found a shady spot.
They sorted Issues by the piece,
The dozen, and the lot.
And most of them were highly spiced,
And all were piping hot.*

Simeon Strunsky (1879–1948) was a Russian immigrant who graduated from Columbia University and was a *New York Evening Post* editorial writer from 1906–1913. From 1924 until his death he wrote editorial page essays for the *New York Times*. He published at least six editions of this pamphlet, expanding it to 40 pages.

10.12 *Frankie in Wonderland: With apologies to Lewis Carroll, the originator and pre-historian of the New Deal.*

BY A TORY. NEW YORK: E.P. DUTTON & CO., 1934. 24 PAGES. 19.5 X 12.5 CM.

This humorous pamphlet, written anonymously by investment banker Latham R. Ree, lampoons President Franklin [i.e., “Little Frankie”] D. Roosevelt and his New Deal in eight short chapters based on both *Alice* books. The following stanza from the “On Our Way” chapter is not unamusing:

*T’was brandeis and brainy coves
Did slyly wallace in the wave,
All ickes were the laborgoves
And the perkins outgave.*

Brandeis, Wallace, Ickes, and Perkins were closely associated with Roosevelt’s “brain trust,” Louis Brandeis being a justice of the Supreme Court, Henry Wallace vice-president, and both Harold Ickes and Frances Perkins members of the cabinet.

March - Tea With Alice

10.13 *Tea with Alice: A World of Wonderland Illustration.*

OXFORD AND LISBOA: VER P’RA LER, 2012. 30 LEAVES. 40 X 28 CM.

This is a folio-size portfolio of illustrations—most of the Tea Party chapter—of *Alice’s Adventures in Wonderland* by 21 artists from around the world. It is a bilingual (in Portuguese and English) catalog of an exhibition held in 2013 at the Oxford Story Museum (curated by Ju Godinho and Eduardo Filipe) in commemoration of the 150th anniversary of Lewis Carroll’s first narration of the *Alice* story. An 11-page introduction in English and Portuguese on “translating into pictures” precedes the text of the Mad Tea Party chapter, which is interspersed with 21 full-page and double-spread illustrations.

Many of these, such as the drawing of Alice outgrowing the White Rabbit's house by Lisa Nanni and the painting of a Miro-esque tea party by Lucie Laroche, have not yet been published elsewhere.

April - "At Home" Letter

10.14 *Letter from C. L. Dodgson [Lewis Carroll] to Miss Elizabeth Wordsworth declining an invitation to an "At Home."*

MAY 24, 1889. 1 SHEET. 14 X 8.5 CM.

The letter, headed Ch.Ch. [Christ Church] and written in purple ink, reads: "Mr C.L. Dodgson is most grateful, but confesses that no bribe, at all likely to be offered, would induce him to attend an "at Home." Carroll made a point of avoiding "At Homes," in which hosts would designate a time for visiting—having said on another occasion, "I dread and shun all such hosts of strangers." The abbreviation, J.R.T.V., in the letter's lower right-hand corner stands for "Je répond tout vite" and means "I am replying very quickly." Elizabeth Wordsworth (1840–1932), the great-niece of the poet William Wordsworth, was the founder of Lady Margaret Hall, the first women's college in Oxford.

May - Pop-Up Book

10.15 *Alice in Wonderland.*

COLOR ILLUSTRATIONS AND PAPER ENGINEERING BY VOJTĚCH KUBAŠTA. LONDON: BANCROFT & CO. LTD., WESTMINSTER BOOKS. "AN ARTIA PRODUCTION / PRINTED IN CZECHOSLOVAKIA." NO DATE, BUT CIRCA 1960. [20] PAGES, INCLUDING ENDPAPERS. 32.5 X 23.5 CM.

Vojtěch Kubašta (1914–1992) was a Czech architect and artist. He began designing pop-ups for ARTIA, Czechoslovakia's state-run publishing house, in the 1950s. The cover of this book has an oval die-cut hole in the center that gives the illusion of Alice falling down the rabbit hole. There are very large double-page pop-ups on the endpapers, bright color illustrations throughout, and a tab-pull door on an interior picture of a tree trunk. The various characters on the inside of the first pop-up can be seen through the hole in the cover of this cleverly designed book. The final pop-up shows a phalanx of cards marching on the croquet ground. Kubasta has deeply influenced the work of later pop-up artists, including Robert Sabuda. It is unknown who adapted the original *Wonderland* text for this edition.

June - Miniature Books

10.16 *Alice's Adventures in Wonderland.*

ILLUSTRATED BY JOHN TENNIEL. NEW YORK: LITTLE LEATHER LIBRARY CORPORATION, N.D. BUT CIRCA 1914. 160 PAGES. 10.2 X 8.1 CM.

10.17 *Through the Looking-Glass.*

ILLUSTRATED BY JOHN TENNIEL. NEW YORK: LITTLE LEATHER LIBRARY CORPORATION, N.D. BUT CIRCA 1914. 184 PAGES. 10.2 X 8.1 CM.

These suede editions are the handsomest of the several bindings in the Little Leather Library series, published by Albert and Charles Boni and their successors.

10.17 *Through the Looking-Glass.*

ILLUSTRATED BY JOHN TENNIEL. NEW YORK: LITTLE LEATHER LIBRARY CORPORATION, N.D. BUT CIRCA 1914. 184 PAGES. 10.2 X 8.1 CM.

These suede editions are the handsomest of the several bindings in the Little Leather Library series, published by Albert and Charles Boni and their successors.

10.18 *Алиса Въ Волшебной Странѣ [Alisa in Magic Land].*

ILLUSTRATED BY HARRY FURNISS. TRANSLATED BY MIKHAIL CHEKOV?. МОСКВА: PRIVATELY PUBLISHED BY ALEXANDER MIKHAILOVICH RUSHAILO, 1994. SECOND EDITION OF 25 COPIES. REDUCED FACSIMILE OF A 1913 ABRIDGED TRANSLATION OF *ALICE'S ADVENTURES IN WONDERLAND*. HALF-LEATHER. IN JACKET ILLUSTRATED BY E. GOROKHOVSKI. 2, 63, 1 PAGES. 10 X 7.4 CM.

Handmade by Rushailo (1935–1995), the preeminent Russian collector of Carroll. Rushailo believed the translator was Mikhail Pavlovich Chekov, the younger brother of Anton Chekov. The translation was published in late 1913 in a collection of English Fairy Tales (*Английская сказки*) in a supplement to the magazine *Золотое Детство* (Golden Childhood) of which Mikhail Chekov was both the editor and the major contributor. This copy, No. 2 of 25, is inscribed by Alexander Rushailo to August Imholtz.

10.19 *Alice Allo Specchio [Alice in the Looking Glass].*

MILANO: ARTI GRAF. NAVARRA S.A., 1936. EIGHT FULL-PAGE, FULL-COLOR ILLUSTRATIONS BY AN UNCREDITED ARTIST. CAPTION TITLE: IL VIAGGIO ATTRAVERSO LO SPECCHIO. [THE JOURNEY THROUGH THE LOOKING GLASS]. WRAPS. 24 PAGES. 9.5 X 6.8 CM.

The entire story is condensed by an unknown hand. This was an advertising booklet for Roberts Boro-Talco bath and body products (a firm which still exists).

10.20 *The Pig-Tale.*

ILLUSTRATED BY ANNE EASLEY. INTRODUCTION BY MARK BURSTEIN. MILL VALLEY, CALIFORNIA: HANOVER FITZ PRESS, 1983. UNPAGINATED. 7 X 7.8 CM.

There are ten (four full-page) charming black-and-white illustrations of this poem from *Sylvie and Bruno Concluded*. Edition limited to 250 copies.

10.21 *Alice in a Miniaturebook.*

ILLUSTRATED BY NAKAJIMA YUICHI. IBARAKI: ICHIBYO-SHOBO, 1999. COPYRIGHT: ANNIE'S COLORING STUDIO (JAPAN). [56] PAGES. 6.6 X 6.6 CM.

Includes both *Alice* books, drastically reduced. Every other page presents a full-page illustration by Nakajima Youichi, colored by Okamoto Naoko.

10.22 *Jabberwocky.*

ILLUSTRATED BY MARYLINE POOLE ADAMS. BERKELEY, CALIFORNIA: POOLE PRESS, 1986. 6.3 X 5.9 CM.

Six small red wooden boards with printed and illustrated labels pasted on, held loosely together by beige ribbon. This click tablet was designed, illustrated with four wood engravings, printed, and assembled by Adams in an edition of 99 copies, of which this is

No. 28. The poem is printed on one side of the blocks, while the title, colophon, and engravings are on the other side.

10.23 *Jabberwocky.*

PRINTED, ILLUSTRATED, AND BOUND BY PALL W. BOHNE. ROSEMEAD, CALIFORNIA: BOOKHAVEN PRESS, 1970. 42, I PAGES, 2 BLANK LEAVES. 4.4 X 6.6 CM.

Numbered limited edition, this being 149 of 300. Gilt marbled paper boards, gilt burgundy leather spine. Illustrations printed in green ink. Includes a glossary of the hard words, written by Bohne.

10.24 *The Walrus and the Carpenter.*

DESIGNED, ILLUSTRATED AND BOUND BY GORDON MURRAY. BOX-HILL-ON-SEA, ESSEX, UK: SILVER THIMBLE BOOKS, 1983. [46] PAGES. 5.2 X 4.2 CM.

Blue cloth cover with illustrated paste-on. Number 100 of 150 copies.

10.25 *Alice in Wonderland (Cover title). Alice's Adventures in Wonderland.*

ILLUSTRATIONS BY JOHN TENNIEL. "PRINTED AND PUBLISHED BY EDMUND S. WOOD." USA: MINIA PRESS, [1938]. [15], 192 PAGES. 5.9 X 5.1 CM.

White Rabbit blocked in gold on front cover.

10.26 *Alice's Adventures Under Ground.*

ILLUSTRATED BY LEWIS CARROLL. LEE ANN BORGIA MINIATURE BOOKS, 2012. 192, 3 PAGES. 2.5 X 2.1 CM.

Full-color reduced reproduction of the original manuscript. "150th Anniversary Edition," published in honor of the 150th anniversary of the first telling of the *Alice* story in 1862. Issued as a keepsake of April 2012 meeting of the Lewis Carroll Society of North America, held in part at the home of Alan and Alison Tannenbaum in Chelmsford, Massachusetts. Limited to 50 copies, all of which are numbered No. 42 (Lewis Carroll's favorite number).

10.27 *The Hunting of the Snark.*

VAN NUYS, CALIFORNIA: BARBARA J. RAHEB, 1981. 56 PAGES. 2.5 X 1.8 CM.

Contains one illustration by Raheb. No. 184 of 300 copies. This is the smallest book in our collection.

July - Postcards

10.28 *Pink card with Alice holding a book and a rabbit.*

BY AN UNIDENTIFIED JAPANESE ARTIST. CIRCA 2005. 14.8 X 10 CM.

10.29 "*Beware of Dreams.*"

PEN-AND-INK DRAWING BY BRITISH POINTILLIST MIKE TAYLOR, 2008. AFTER A PHOTOGRAPH BY DAVID HAMILTON. NO. 20 IN TAYLOR'S REMARKABLE ASPECTS OF ALICE SERIES. 15 X 10.5 CM.

10.30 *View of Christ Church, Oxford, as Carroll might have seen it.*

POSTMARKED MARCH 4, 1904, SIX YEARS AFTER HIS DEATH. 9 X 13.8 CM.

10.31 *Girl Guide Concert, Scene from “The Mad Hatter’s Tea Party,”*
“DECEMBER 1931” (THIS INFORMATION IS INSCRIBED ON THE BACK.) BRITISH. 9 X 14 CM.

The Girl Guides were like our American Girl Scouts.

10.32 “*Alice in Wonderland.*” *A little girl surrounded by her toys.*
9 X 13.8 CM.

This card, postmarked February 6, 1906, shows the influence and the idealization of “Alice.”

10.33 *Rainy Day Club.*
ILLUSTRATED BY E. STUART HARDY. POSTMARKED: LONDON, JULY 18, 1906. 14 X 8.8 CM.

The Jabberwock welcomes children, rabbit, and Tweedles, all holding umbrellas, to The Rainy Day Club. This postcard is an official card of acceptance to the club for a new member. The Rainy Day Club consisted of subscribers to the children’s magazine *Our Jabberwock*, which was partly based on the monster from *Through the Looking-Glass*. It was published from August 1905–October 1907, and was edited by Brenda Girvin, author of *Round Fairyland with Alice*.

10.34 *Wonderland Fun Run, 2000.*
ILLUSTRATED BY BRIAN PARTRIDGE. LONDON MAYORAL RACE. 10.2 X 15.1 CM.

The noted British illustrator Brian Partridge has designed scores of satirical political postcards based on *Alice in Wonderland*. This one shows Ken Livingston and other candidates for mayor of London in 2001. Partridge himself is a postcard collector.

10.35 *Lobster Quadrille.*
ILLUSTRATION BY CHARLES FOLKARD. 14 X 9 CM.

Several of Charles Folkard’s (1878–1963) *Alice* illustrations have been made into postcards. The exquisite Lobster Quadrille is a favorite. This illustration was first published in *Songs from Alice in Wonderland and Through the Looking-Glass* (A. & C. Black, 1921).

10.36 *Postcard by Manubell (Manuel Augusto Dischinger) for The Lewis Carroll Society of Brazil.*
CIRCA 2015. 10 X 15 CM.

The Lewis Carroll Society of Brazil is always producing interesting and edgy art.

10.37 “*Oh Dear Oh Dear’ said the White Rabbit, ‘I Shall Be So Late.’”*
ILLUSTRATED BY KATHLEEN NIXON. 14 X 9 CM.

One in a series of several *Alice* postcards illustrated by Kathleen Nixon, ca. 1900–1920. This card is postmarked 17 February 1937.

10.38 *RCA Victor Publicity Photograph, 1954. Alice record player.*
10.8 X 15 CM.

ACKNOWLEDGEMENTS

We wish to thank the Head of Special Collections and University Archives at the University of Maryland's Hornbake Library, Douglas P. McElrath, for his continuous support, guidance, and enthusiasm for our *Alice 150 Years and Counting... The Legacy of Lewis Carroll* exhibition and its catalog. Special thanks go to Amber Marie Kohl, Special Collections Services Coordinator, and Edith Arminta Sandler, Graduate Assistant, Instruction and Outreach, Special Collections and University Archives. Amber and Edie helped us with selecting some of the items exhibited, and they were responsible for designing and installing the exhibition. Their creativity and talent are on display in the overall high quality of the exhibition—they also get credit for the wonderful, playful character panels in the lobby and the fabulous exhibition website. They also greatly assisted us in the formatting and production of this catalog.

The brilliant exhibition poster and overall artistic design are the work of Jennifer Paul, principal of Jennifer Paul Design, to whom we are most grateful.

For conservation and preservation work on some of the books and items in the exhibition, we are deeply grateful to the painstaking and highly skilled Bryan Draper, Preservation Manager of the University Library and Preservation Coordinator Meg Garnett.

Amber and Edie were ably assisted in all phases of the exhibition and its promotional outreach by graduate students Audrey Lengel, Brin Winterbottom, Brianne Phillips, and Sabrina Reed.

To the wonderful Carrollian, Adriana Peliano we are most grateful for the fascinating Alicedelic introduction she was kind enough to write for this catalog.

We also are grateful to David H. Schaefer for the enhanced 1932 Alice Hargreaves newsreel.

Thanks also to George Walker, our friend and a brilliant artist, for allowing us to use his "Queen Alice" engraving for the cover of this catalog.

Finally, to Dr. Babak Hamidzadeh, Interim Dean, University Libraries, and to Dr. Daniel Mack, Associate Dean for Collection Strategies and Services, we wish to extend our thanks for sponsoring both the exhibition's opening reception on Oct. 16, 2015, and for assistance with the Lewis Carroll Society of North America's Spring 2016 meeting at Hornbake Library.

Any errors in the catalog are of course solely our responsibility.

↪ August and Clare Imholtz

