



The Many Faces of Wonderland

*Kelvin Smith Library
Special Collections
& Archives
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Exhibition Guide and Annotations
Compiled by:

Arnold Hirshon

*Vice Provost and Lindseth Family
University Librarian Emeritus*



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UNIVERSITY**

Introduction

Since the 1865 publication of *Alice's Adventures in Wonderland*, over 1,850 illustrators explicated Carroll's text visually in book editions of the four *Alice* books (i.e., *Alice's Adventures under Ground*, *Alice's Adventures in Wonderland*, *Through the Looking-Glass*, and *The Nursery "Alice."*) Illustrated editions have appeared in over 170 languages.

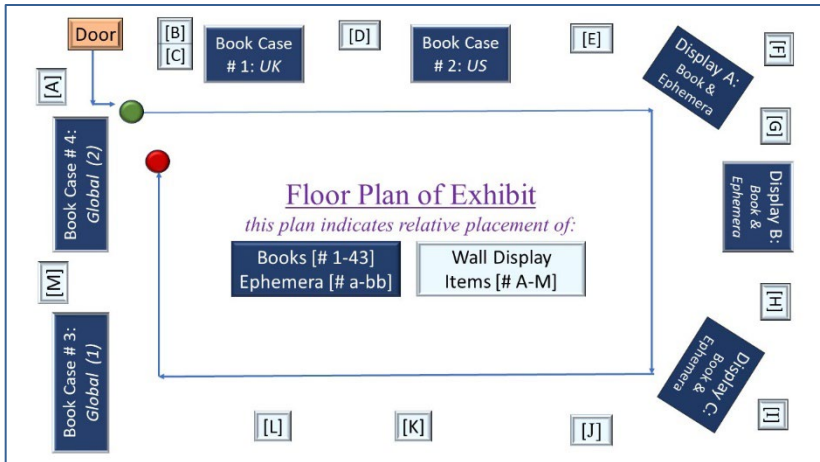
Illustration of text long preceded the *Alice* books. After illuminated manuscripts, Blake, Hogarth, Daumier, Dore, Cruikshank, and Tenniel all practiced this important discipline of art. We learn from visual artists not only how they translate and bring to life the words through images, but also the illustrations document changes in society's taste in culture, couture, and artistic styles. Since *Alice* is the most respected, well-known, republished, analyzed, parodied, abridged, re-conceptualized, adapted, and re-purposed works of literature in the world, *Alice* is the reigning example of text visualization.

This exhibit gives only a small hint of the diversity of illustrations—culturally and stylistically—including both well-known examples and long-forgotten ones. One display case includes works by U.K. illustrators, one case from the U.S., and the other two from international illustrators. (German, French, Japanese, and Russian illustrators have been especially prolific in the *Alice* canon.) This exhibit considers how illustrators *other than* Tenniel chose to retell the stories by choosing to illustrate details of different characters and scenes. As the illustrator John Vernon Lord, wrote: "Choosing a particular passage of text is the prime preoccupation of the narrative illustrator. Choosing what not to illustrate is just as significant as to passage you do select." Here we can appreciate and celebrate the creative decisions of a very select few of the illustrators who tackled *Alice*, and also see that the creativity and talent of all illustrators is not necessarily equal.

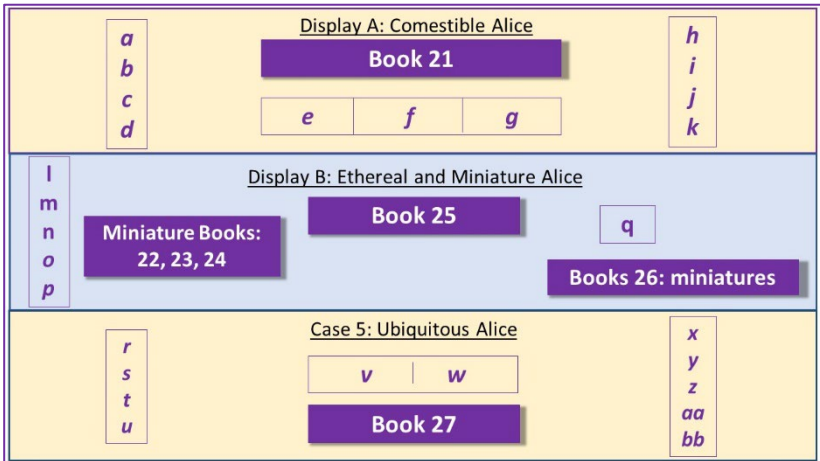
The books, ephemera, and hanging items are from two sources in the catalog, denoted as: [JAL-KSL] is the Jon A. Lindseth Collection of the Kelvin Smith Library and [AH] is the personal collection of Arnold Hirshon on loan for this exhibit, including all ephemera and wall hangings (except as noted). Items in this catalog are identified with numbers for books, lowercase letters for ephemera, and uppercase letters for items hanging on the walls.

Prepare to be captivated, surprised, and sometimes even confused by the many faces of *Alice* and those she meets on her journeys in Wonderland and on the other side of the Looking-Glass.

Arnold Hirshon



<p>Book Case 1: UK</p> <p>1 2 3 4 5</p> <p>6 7 8 9 10</p> <p style="text-align: center;">11</p>	<p>Book Case 2: US</p> <p>12 13 14 15</p> <p style="text-align: right;">16</p> <p>17 18 19 20</p>
<p>Book Case 3: Global - 1</p> <p>28 29 30 31 32</p> <p>33 34 35 36</p>	<p>Book Case 4: Global - 2</p> <p>37 38 39 40</p> <p>41 42 43</p>



Book Case # 1: UK

[1] *Alice's Adventures in Wonderland*. Frenchs Forest, NSW; Wellington NZ: Reed, 1982. Illustrator: Charles Blackman. [JAL-KSL]. Australian painter

Charles Blackman's book includes Surrealist paintings from 1956-57 neither created nor intended to become a cohesive or literal version of *Alice*. Blackman became acquainted with the text after listening to a library audiobook of *Alice* he borrowed for his wife, who was losing her eyesight and was pregnant. Her latter



condition is symbolized by flower bouquets and teapots (“a pre-maternal shape with different personalities and roles”), and the darkening around Alice's eyes reflects her worsening vision and eventual blindness.

Blackman's main characters are his wife as Alice and himself as the White Rabbit, which explains why most other characters rarely appear, if at all.

[2] *Alice's Adventures in Wonderland*. London: Chatto and Windus, 1907. Illustrator: Millicent Sowerby. [JAL-KSL]. This edition is considered to be the first published British edition after the 1907 expiration of the UK copyright.



It contains twelve color plates and some black-and-white illustrations that John Davis called “uninspired, though pleasing.” Jaques and Giddens found the expressions of Alice as “more akin to confusion and skepticism than to curiosity.” Nonetheless, the color images employ a brilliant color palette that surely would have attracted a child's eye.

Alice wears a bright and simple white dress with a pink sash and bow in the back, and thinly-striped red stockings. Notable first-time occurrences for a UK edition included: the book opening with a picture of Alice sitting with her sister; Alice pictured outside the rabbit-hole looking in; a very different style of the Hatter's hat; and Alice is no longer Tenniel's stern, hostile and humorless girl, but rather a girl with a sense of wonderment and youthful energy.

[3] *Alice's Adventures in Wonderland*. London: Humphrey Milford, Oxford University Press, 1926. Illustrator: Millicent Sowerby. [AH]. This was



Sowerby's second attempt at illustrating *Alice*. First published in 1913 in London by Henry Frowde/Hodder & Stoughton, it was republished by Oxford University Press in 1926. The illustrations for this edition were not rejects from the 1907 edition, but rather were newly created. There are no duplicate images, and only four chapters in which an illustration appears in both editions, each showing very

different aspects of the chapter or scene. In the scene with the closest similarity between the two editions (the Tea Party), the 1907 version showed Alice spying on the party before sitting down, but in 1913 Alice was seated at the table. In addition, the models for Alice were two different girls with different hair color and wearing different clothes. The White Rabbit's coat was also entirely different between the two books. Finally, while the 1907 contained black-and-white vignettes at the head of each chapter, the 1919 had no black-and-white illustrations at all.

[4] *Alice in Wonderland*. London: Adprint Ltd., distributed by Max Parrish and Co., Ltd., 1948. Illustrators: John Tenniel; Hugh Gee. [JAL-KSL].



Gee was a puppeteer who appeared on UK television ca. 1960 on the "Afternoon Club." Editions employing photographs are relatively rare. Excluding still photos taken from films of *Alice*, this is probably the first *Alice* book to employ entirely new photographic images. The result are somewhat creepy photographic collages that combined real photos with cutouts and puppets. Later editions using photos included two other collage-based ones (by Abelardo Morell and Maggie Taylor) and a

street photography version by Daniel Hirshon.

[5] *Alice's Adventures in Wonderland*. Flemington, VIC: Carroll Foundation, 1990. Illustrator: Gavin L. O'Keefe. [JAL-KSL].

Australian illustrator O'Keefe is one of only a few who illustrated *Alice* more than once, providing entirely different illustrations for each edition. (Others who did so included Millicent Sowerby, Harry Rountree, Charles Robinson, Rene Cloke, Kuniyoshi Kaneko, Gennadi Kalinovskii, Tatiana Ianovskaia, and Olga Siemaszko). O'Keefe's first



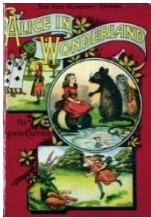
version was in 1990, and the second in 2011. Although the illustrations in both editions are surreal and his medium remained the same, there are many more differences than similarities. For example, only the 1990 version included an illustration of Alice descending the rabbit-hole. In 1990 his Caterpillar was similar to that of Tenniel, sitting atop a mushroom with a hookah in its mouth, but the 2011 illustration is much more fluid and less overtly descriptive.

[6] *Alice's Adventures in Wonderland*. London: George Routledge & Sons, Ltd., 1907. Illustrator: Thomas Maybank. [JAL-KSL]. Maybank's illustrations are representative of the illustration style and fashion of the period.

Maybank's illustrations rarely broke new ground, but many of his illustrations have interesting small details. In his color frontispiece of the courtroom scene (on the back cover of this catalog), Maybank packed more activity than most illustrators ever attempted. The book also contains multiple illustrations spanning across two pages. Replacing Tenniel's cross-hatching in the backgrounds, Maybank sometimes used a stippling effect. Calligraphy is rare in most Alice illustrations, but Maybank also occasionally handwritten captions.



[7] *Alice in Wonderland*. London: Sunday School Union, 1908. Illustrator: J. R. Sinclair. [JAL-KSL]. For this post-copyright UK edition, J. R. Sinclair



provided twenty-seven contour illustrations, many as tiny vignettes. The illustrations are pedestrian poorly reproduced in a cheap pulp edition. Sinclair illustrated virtually nothing other illustrators did not do before (and better). Both the cover and the title page contain montages of scenes from the book. The cover illustration (shown here) contains cropped versions of drawings interpolated within the text.

[8] *Alice's Adventures in Wonderland*. London; Glasgow, UK; Bombay: Blackie & Son, Ltd., 1940. (Reprint. Originally published 1912). Illustrator:

Frank Adams. [JAL-KSL]. Frank Adams' edition has only four-color illustrations. This one shows a red-headed Alice in a green dress. She stands with arms crossed, ostensibly walking away from the Tea-Party, but there is no visible sense of motion in the illustration. Hatboxes hang from the trees and sit on the ground. There are some black-and-white illustrations, including one of the most dramatic one in which the Lizard appears as if he is being forced to swallow the ink draining from the bottle.



[9] *Alice's Adventures in Wonderland*. London: Micawber Fine Editions, 1999. [uncorrected publisher's proof copy] Illustrator: Griff Jones. [AH]



One of eight books Jones illustrated for Micawber Fine Editions, Jones's *Alice* contains a number of fine color images possessing a strong and dark color palette and japonaiserie style. The edition also includes what appear to be almost dashed-off pen-and-ink drawings of lesser distinction. His illustration of the Caucus Race is unlike any other. The scene shows the Lory, Alice, the Mouse (and in the lower right corner, the Duck) as if they are going off to a tony cocktail party, with Alice dressed in a long dark blue gown. The background is an even deeper blue, with their white faces and arms, and the Lory's bright yellow beak in high contrast.

[10] *Alice's Adventures in Wonderland and Through the Looking-Glass*. London: The Heirloom Library, 1949. Illustrator: Philip Gough. [JAL-KSL]

Gough's *Alice* and *Looking-Glass* contain color plates and black-and-white illustrations that are sometimes stylistically different. Charlie Lovett observed that "Gough's rococo illustrations for Alice give us a view of *Wonderland* seen nowhere else. Dressed in her period costume, Alice appears closer to 30 than to seven, and the 18th century designs provide a different, if not always appropriate, interpretation of the text. ... Though Alice has been updated by scores of illustrators, Gough stands virtually alone in setting the story in a pre-Victorian period." This observation is certainly reflected in this image of Humpty Dumpty from *Looking-Glass*.



[11] *Alice's Adventures in Wonderland and Through the Looking-Glass*. London: Presentation Library, Beaverbrook Newspapers, 1950. Illustrator: Patricia Morriss. [JAL-KSL]. Morriss' illustrations are very typical of mid-20th

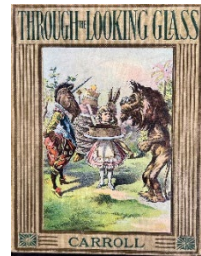


century illustration in general, and bear some similarities to ones by other *Alice* illustrators of the period, such as Moritz Kennel, Leonard Weisgard, and Maraja, all of whom employ bright colors that are readily engaging for children. Here, Alice wears her by-now standard costume, i.e., blue dress and a red "Alice headband." The Hatter is essentially a cypher, neither threatening nor engaging.

Book Case # 2: US

Although *Alice's Adventures in Wonderland* remained under copyright in the UK until 1907, US publishers (including Altemus, Burt, Conkey, Hurst, and Mershon) disregarded the UK copyright, "pirated" the works, and republished them with abandon during the late 1800s and early 1900s. Most used the original Tenniel illustrations, perhaps adding a new illustration on the cover, and occasionally a new frontispiece. The illustrators of these covers and color plates were rarely identified, but some more distinguished illustrated pirated editions had entirely original illustrations, such as those by Peter Newell for Harper and Brothers and F. Y. Cory for Rand McNally.

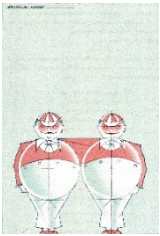
[12] *Through the Looking-Glass*. Philadelphia: Henry Altemus, 1897. Illustrator: Anonymous (after Tenniel). [JAL-KSL]. This cover illustration is clearly in the style of John Tenniel, but it introduced some modest new elements, such as changing the fashion of the clothing, adding color to the illustration, and changing a number of details in the background.



[13] *Alice's Adventures in Wonderland*. London, New York, Toronto, Melbourne: Cassell, 1907. [In case: 1919 reprint] Illustrator: Charles Robinson. [JAL-KSL]. Charles Robinson was a UK illustrator whose generally well-regarded edition was part of the wave of new illustrated editions after the expiration of the UK copyright that was issued in both the UK and the US. This edition contains eight color plates and 112 black-and-white illustrations. Robinson's Alice is somewhat androgynous, with the same page-boy hairstyle worn by the real Alice (as seen in Carroll's photographs of her). Alice's dress is somewhat loose and nondescript. Robinson depicted aspects of the story not previously illustrated, and his was a somewhat darker Wonderland. Despite the rich saturation and fine details in some of his color illustrations, he broke new ground more in his black-and-white illustrations with their elaborate art nouveau borders.



[14] *Through the Looking-Glass*. New York; London: Harper and Brothers, 1921. Illustrator: Peter Newell. Decorative borders: Robert Murray Wright. [JAL-KSL]. Peter Newell (1862-1924) was one of the earliest and most accomplished US illustrators of “pirated” US editions of the two *Alice* books. Wright’s decorative border designs in the deluxe edition are in the arts and crafts style, with double-page openings. Many of Newell’s illustrations tend to look like frozen tableaux that do not exude a strong sense of motion. In both of the *Alice* books, Newell illustrated many aspects of the text that were significantly different from those created by Tenniel.



[15] *Through the Looking-Glass*. New York: Cheshire House, 1931. Illustrator: Franklin Hughes. [JAL-KSL]. This edition, designed and printed by Richard W. Ellis for Cheshire House, has seven full-page watercolor illustrations, plus a title page design by American artist Franklin Hughes in the 1930’s Art Deco style. His flat geometric design is accented by scoring lines in each of the illustrations. Limited edition: copy 515 of 1,200.

[16] *Alice’s Adventures in Wonderland: Kroma Paket* [sic]. Sandusky, OH: The American Crayon Company, 1923. Illustrator: after John Tenniel. [AH]. As part of an educational program by the American Crayon Company, this 1923 “paket” included black-and-white pictures in an envelope with “paint by number” instructions on how to color each card with crayons, watercolors, or colored pencils. The packets were popular among both artists and students. American Crayon opened in 1870 and was a competitor of Binney & Smith’s Crayola. Thriving from the 1920s through the 1950s, American Crayon was acquired by Dixon Ticonderoga. Sandusky OH is a town on Lake Erie, about halfway west between Cleveland and Toledo.



[17] *Alice’s Adventures in Wonderland and Through the Looking-Glass*. Boston: Lothrop Publishing Company, 1898. Illustrator: Anonymous (after Tenniel). [JAL-KSL]. This edition contains a new composite cover illustration and frontispiece, each designed by different illustrators. Although neither illustration is particularly distinguished, the illustrations do exude differences in both the US and UK cultures, and the changes in fashion that occurred in the time between Tenniel’s illustration from 1865 and these illustrations from 1898.



[18] *Alice's Adventures in Wonderland*. Chicago; New York: M. A. Donohue and Company, 1925. Illustrators: John Tenniel; D. E. Saunders. [JAL-KSL].



As with the Lothrop cover and frontispiece, this edition has a new cover with a composite illustration, and a new frontispiece. The two images were created by different illustrators. The artist's signature on the cover is not entirely legible but may be Charles Bourd. On the cover Alice has red hair and she wears a green dress with black borders, but in D. E.

Saunders' frontispiece, Alice is blond, and wears a blue dress with frills.

[19] *Through the Looking-Glass*. New York; Chicago; San Francisco: Rand McNally, 1930. Illustrator: Fannie Y. Cory. [JAL-KSL]. Fannie Y. Cory



illustrated *Alice* at age 25 but did not illustrate *Looking-Glass* until 15 years later. Her model for Alice remained the same, with short, cropped hair. Cory's illustration style can be inconsistent, but when her illustrations are well-focused, they emit a delightful sense of charm and wittiness, simple yet complex enough to hold an adult's interest.

[20] *Alice in Wonderland's Cook Book*. Muncie, IN: Der Drucker, 1971.

Author: Ruth L. Smith. Illustrator: Elling William Gollings. [AH]. This

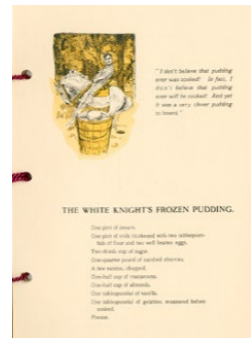
facsimile of a 1922 edition contains illustrated recipes based loosely on words related to food in the *Alice* books, along with *Alice* quotations (some fictitious).



The sepia, yellow, and black illustrations complement the homey recipes. The colophon says the book "is a facsimile of an

original...obtained from a British book dealer about 1950. No other copy has been found, and circumstances of its origin are not known....Nothing is known of the writer and illustrator...." There were 600 copies of the facsimile, of which this is no. 42 (although perhaps all copies were numbered 42 as a Carrollian joke.)

Unfortunately, the book is bound so tightly that it is impossible to open the book sufficiently to display the pages.



Display Case A: Comestible Alice

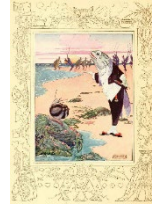
Food and eating reoccur throughout Alice, beginning with the “drink me” bottle and “eat me” cakes. The many other foods mentioned include tarts, roast turkey, toffee, bread-and-buttered toast, orange marmalade, treacle (molasses), tea, wine, lobsters, oysters, and soup.

BOOK

[21] *Songs from Alice in Wonderland and Through the Looking-Glass*. London: A. C. Black, 1921. Illustrator: Charles Folkard.

Music: Lucy E. Broadwood. [AH]. On exhibit is the illustration of “The Lobster Quadrille,” a picture typical of the whimsical style of Charles Folkard (1878-1963). He became an illustrator in 1915 creating the cartoon character Teddy Tall, which ran in the *Daily Mail* for decades. A recording (in midi format) of Broadwood’s music by for these songs can be downloaded at

<https://www.gutenberg.org/cache/epub/36308/music/lobster.mid>



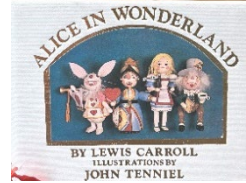
EPHEMERA

- [a] **Biscuit Tin.** The second commercialization of Alice (after the Alice Stamp Case) was this replica of a *Through the Looking-Glass* biscuit tin authorized by Carroll in 1892. Carroll had reservations about its potential vulgar commerciality, but he relented. About 100 tins were produced for Jacobs Biscuits by Barringer, Wallis & Manners, who dealt with multiple indignant messages from Carroll, including his request to remove the biscuits because he thought they diminished the dignity of the tins. Despite these concerns, Carroll sent a tin to the “real” Alice, Alice Liddell, which now is on display at the Oxford Museum.
- [b] **Twedledum and Tweedledee.** A contemporary round tin with mints.
- [c] **Herald Rabbit jam/butter spreader.** Hand-painted ceramic ca. 1992.
- [d] **Alice's Wonderland jar.** Medium cut orange marmalade ca. 1990s.
- [e] **Coaster.** “It’s Always Tea Time” table coaster. 2023.
- [f] **Nut Bar.** Wonderland “Eat Me” Fruit and Nut Bar, manufactured by Obsessive Sweets. Ca. 2010.
- [g] **Alice’s Enchantmints.** Manufactured by The Unemployed Philosophers Guild Store. The pastille mints are sugar free, vegan, and kosher. 2023.
- [h] **Alice jam/butter spreader.** Hand-painted ceramic ca. 1992.
- [i] **Mad Hatter tea bags.** Left: ca. 2010. Right: 2023.
- [j] **Soda cap.** “Drink Me” cap from Soho natural soda, ca. 1986.
- [k] **Tea tin.** “Alice’s Adventures in Wonderland” traditional English Breakfast tea, ca. 2000.

Display Case B: Ethereal and Miniature Alice

BOOKS: MINIATURES

[22] *Alice in Wonderland*. Introduction and adaptation by Kurt Adler. np: Santa's World, 1984. Cover illustrator: Anonymous. Text illustrator: Tenniel. [JAL-KSL]. Intended for use as a Christmas ornament, this volume (measuring 2 ½ X 3 ½ Inches) has a white vellum cover with a gilt title and a color vignette of puppet figures of the Herald Rabbit, Queen of Hearts, Alice, and Mad Hatter. The text is abbreviated.



[23] *Tweedledum and Tweedledee*. London: Warren, 1974. Illustrator: Robin Jacques. [JAL-KSL]. This very small private press edition of only 10 pages contains the text of the poem of "Tweedledum and Tweedledee." With small color illustrations, and originally issued in a gilt and black and white striped box. The colophon states: "This is the eleventh publication by Warren Editions, 28 Ifeld Road, London, SW10 and has been printed in an edition of 250 copies by U.D.O. Autumn 1974" of which this is copy no. 181.



[24] *Alice in Wonderland and Through the Looking-Glass*. [in two separate volumes]. Illustrator: Y.C. [Y. Carter]. Austin, TX: Amistad Press, 1978-1979. [JAL-KSL] Measuring 1 X 1 3/8 inches, this handbound edition was issued by the artist in gilt decorated cloth with a very abridged text. Of an unstated total number of copies in this limited edition, this *Alice* is no. 20, and the *Looking-Glass* is no. 132.



[24] *Alice miniatures (stack)*. Published by Macmillan and bound in leather covers. The illustrations are by Tenniel.

[25] *Alice in Wonderland*. Paris: Black Sun Press, 1940. Illustrator: Marie Laurencin. [AH]. Marie Laurencin (1883–1956) was an important figure in the Parisian avant-garde, a member of Picasso's circle, and the muse and lover of Guillaume Apollinaire. She was one of only a few female Cubist painters, who later went beyond Cubist norms to pursue a specifically feminine aesthetic.



Laurencin illustrated only a few books. Her *Alice* dates from 1930. It includes only six color lithographs executed by Desjobert of Paris. Her illustrations, which resemble children's crayon drawings, emphasize the gentle elements rather than the dark undertones of many other versions. The lithographs are marked by willowy, ethereal female figures, curvilinear forms, and a palette of soft pastel colors that evoke an enchanted world. Published by the Black Sun Press, this is considered to be one of the finest productions of the Press. Although published in France, the text is in English, and the book was never reprinted in any other language or edition. There were 420 numbered copies for the U.S., and 370 copies for Europe (of which this is copy number 277).

EPHEMERA

- [I] **Hatter figurine.** Hamilton Collection. Figure # 329. Painted pewter. Ca. 1980. Hatter measures about 3½ tall.
- [m] **Hatter stuffed doll.** Craft item. Ca. 2020.
- [N] **Dodo figurine.** From a series produced for the Metropolitan Museum of Art, New York, ca. early 2000s.
- [o] **Stamp.** UK 1979 postage stamp for "The Year of the Child." Alice appeared on UK stamps before and after (including a 2019 set illustrated by Graham Baker-Smith).
- [p] **Thimble.** This "Mad Hatter Tea Pot" is a delightful and intricate bronze cast thimble designed by Daniel Riccio. He "placed the "door mouse" [sic] inside, poking out (as he did in the sugar bowl during the party). On one side I carved Alice, the Mad Hatter and the March Hare. On the opposite side is one of my favorite characters, the elusive Cheshire Cat. The door mouse can be seen inside the thimble from the bottom!" First issued in 1998.
- [p] **Doll.** Nancy Ann "Alice" Storybook Doll. "Wee dolls for wee collectors" Bisque doll, ca. 1940s.



Display Case C: Ubiquitous Alice

BOOK

[27] ***Jabberwocky Re-versed and Other Guinness Versions.*** Dublin: St. James Gate [Guinness], 1935. Parody by Ronald Baron and Robert Bevan. **Illustrator: John Gilroy.** [AH]. Beginning in 1929, the Irish beer company, Guinness, began to parody *Alice* verses and scenes in advertising. Annual pamphlets began in 1933 to promote the health benefits of Guinness stout. The



illustrator, John Gilroy, closely mimicked the work of John Tenniel, yet adapted the illustrations to the new text to make them unique. The pamphlets were issued from 1933 to 1939, and resumed production after World War II from 1952 to 1966. *Jabberwocky Re-versed* was the second of these miscellanies, which Guinness sent at Christmas to doctors as their prime marketing target to tout the stout's medicinal benefits. The Royal College of Physicians believed Guinness to be rich in iron, "so doctors would often prescribe Guinness to patients following an operation, or to pregnant women." The support from the medical community remained central to the Guinness brand for the next forty years.

EPHEMERA

- [r] **Greeting card.** A contemporary card designed in an early 1900s style.
- [s] **Refrigerator magnet.** Artwork by Angel Dominguez.
- [t] **Bookmark.** Metal bookmark (perhaps silver plate) from Oxford University's Bodleian Library, ca. 1992.
- [u] **Bookplates.** Two generic bookplates, and my custom-designed bookplate by Michael Hirshon (described elsewhere in this catalog).
- [v] **Wallet.** "Alice in Wonderland" clothbound book wallet from Novelbookstore.co, ca. 2020
- [w] **Cards.** Playing cards are important characters in *Wonderland*. This deck was designed by Alexa Meade, an installation artist, for her hand-painted immersive art exhibit "Wonderland Dreams" New York. 2023.
- [x] **Greeting card.** "Birthday Party Time" pop-up paper sculpture by Top of the World Pop Up Greetings. 2022.
- [y] **Bracelet.** Silver charm bracelet with Alice, Queen of Hearts, Cheshire Cat, Hatter, and Herald Rabbit. The Museum Company, ca. 2000.
- [z] **Brooch.** Cheshire Cat enamel pin, ca. 2000.
- [aa] **Brooches.** Two scrimshaw pins with Tenniel illustrations. 2015.
- [bb] **Belt Buckle.** Tenniel illustration of the Herald Rabbit. Produced by Bergamot Brass Works. 1974. Includes a quote from *Alice* on the back.

Book Case # 3: Global (1)

[28] *The adventures of Alisa in the land of wonders.*
Minsk, Belarus: Mastatsk Literature, 1980. Translator:

Boris [Vladomirovich] Zakhoder. Illustrator: Nikolai

Kozlov. [AH]. Nikolai Kozlov (b. 1946) is a painter and

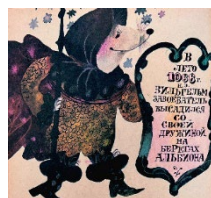
illustrator known for creating a keen sense of

atmosphere through the accurate depiction of form

and space, and color relationships such as warm light

and cool shadows. His illustrations are characterized by a collage-like

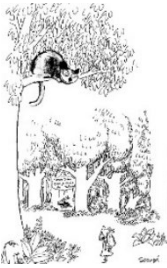
drawing of the characters, and a brilliant palette of colors.



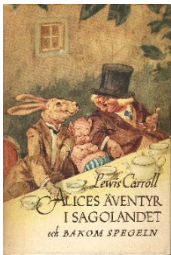
[29] *Alice Au Pays Des Merveilles, Suivi De "L'autre Cote Du Miroir"*. Paris: Les Œuvres Représentatives, 1930. Translator: Marie-Madeleine Fayet. Illustrator: Jean Hée. [AH]. This was the first French edition to combine *Alice* and *Looking-Glass* in a single edition. It has both black-and-white contour drawings and two-color illustrations in orange-yellow and black.



[30] *Alice au pays des merveilles et De l'autre côté du miroir* [*Alice in the land of marvels and On the other side of the mirror*]. Paris: Club du Libraire, 1961. Translator: André Bay. Illustrator: Jean-Jacques Sempé. [AH]. Jean-Jacques Sempé, (1932-2022), was a French cartoonist best known in the US for his *New Yorker* covers. His 1961 French edition of the *Alice* books was never published in English. His pictures possess a naïve charm, child-like, but neither childish nor sentimental. Despite their gentle edge, some images exude a child's view of violence. His illustrations contain cartoon balloons with words in French. Sempé's style is sparing, and so are the illustrations, one per chapter for each book.



[31] *Alice in Wonderland*. Stockholm: Jan Forlag, 1945. Translator: Gösta Nuttsson. Illustrator: Robert Högfeldt. [JAL-KSL]. Born in 1894 in The



Netherlands, Högfeldt spent most of his adult life in Stockholm, Sweden. His illustrations were created for a Swedish language edition (*Alices Äventyr i Sagolandet Och Bakom Spegeln*), but shown here is the English-language edition. The images have a distinctly Scandinavian feel. There are both humorous color and black-and-white illustrations, but the drawing styles between the two formats are markedly different. The color images have the quality of a latter-day Jan Brueghel the Elder in their portrayal of the life of common people, complete with leering and drunken trolls.

[32] *Alice's Adventures in Wonderland*. Amsterdam: Meulenhoff & Co., ca. 1914 or 1919. Illustrator: J. Wiegman. [AH].

The first Dutch edition was published in 1875 with colorized Tenniel illustrations. An 1887 edition contained the first anonymous but non-Tenniel and color illustrations of *Alice* published anywhere. This ca. 1914 edition was still a relatively early Dutch illustrated edition, with contour drawings by Wiegman. The book was intended for teaching English in secondary schools, with an abridged text in English and numerous explanatory notes written in Dutch.



[33] *Alice in Wonderland*. Tallinn [Estonia]: Eesti Raamat, 1971. Translator: Jaan Kross. Illustrator: Vive Tolli. [AH].



Tolli (1928-2020) began as a ceramicist, later studied graphic art, and eventually became “the Grand Old Lady of graphic art in Estonia.” She is noted for her stylized and nuanced artwork, which was highly influential in the development of graphic arts in Estonia. Many of her compositions, including the ones for this edition of *Alice*, draw from folk art motifs and the use of ethnographic patterns. Tolli’s style is poetic, even when her topic is socialist realism in working life or other life events.

[34] *Alice au pays des merveilles: suivi de De l'autre côté du miroir [Alice in the land of marvels and On the other side of the mirror]*. Paris: Stock, Delamain et Boutelleau, 1947. Translator: André Bay. Illustrator: Jean de Boschère. [AH].

Jean de Boschère [Jean Charles van den Bosch, 1878-1953] was born in Belgium, which he left during World War I to go to England, where he became a professional illustrator in 1915. Known for his unique and imaginative illustrations evocative of Dutch painter Hieronymous Bosch, Boschère often depicted fantastical and dreamlike scenes that were precursors of Surrealism. His *Alice* illustrations used the source texts as springboards for his personal imaginations, harmonizing the image and text not in substance, but in form. These were his last major illustrated works, which Serge Linarès said came “at the end of his life [as] one last opportunity to pay tribute to his late sister” who committed suicide at age 18. This edition contains sixteen full-page black-and-white illustrations in a numbered edition of 2,200. (See also: Mark Burstein. *The Knight Letter* [Fall 2020, no. 105, pp. 46-47])



[35] *De avonturen van Alice in Wonderland*. Den Haag: Koninklijke Bibliotheek, 2015. Translator: Nicolaas Matsier. Illustrators: John Tenniel; Jan Jutte; Wouter Tulp; Lonneke Leever; Marije Tolman; Martijn van der Linden; Thé Tjong-Khing; Kees de Boer. [AH]. This 2015 edition was commissioned by the



National Library of the Netherlands to commemorate the retirement of Bas Savenije as the library’s director, which coincidentally was also the 150th anniversary year of the publication of *Alice’s Adventures in Wonderland*. This edition contains newly-commissioned artworks in color that include a significant mix of styles. Martijn van der Linden is the illustrator of The Tea Party scene on exhibit.

[36] *Alice im Wunderland. [Alice in Wonderland].* Nuremberg: Verlag Der Bund [Trilitzsch], [1922]. Translator: Robert Guy Lionel Barrett. Illustrator: F. W. Roth. [AH]. This uncommon and unusual German edition is primarily illustrated in black-and-white, with eight color plates. Alice is depicted as pigtailed girl of the Weimar Republic. The text contains a long section at the end describing Carroll and his ties to Germany, and a publishing history of *Alice* describing how the book eventually came to Germany.



Book Case # 4: Global (2)

[37] *Alice in Wonderland.* Nuremberg: Verlag Die Egge, 1948. Translator: Walter Gunther Schreckenbach. Illustrator: Hanne Umrain-Fischer, Nils Graf, Kurt Lange. [AH]

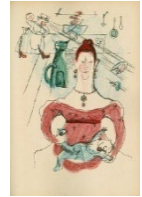


This edition contains three color plates and some black-and-white illustrations by Umrain-Fischer, with additional black-and-white illustrations by Nils Graf and Kurt Lange. In the color illustrations Alice wears a typical German dress of the period. The Mad Hatter looks more like a cobbler than a hatter, wearing a cap with a long tassel rather than a hat, while Alice and the March Hare wear slippers. Boots are hanging on the tree, and The March Hare’s house has a sign “Osterhase!” (i.e., “Easter Bunny”)

[38] Приключения Алисы в стране чудес / Prikliuchenīia Alisy v strane chudes [Alice’s Adventures in Wonderland]. Укитувчи, Tashkent / Ukituvchi, Tashkent, Uzbekistan, 1986. Translator: Boris Zakhoder. Illustrators: M[axim?] Svetlanov and S. Ivancheva. [AH] Drawn in a Soviet style, this unusual Russian edition was illustrated by two different artists. There are strikingly different styles between the full-page duo-tone illustrations and those in the comic book style, but it is unknown which illustrator was responsible for each type of the images.



[39] *Alicen's Abenteuer im Wunderland (Alice's Adventures in Wonderland)*. Düsseldorf: Drei Eulen Verlag, 1949. Translator: Franz Sester. Illustrator: Charlotte Strech-Ballot. [AH]. Strech-Ballot (1916-2009) was a graphic designer, illustrator, and draftsman. Her 1949 illustrations (some watercolors, others black-and-white contour drawings) accompany a very free translation of the *Alice* text, replacing episodes such as "The Mouse's Tale" with "Little Red Riding Hood." The book also includes a section in which Alice explains the rules of croquet to a soldier, a passage that does not appear in the original text. The Duchess decidedly does not resemble Tenniel's furious character, but rather is a stately and sedate French woman.



[40] *Lewis Carroll's "Wunderhorn" Auswahl der Texte von Max Ernst und Werner Spies*. Stuttgart, Manus Presse, 1970. Translators: Max Ernst, Werner Spies. Illustrator: Max Ernst. [AH]. Max Ernst (1891-1976) was



born in Germany, was naturalized in the US in 1948, and naturalized in France in 1958. Ernst's experiences as a soldier for four years during World War I left him traumatized and critical of the modern world. A pioneer of the Dada and Surrealist movements, and later abstract expressionism, he had no formal artistic training. His experimental attitude resulted in his invention of *frottage* (pencil rubbings of textured objects) and *grattage* (scraping paint across a canvas to reveal the imprints of objects beneath). His 36 "Wunderhorn" illustrations (including the frontispiece) are full of verve, lightness and humour. Only one section of the book relates directly to *Wonderland*; the rest are of many other Carroll works. Shown here an illustration from the "Mad Tea Party" chapter, which has been translated as "Absurdity and Five O'Clock Tea" (as translated by Christian Enzensberger).

[41] *Alice's Abenteuer Im Wunderland [Alice's Adventures in Wonderland]* Stuttgart: Riederer, 1949. Retold by Karl Köstlin. Illustrator: Lilo (Liselotte Rasch-Nägele. [AH]. This edition has nine full-page color autolithographs, and many other two-color illustrations throughout. Rasch-Nägele was the daughter of a Stuttgart painter. By the time her father died in 1927, the 12-year-old Lilo was already drawing ads for shop display windows. She became a part of a group of artists that met at a gentlemen's club comprising art historians, critics, collectors, philosophers, publishers, painters, photographers, product designers (including Wilhelm Wagenfeld), and even psychiatrists. Her illustrations have a very pronounced post-World War II vision of a distorted world, such as the one shown here.



[42] 鏡の国のアリス [Arisu in Looking-Glass Land].

Tokyo: Kokusho Kankokka, 2011. Translator: Satomi Hisami. Illustrator: Jan Švankmajer. [AH].

Best known for his film surrealist film, *Alice* (originally *Něco z Alenky*), Švankmajer also illustrated editions of *Alice* and *Looking-Glass* with surreal collages. First published only in Japanese, the books were later republished in an English-language edition. The book illustrations were intended to evoke Japanese culture, and therefore bear no visual relationship to the film's Alice, nor to the puppets in the film that are constantly losing their sawdust or bear threatening tools and knives.



[43] Приключения Алисы в стране чудес [The adventures of Alisa in the land of wonders].

Gorki: Volgo-Vyatskoe Book House, 1985. Translator: Boris [Vladimirovich] Zakhoder. Illustrator: Ėduard Semyonovich Gorokhovskii. [AH].

Born in Ukraine, Gorokhovskii was a founder of Russian photo-based art, and he is considered to be a major figure in Moscow conceptualism. One of the first Soviet Nonconformist artists, Gorokhovskii was impelled in the mid-1980s (when illustrated *Alice*) to express his thoughts about authority and to rethink Russian history, and so political subjects began to appear in some of his prints and paintings. It is unknown whether some *Alice* characters (such as the Caterpillar) represent Russian dignitaries. Overall, this edition has a blending of both whimsy and distress, perspectives intensified by the limited but vibrant color scheme.

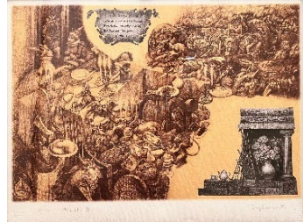


Wall Displays

[A] Hiroko Hanna. "Alice." Hiroko Hanna has been fascinated with *Alice* throughout her career. She uses the original Alice (Alice Liddell) as her model for her illustrations. The colorful and detailed prints often appear floating and are fanciful. This print is part of a limited edition, signed and embossed stamped by the artist. In 2012, Hanna also produced a signed limited edition (1,000 copies) art book (not currently on display) that contains 26 paintings in a bellows-folded portfolio that when fully opened extends over 32 feet.



[B] Oleg Lipchenko. “Alice’s Feast.” [from Chapter IX “Queen Alice” in *Through the Looking-Glass*.] Lipchenko’s 2020 deluxe limited edition (100 copies) of *Looking-Glass* is dazzling. All the illustrations were drawn using only a graphite pencil, and he adjusted the image digitally to a warm sepia palette. The images have dense and rich detail that encourages total immersion by the viewer. Signed and numbered print 3 of 42.



[C] Marina Terauds. “Book of Alice.” (2018). Color etching. Terauds is a Michigan-based, Latvian-educated printmaker. Her work is predominantly black-and-white, with (as here) the incorporation of color tints that are evocative rather than descriptive. The “Book of Alice” print was individually inked, wiped, and pulled. After the print dried, Teraud meticulously detailed the artwork with watercolors, thus creating a unique original each time. Signed and numbered Artist Proof number VIII of XII.



[D] Book Illustration from *Alice’s Adventures in Wonderland*. London; New York: Geographica Ltd., 1922. Illustrator: Agnes Richardson. [digitized image] Agnes Richardson’s cherubic illustrations are similar to A. L. Bowley, a style typical ca. 1900-1925. Richardson’s book has six full-color plates, with most of the characters portrayed as children. Characteristic of Richardson’s art was the constant appearance her signature as a fully spelled-out name enclosed in a banner, seen here in the lower right corner.



[E] Evert Geradts. From a portfolio of three panels this is one of ten sets produced of each illustration panel. From left to right: “Alice Meets the Cheshire Cat,” “The White Knight,” and “River.”



Geradts, a Dutch artist, was strongly influenced by classic American comic art and he was a leader of the Dutch underground comix movement. He has provided detailed descriptions for each panel. In the early 1980s he switched to producing mainstream comics (becoming a scriptwriter of Disney *Donald Duck* weekly comics), and from traditional pen-and-ink drawings to become a pioneer in the use of computer-based graphics. Besides comics, Geradts illustrated a 1977 Dutch translation of Lewis Carroll's *The Hunting Of The Snark*. Note: the content of some of the illustrations contains erotic content.

[F] Barry Moser. *Through the Looking-Glass*. North Hatfield, MA: Pennyroyal Press, 1982. [JAL-KSL digital scan of the original]. From a limited edition of 350 copies. *The New York Times* described Moser's *Alice* and *Looking-Glass* editions as “a wonderful spectacle.”

These editions brought him instant success, winning the American Book Award for Design and Illustration. Moser used real-life figures for his characters. As one of Moser's first political statements, he used Richard Nixon as his model for Humpty Dumpty. For a new set of illustrations that he created in 2012 on the 30th anniversary of the original, he replaced Nixon with Vice President Dick Cheney because Cheney “kind of looks like an egg anyway ... and is somewhat the embodiment of evil.”



[G] Sakadō's *Alice*. Lewis Carroll was an avid proponent of theatrical productions of *Alice*, beginning in 1886 with a musical produced and written by Henry Savile Clarke, Walter Slaughter (music), Aubrey Hopwood (lyrics). Since then, *Alice*—the book and the character—has been a frequent subject of theatrical productions, from Broadway to small regional productions. This one, *Sakadō's* (rhymes with *Mikado*) *Alice* by the Touchstone Theatre in Bethlehem PA in 1996 was a free adaptation of texts from the *Alice* books, Plato's *Phaedrus*, and an original text by Amy Eisfeld. According to a review in the Allentown (PA) *Morning Call*, the play was set in a white cubicle meant to represent a corner of Carroll's mind, where a grown-up Alice revisits her childhood “as the unnerving thought of a grown-up Alice might revisit the psyche of her creator.” In that “semi-secret chamber of free associations and suppressed impulses” she encounters multiple Carrollian characters. The review noted that Carroll was presented as a “gaudy but insecure carnival type who's all strut and brag.” The reviewer concluded, “I won't pretend to know where Plato comes in, but Plato's characters never all talk at once.” Clearly not a production meant for children.



[H] Eva Švankmajerová and Jan Švankmajer. Eva Švankmajerová is a surrealist painter, ceramicist, and writer who worked with her husband, Jan, on several of his films, including as the art director for *Něco z Alenky* (later released as *Alice*). Eva produced this poster, and the artistic style is significantly different from Jan's style for his book (on display and described elsewhere in this catalog.)



[I] Jessica Garda. “Alice and Flamingos” is a pen-and-ink watercolor by Garda, a Buffalo, NY based artist. She takes as her inspiration “classical illustration from the Victorian and Edwardian eras” and she works predominantly in pen-and-ink, watercolor, and pencil. She has produced multiple *Alice*-related illustrations employing a wide-range of styles and color palettes, some of which beautifully evoke the work of Arthur Rackham. Her work can be seen at jessicagadra.com and on Instagram: @outgrabes



[J] Sergio García Sánchez. “A Revolving Review of ‘Alice’s Adventures in Wonderland’.” Sánchez is a cartoonist, illustrator, and professor at the University of Granada (Spain). The numbered and signed illustration depicts the entire book in twelve “pie-slices,” one for each chapter of *Alice*, beginning at the bottom to the right of the 6 o’clock position, the sequence proceeding counterclockwise: (1) Down the Rabbit Hole; (2) The Pool of Tears; (3) A Caucus Race and a Long Tale; (4) The Rabbit Sends in a Little Bill; (5) Advice from a Caterpillar; (6) Pig and Pepper; (7) A Mad Tea Party; (8) The Queen’s Croquet Ground; (9) The Mock Turtle’s Story; (10) The Lobster Quadrille; (11) Who Stole the Tarts? (12) Alice’s Evidence.



[K] Karyl Klopp. “Jabberwocky.” Published by Pomegranate Press, Cambridge, MA, 1972s, this silkscreened print in turquoise, purple and orange is one of about 300 unnumbered copies. This striking presentation of Carroll’s famous and fanciful poem is representative of the hallucinogenic artistic styles of the early 1970s.



[L] Michael Hirshon. *Alice and the Caterpillar.* 2020.

Michael Hirshon is a professor of illustration at the University of Utah and freelance illustrator. His work has been recognized by the Society of Illustrators, and his illustrations have appeared in numerous major newspapers and magazines, and on book covers. A devotee of Japanese animation, Hirshon's image employs an anime style, and features his favored color palette of bright oranges, yellows, and greens that harken back to the 1970s and 1980s (cf: *Jabberwocky* on display to the left). His work can be seen at hirshon.net and on Instagram: @michaelhirshon



[M] Alice bookplates. [miscellaneous sources] There are innumerable *Alice*-related bookplates, of which these are only a few. The owners and/or illustrators include the following.

Left column (top to bottom): "Sandra" (last name unknown) from the Kelvin Smith Library's bookplate collection; Charles Blackman (Australian artist whose edition of *Alice* is on display); Cleveland Public Library's main (downtown) library; [David] Schaefer Collection (an organizer of the Lewis Carroll Society of North America whose collection is now owned by his daughter); CK (identity of the owner unknown).

Upper right corner. Arnold Hirshon (bookplate designed by Michael Hirshon; see also [L] above, and "Arnold, Art, Artificial Intelligence, Alice – and Books" in the *FABS Journal* (Spring 2023: 15-24).

Right side, First Row: unknown; owner us A. Briele (bookplate designed and etched by Elly De Koster).

Right Side, Second Row: Harcourt Amory (a major collector of Lewis Carroll, whose collection now resides at Harvard University); Lenore Coffee and William J. Cowen; Julie Mengel (whose bookplate combines multiple children's stories, with Alice on the left).





As he wore his crown over the wig he did not look at all comfortable. (*Ch. xi.*)

Illustration by Thomas Maybank