THE NATIONAL COLLEGE OF ART AND DESIGN

ALICE IN WONDERLAND

STUDY OF COMPARATIVE ILLUSTRATION

A STUDY SUBMITTED TO

THE FACULTY OF HISTORY OF ART AND DESIGN

AND COMPLEMENTARY SUTDIES

AND

IN CANDIDACY FOR THE DEGREE

BY

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FACULTY OF DESIGN

DEPARTMENT OF VISUAL COMMUNICAION

MARCH 1990

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INTRODUCTION

"....what is the use of a book", thought Alice, "without pictures or conversation?"

Illustrations of Lewis Carroll's story Alice's Adventures in Wonderland are of essential importance to the text. Although Sir John Tenniel was the first artist commissioned to illustrate this work in 1865, artists like Max Ernst, Salvador Dali, and Peter Blake have since reminded us that Carroll's absurd story is an experience beyond reading. In this thesis I propose to examine the illustrations of Alice by a contemporary book illustrator, Anthony Browne, compared with those of John Tenniel who provided the archetype. I have chosen a contemporary illustrator to assess how far illustration has come in the hundred and twenty five years since Alice in Wonderland first appeared.

The first chapter deals with the work of John Tenniel and Anthony Browne in the context of other illustrators of their time. Tenniel in the 1860's and Browne in the 1980's. The second chapter outlines the circumstances surrounding the creation of the story of Alice with an introduction to the man

responsible for its inception, the Rev. Charles Lutwidge Dodgson, whose pen name was Lewis Carroll. The Carroll/Tenniel collaboration will also be discussed.

The third and final chapter considers the influences on the illustrations of both Tenniel and Browne for Alice. This chapter also includes a comparison and contrast of the illustrations of Tenniel, Browne and Carroll himself who illustrated the original manuscript. I shall be taking a detailed look at specific illustrations in Alice namely "The Ugly Duchess" and "The Queen of Hearts". Finally in this chapter an analysis of the relationship of text and illustration examines the extent to which Tenniel and Browne have succeeded in expressing Carroll's take of Alice in Wonderland.

CHAPTER ONE

i) John Tenniel: Illustrator of the 1860's

ii) Anthony Browne: Contemporary Picture Book Illustrator

In this first Chapter I would like to focus on the two illustrators being discussed in this thesis, John Tenniel and Anthony Browne, and place each one in the context of other book illustrators of their time. John Tenniel is an illustrator of the 1860's, a time when great heights were reached in the area of book illustration in England. I would like to discuss him in relation to other great illustrations of the 1860's by artists such as John Leech, Richard Doyle, Henry James Holiday and an anonymous illustrator known by the initials 'G.S.' I have limited my selection to these four illustrators because their work best describes what was taking place in illustration at the time when John Tenniel ilustrated Lewis Carroll's Alice's Adventures in Wonderland which was published by Macmillan in 1865. Either by their black and white wood engravings, their work for Punch or their portrayal of the grotesque they all share elements common to Tenniel.

Engravers of the 1860's played a vital role in the reproduction of great illustrators' work. Tenniel could not be discussed without mentioning his highly skilled engravers. The Dalziel brothers who did the engravings for Alice in Wonderland (1865) and the sequel Alice Through the Looking Glass (1872) also published by Macmillan. The second section of this chapter focuses on the trend in picture book illustration that has been taking place in England from the 1970's to the present day. Artists of this period include Charles Keeping, John Burningham, Quentin Blake, Michael Foreman and Anthony Browne whose illustrated version of Alice's Adventures in Wonderland was published in 1988 by Julia Mac Rae/Knopf. I shall also include an introduction to Browne's style of illustration.

i) John Tenniel: Illustrator of the 1860's

Fig.1 John Tenniel was born in London in 1820 and studied at the Royal Academy Schools and the Clipstone Street Life Academy. He gained notability through his animal drawings in the 1840's. His work was sought out by Mark Lemon, editor of Punch the political humor magazine in England which made its first appearance in 1841. Lemon had seen Tenniel's illustrations to Rev. Thomas James's

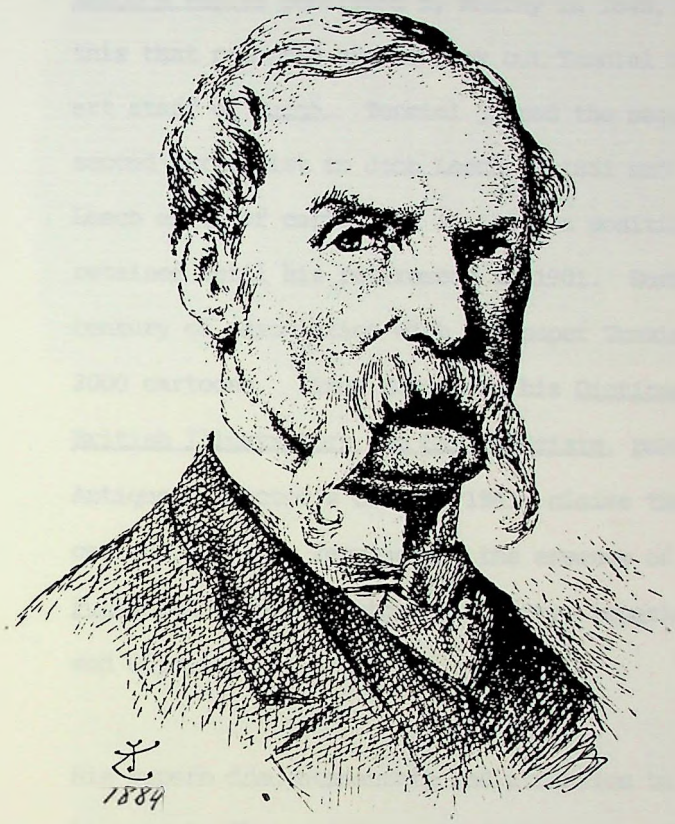
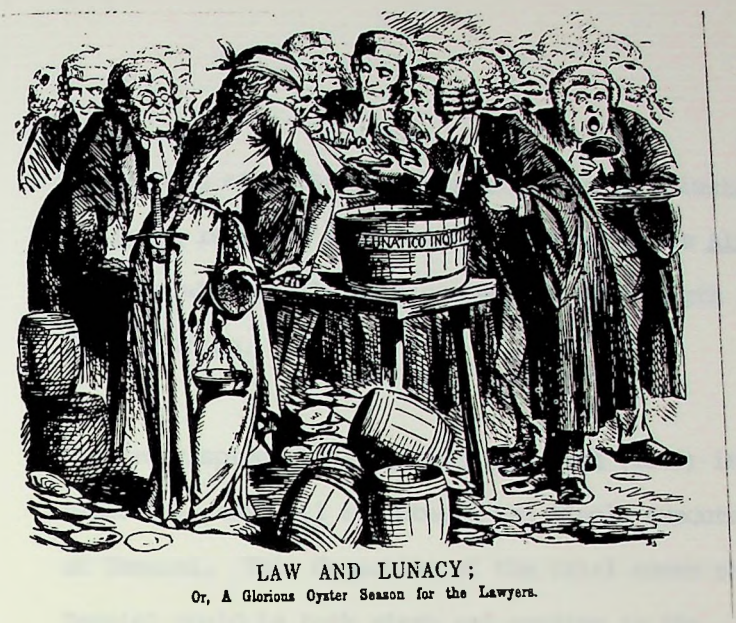


Fig .1 John Tenniel. A Self Portrait, 1889.

Aesop's Fables published by Murray in 1848, and it was this that prompted him to seek out Tenniel to join the art staff of Punch. Tenniel joined the magazine as second cartoonist to John Leech in 1851 and succeeded Leech as chief cartoonist in 1864, a position he retained until his retirement in 1901. During his half century of association with the paper Tenniel drew over 2000 cartoons. Simon Houfe, in his Dictionary of British Illustrators and Caricaturists, published by the Antique Collector's Club in 1981, claims that these cartoons not only represented the essence of Victorian Punch but also of Victorian Society, imperial, dignified and Olympian. 1

Fig. 2

His superb draughtsmanship and attention to detail can be seen in "Law and Lunacy" from Punch, 25th January 1862. Tenniel was a very serious artist whose art mattered to him more than the subject chosen for him to illustate for Punch. According to Houfe, Tenniel felt that professionalism should rule over strong feelings – which was a stoically Victorian attitude. 2 Like other contemporary black and white illustrators, who shall be discussed later in this section, Tenniel's illustrations are finely executed, ordered and well composed. His work was reproduced in black and white by



LAW AND LUNACY;
Or, A Glorious Oyster Season for the Lawyers.

Fig. 2 John Tenniel.
'Law and Lunacy',
Punch, 25 Jan. 1862.

Fig. 3 John Tenniel.
Frontispiece to Alice's Adventures in Wonderland (1866).

the process of wood engraving, and what he illustrated for Punch remained as a source for some of his Alice drawings which shall be discussed at more length in Chapter Three.

Fig.3 The frontispiece to Alice in Wonderland (1865) is typical of the well structured and finely executed work of Tenniel. This depiction of the trial scene shows how Tenniel could be both stern and amusing in the expression on the King and Queen's faces. He commands a delicacy of line and great understanding of expression. His illustrations are vibrant and amusing and sufficiently detailed without being overworked. In the frontispiece he captures the fluffiness of the White Rabbit and the slickness of the Knave in the foreground showing his complete sensitivity to the use of line. John Leech and Tenniel shared the characteristic of never drawing from nature or life, but only from observation. "I never use models of nature for the figure, drapery or anything else", he recorded, "but I have a wonderful memory of observation, not for dates, but anything I see I remember". 3 What is remarkable about this is that Tenniel's animal drawings throughout Alice are rendered with such conviction and character one would have assumed him to have made many studies of

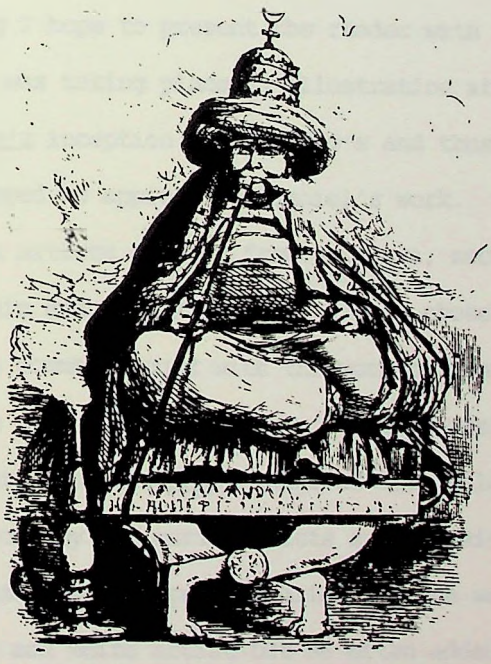
each animal in order to capture the spirit in which they are portrayed. The book is filled with superb instances of animals, such as the Dodo and all the animals in the illustration of the 'Caucus Race'.

Fig.4

Tenniel was primarily a cartoonist and did very little book illustration apart from Alice in Wonderland (1865) and Through the Looking Glass (1872). Percy Muir in his book Victorian Illustrated Books (1971) agrees with Forrest Reid's view that Tenniel was virtually a one-book man, if we consider the two Alice books as a unit. 4 Previous to the Alice books Tenniel's book illustration included Aesop's Fables (1848) and Thomas Moore's Lallah Rookh (1861). The latter, according to Percy Muir, "has not retained the extravagant esteem with which it was greeted on it's first appearance". 5

Clearly Tenniel's widespread acclaim as a book illustrator is a result of his work for Lewis Carroll's two Alice books and it is for this that he is best remembered. As Simon Houfe put it, Tenniel's collaboration with Carroll is one of the most chronicled author-artist partnerships to date. The wild imagination of Carroll stretched Tenniel's powers to the limit and in the process created some of the greatest

Fig. 4 John Tenniel
'The Caucus Race'
Alice Adventures in Wonderland. (1866).



THE POPE IN HIS CHAIR.

With Mr Punch's Compliments to Lords Aberdeen

Fig. 5 John Leech.
'The Pope in his Chair',
Punch, Jan-June, 1851.

comic characters of all time, 6 such as the Mad Hatter from Alice in Wonderland and Tweedledum and Tweedledee from Through the Looking Glass.

Tenniel was knighted on the recommendation of Prime Minister Glasstone in 1893 and died in London in early 1914. To mark his death Punch issued a special Tenniel supplement on March 4, 1914.

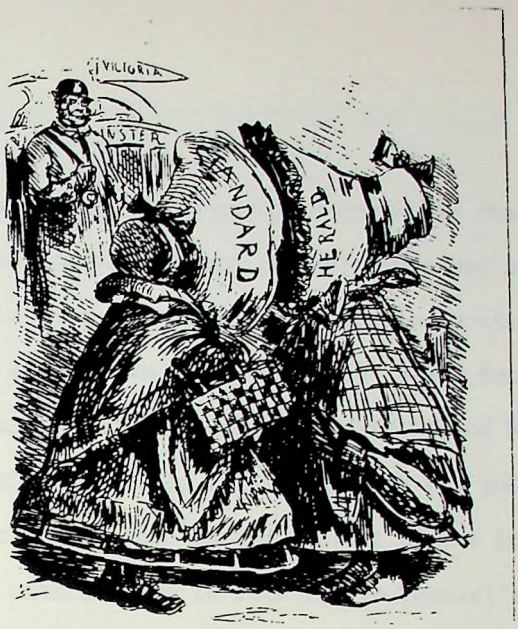
At this point I would like to introduce some of the other illustrators and their work who were illustrating during the same period as Teniel, the 1860's. By so doing I hope to present the reader with an overview of what was taking place in illustration at the time of Alice's inception in the 1860's and thus be better equipped to appreciate Tenniel's work. Of course many great artists emerged from this era, such as J.E. Millais and Holman Hunt but I have chosen only a few who share common ground with the work of Tenniel. John Leech was one such artist. He was largely responsible for creating the Punch image of well illustrated cartoons by top caricaturists such as Richard Doyle, Tenniel, and George du Maurier. Leech was essentially a black and white artist but he often added colour to his

work by hand. He was equally at home in the process of drawing on wood or etching on copper or steel. His illustrated books include Charles Dickens' Christmas Carol (1843). Popularity of the Carol owes as much to Leech as Alice does to Tenniel. Most of the Punch cartoons were done in woodblock, the process used by Tenniel in the Alice books also. It was the most popular method of reproducing illustration in the Victorian era. In this process the parts of the design that are to remain white in the reproduction are cut away leaving the black parts in relief. Unlike intaghio processes which need a separate press to the type, wood block can be printed at the same time as the type. From 1830 stereotypes could be cast in metal from the wood block to give longer wear and these were succeeded by electrotypes. Leech's cartoons for Punch using this

Fig. 5 method of reproduction include "The Pope in his Chair"

Fig. 6 January - June 1851 and "The Idle Cossips" from Punch, 9th April 1864. If we look at one of Tenniel's

Fig. 7 illustrations for Punch, "Relieving Guard", 20 September 1862, we note that although he works with a heavier line than Leech there are strong resemblances of style in the work of the two artists. The backgrounds are unworked and the characters remain loosely worked but well drafted. Both men achieved high standards of artistry



THE IDLE GOSSIPS.

Fig. 6 John Leech.
'The Idle Gossips',
Punch, 9. April, 1864.

RELIEVING GUARD.

Fig. 7 John Tenniel.
'Relieving Guard',
Punch, 20. Sept.1862.

in their work, their cartoons certainly reaching degrees of excellence. Richard (Dicky) Doyle was another great name in book illustration and regular contributor to Punch also, joining the staff in 1842. Many consider his masterpiece to be the illustration of William Allingham's poem In Fairyland which was published in 1870 and contained sixteen colour plates but the book which interests me in relation to Tenniel's work, is

Fig. 8 Doyle's re-telling of 'Sleeping Beauty' in An Old Fairy Tale Told Anew in Pictures and Verse, by Richard Doyle and J.R. Planche. (1865). This book was not only published on the same year as Tenniel's Alice in Wonderland but bears many resemblances to Alice in style and composition. What is particularly admirable and noteworthy of Doyle's book is the way in which the pictures have been integrated with the text just in the same way as Tenniel struck a perfect marriage between Carrolls text and his illustration. Doyle's illustrations show a fine quality of line drawing and he has been well served by the Dalziel brothers who engraved the woodblocks for reproduction of Doyle's Old Fairy Tale. The high degree of craftsmanship employed by the Dalziels has a bearing on the similarity of this

Fig. 9 'G.S'.
The Frogs' Parish Clerk And His Adventures In Strange Lands.
(1866).

Good men and true — deny it who will —
Under arms they are standing still.

Into the cellar, a passing peep
Shows him *the butler fallen asleep*
Over a hogshead of Malvoisie —
Flagon and cup both empty be.

Fig. 8 Richard Doyle.
An Old Fairytale Told Anew iln Pictures And Vrese
By Richard Doyle and J.R. Planchee. (1865).

work and Alice in Wonderland. Both Tenniel's and Doyle's style have been sensitively and skillfully interpreted by the engravers.

Fig. 9 A book called The Frog's Parish Clerk and his Adventures in Strange Lands by Thomas Archer was published in 1866 and was finely illustrated by an anonymous artist who hid under the initials "G.S." This was a type of animal story which became very popular during the last two decades of the nineteenth century. I have included this piece to show the high level of artistry being produced during the 1860's. This excellence had become almost common whether the artists were well known or not. The illustration included here shows the artists attention to detail. It is a very competent piece showing superb draughtsmanship but also conjurs up an eerie atmosphere. Like so many artists at work during this period the image is powerful and somewhat terrifying. Like many of Tenniel's drawings for Alice in Wonderland, such as The Gryphon and the Mock Turtle, the image here is fantastically absurd. Likewise in Henry James Holiday's

Fig. 10 illustration of "The Beaver" for Lewis Carroll's Hunting of The Snark (1876) we are presented with a drawing firmly based in the realms of the grotesque.

Fig. 10 Henry James Holiday.
The Hunting Of The Snark. (1876).

Simon Houfe describes Holidays illustration as "a weird intensity of detail which is among the most disturbing aspects of Victorian literature". A more accurate description could not be given and it is this manner than Tenniel's work is set.

All the above examples are, like Tenniel's, reproduced by wood engraving and in black and white, unifying the works by an overall mood. The Victorian qualities in illustration of the portrayal of the absurd and the grotesque in black and white reproductions form a link between many works. Tenniel's illustrations for Alice emerge as a product of this direction that appeared in book illustration during the Victorian era but particularly the 1860's in England.

The nineteenth century saw a complete revolution from manual to mechanical processes of illustration and their reproduction. The main methods used were etching, aquatint and engraved processes where the lines of the design are formed by indentations on the plate. Wood engraving as I have already described was the most popular method of the Victorian era. Colour, lithography, chromolithography and photographic

processes were also used during this period but it is the area of wood engraving to which I would like to refer. While Edmund Evans was the eminent colour printer of the era the Dalziel brothers were the predominant wood engravers of the time, whose heyday was, like the great black and white illustrators, the 1860's. The Dalziel's were a group of very talented draughtsmen and succeeded in fine reproductions of many leading artists' work. Their work included engraving for magazines such as Punch and the Cornhill Magazine as well as for Tenniel's illustrations to the two Alice books, (1865 and 1872), Richard Doyle's An Old FairyTale Told Anew in Pictures and Verse (1865) and John Everett Millais' Parables of Our Lord (1864). Any artist working with the Dalziels could be sure that his work would be reproduced to a standard amounting closely to perfection.

Fig.11

When Tenniel was illustrating for Alice he would first make his drawings on paper with pencil and then transfer it onto the woodblck using tracing paper and a 6H pencil. It was then given to the engraver for carving. He used tracing paper as a guide and placed only the heavy outline of the drawing onto the block. He then completed the finer details on the block directly,

Fig. 11 John Everett Millais.
Parables Of Our Lord. (1864).

working closely with the engravers in the process. His precision and delicate drawings were a challenge for the Dalziels who took great care to meet the exacting demands of both the author and the illustrator of Alice in Wonderland. Tenniel marked the proofs with pencilled comments. Proofs were pulled from the woodblock but these were not used for printing Alice in Wonderland.

Electrotypes were made for this. A wax mould was first made of each block, then a thin layer of copper was deposited on the surface by means of electrolysis. The copper was then reinforced and mounted. These plates provided a superior means of reproduction than the woodblock as they remained exact and durable and were perfect for large editions.

ii) Anthony Browne: A Contemporary Picture Book Illustrator

When book illustration moved into the Edwardian period technical mastery of the half-tone colour printing process meant that water colour drawings could be reproduced with great fidelity. Many notable ilustrators reinterpreted classic tales such as Arthur Rackham's Alice in Wonderland (1907). Gillian Avery claims in her book A History of Children's Books Through Three Centuries (1989) that beautifully produced books printed on special coated art paper were essentially aimed at the wealthy adult collector as opposed to young children. 8 Other artists did however continue in a tradition of black and white illustration such as Ernest Shepard, who did as much work for A.A. Milne as Tenniel did for Carroll.

The period between the wars in England saw an emphasis on childishness. The 1930's saw illustrators of distinction such as Edward Ardizzone but well in the spirit of childishness was Mable Lucie Atwell whose chubby toddlers represented a preoccupation that children should remain just so. After the economics of wartime England and the austerity of the post war period Gillian Avery was of the opinion, and rightly so, that

the 1960's saw an explosion of colour and schools and libraries were able to spend substantial amounts on books. 9 To date the advances in print technology have opened up a whole new world of picture books for the young. It is now a rarity to find a black and white picture book and recent publications have ruined the striking effect of many Victorian illustrations, including Alice in Wonderland, by the infliction of colour wherever there was black and white. Avery claims that "... there is a plethora of medicore illustration relying more and more on colour or gimmicky preoccupation with textures than on good draughtsmanship". 10 The market is indeed flooded and the danger is that style will anihalate substance.

Fortunately there is a group of well informed and talented illustrators working in England today. These artists are illustrators of the 1970's and 1980's illustrating books for nine to thirteen year olds. Elaine Moss refers to their books as "new style" picture books. 11 Illustrators of this category include Michael Foreman, Charles Keeping, John Burningham, Quentin Blake, Helen Oxenbury and Anthony Browne to name just a few. As opposed to writing for the very young reader the "new style" books cater for an older age group. It

is a relatively new idea to create picture books for this age group, and until they began to be published in the late 1960's picture books were perceived to be for the younger reader and nine to thirteen years olds were thought to be old enough to progress onto the more taxing book of type. Elaine Moss thinks that books of text and illustration should be part of the literary diet of the maturing young person of the 1980's along with the novel and formal information. 12

What unites the artists of these picture books is an attitude rather than an artistic style. Books like Michael Foreman's Dinosaurs and all that Rubbish, published by Hamish Hamilton/Crowell (1972) deals with political, social and emotional issues and provide a medium which opens up opportunities for discussion. Like Quentin Blake's The Story of the Dancing Frog (1984) the story is left open ended prompting questions rather than rounding it off in a neat and happy ending. This books deals with the social concern of a one parent family, a theme also found in Anthony Browne's books Gorilla (1983) and The Visitors who Came to Stay (1984). They are a comment on life for a child of the

1980's and are not afraid to raise social and political questions and in so doing present a challenge for the young reader.

Anthony Browne is very much a part of this trend of picture book artists. He was born in Sheffield in 1946 and studied at Leeds College of Art from 1963 to 1967 where he chose to study the graphic design course. He worked for a time as a medical illustrator and then as a greeting card artist. His period as a medical illustrator enlarged his skill as a draughtsman and after some time spent with a greeting car company he decided to embark on a career as a picture book artist. His first book Through the Magic Mirror was published by Hamish Hamilton/Greenwillow in 1976 and to date he has had seventeen books published included Alice's Adventures in Wonderland published by Julia Mac Rae/Knopf in 1988. His book Gorilla (1983) won the Kate Greenaway Award and the Kurt Maschler Medal and was named by The New York Times as one of the years best picture books.

As well as being entertaining, Browne's books are demanding and provocative. As Jane Doonan points out "Browne's style is much concerned with the materiality

of objects and pictures, giving the illusion of tangibility. Paradoxically he assembles and composes them in such a way as to repute the possibility of reality. The effect is to reveal the interior as well as the exterior states of being of his protagonists". 13

By revealing the interior and the inner life, Browne greatly extends the perspective of the reader/viewer and stimulates reflection while allowing enjoyment on a surface level.

Colour and pattern play an important role in Browne's illustrations as we shall see later in his Alice book. He tends to portray an optimistic surface quality, acting as a ploy behind which are hidden realities. This tactic had not reach full maturity by the time of
Fig.12 Hansel and Gretel in 1981, where the mood and colours are gloomy and sad yet remains challenging.

He later changed to a more colourful palette, possibly prompted by the danger of his work becoming gloomy and nostalgic, however much this may have appealed to adult tastes. Browne focuses on surrealism in his work and his Alice book shows many echoes of Magritte, as shall

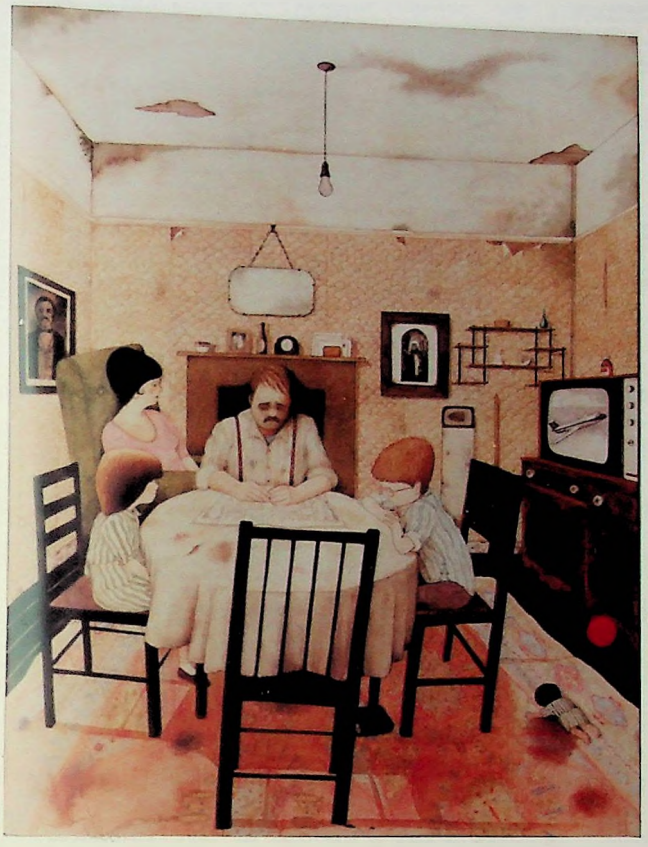


Fig. 12 Anthony Browne.
Hansel and Gretel. (1981).

be dealt with in Chapter Three. He juxtaposes the improbable in his pictures to jolt the reader into wide eyed attention, as Elaine Moss has pointed out. 14 There are many examples of this to be found in Alice such as his substitution of an eclaire instead of the Fig. 13 Mad Hatters shoe, which peeps out of his pocket.

Browne's pictorial style does not correspond with the Fig. 14 flowing water colour of Michael Foreman or Quentin Fig. 15 Blake's loose pen drawings and subtle washes. In a Fig. 16 different style further is John Burningham's expressive use of paint and deep colour. Browne's work is meticulously detailed down to the rendering of each strand of hair or blade of grass. There is one artist, however, that I have come across whose work does bear similarities to Browne's illustration. This artist is Kit Williams who is a painter and not a book illustrator. However he did illustrate a most Fig. 17 interesting and ingenious book called Masquerade published by Johnathan Cape in 1979. Williams was approached by Tom Maschler, chairman of the publishers, to illustrate a book. He had never done a book before but when he came up with the idea to illustrate clues for a treasure hunt he accepted the proposal. His book

Fig. 13 Anthony Browne.
'The Mad Hatter'
Alice Adventures in Wonderland. (1988)

Fig. 14 Michael Foreman.
Classics of the Maccabre. (1988).

Fig. 15 Quentin Blake.
The Story of the Dancing Frog. (1984).

Fig. 17 Kit Williams.
Masquerade. (1979).

Fig. 16 John Burningham.
Come Away form the Water, Shirley. (1977).

contains sixteen pages of highly detailed and elaborate illustration and twelve pages of text. The pages contain hidden puzzles and clues which when deciphered lead to the whereabouts of a buried treasure. The treasure was a gold jewel in the shape of a hare with inset stones created and made by the artist. The unravelling of the clues was by no means an easy task and the teasure was finally discovered in 1982 after thousands of people had tried to solve the puzzle. With regard to the illustration, we find Browne's work bears much resemblance to Williams'2. Borwne's work reveals similar attention to the finest of details. In Williams's illustration 'Jack Hare Jumps Dog we note how he painstakingly rendered the hare and the foliage giving his work a very realistic quality. Browne's penchant for puzzles and jokes in his work could be equated to Williams's ideas in Masquerade. This entire book is a puzzle and a riddle where the reader/viewer must search the pages for clues and hints to the hidden treasure. Borwne bears likeness to this idea where he presents his work in a way that the viewer is invited to search the pages for hidden puns and puzzles. A good example of his playing visual jokes can be seen in the

Fig. 18 illustration of the Mad Hatter's Tea Party.

Although the 1980's reveals a diverse range of styles in picture book illustration, illustrator's of today are united by their social and political consciousness and by their work they are preparing young people for the world in which we live today.

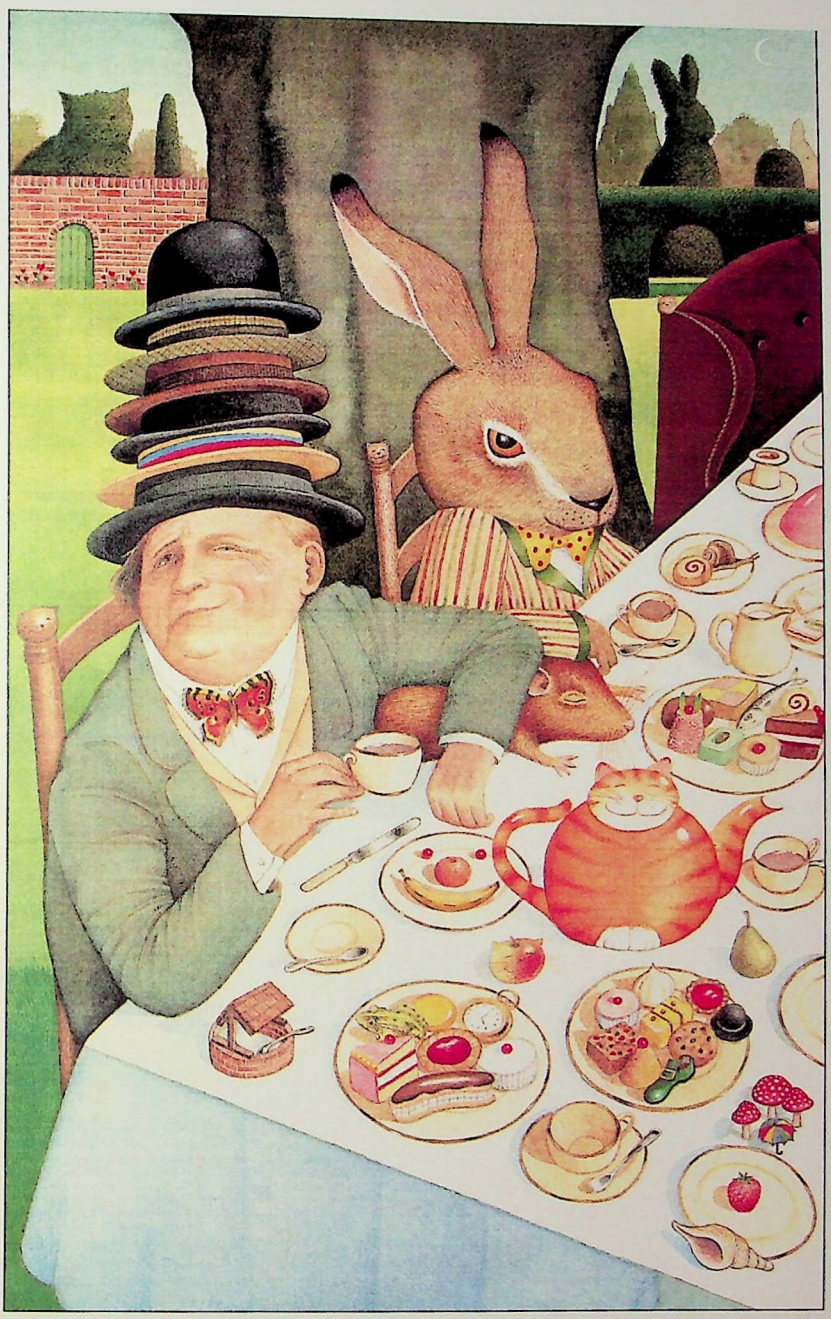


Fig. 18 Anthony Browne.
'Mad Hatters Tea Party'
Alice Adventuresin Wonderland. (1988).

CHAPTER 1 FOOTNOTES

1 Houfe, Simon
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2 Houfe, Simon
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3 Ibid

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8 Avery, Gillian

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9 Ibid

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CHAPTER TWO

i Lewis Carroll

ii The Origins of Alice

iii The Carroll/Tenniel Collaboration

This chapter outlines the circumstances surrounding the creation of the story of Alice's Adventures in Wonderland and takes a brief look at the man behind the story, Charles Lutwidge Dodgson. My intention in doing this is to furnish the reader with a better understanding of the subject being discussed in this thesis, namely the book, Alice's Adventures in Wonderland. Such an understanding will act as an indication of the widespread appeal and popularity of the book, which has been sustained throughout this century, and in doing so has remained a challenge for contemporary illustrators.

The Carroll/Tenniel collaboration will also be discussed in this chapter. It is clear that Lewis Carroll had a vivid impression of how he wanted his book to look and

in order to get the best results from his illustrator the relationship between the two men was often tense. Tenniel insisted that after completion of his work for Alice in Wonderland (1865) he would never illustrate for Carroll again, though he was eventually persuaded to illustrate Alice through the Looking Glass (1872). Yet had the collaboration not been such an intense affair it is probable that Tenniel's work would not have reached such exacting standards. It is as a result of this relationship that Tenniel's work has remained the archetype for ensuing illustrators.

i. Lewis Carroll

Fig. 19

Lewis Carroll was the pseudonym of Charles Lutwidge Dodgson, who was born in 1832, in a little village near Warrington, in England. His father was a vicar. Dodgson spent eleven years in the peaceful and idyllic surroundings of his father's vicarage. From the time he was a young boy Dodgson showed a keen interest in maths and logic as well as becoming skilled in the creation of toys for his family to play with. Indeed one early

Fig. 19 Lewis Crroll. 1832-1898.

Fig. 20 Alice Pleasance Liddell in 1859.

school report professed him to have a "very uncommon share of genius". 1

In 1851 Dodgson entered Christ Church, Oxford where he was subsequently ordained a Deacon and became a don. By all accounts Dodgson's ingenuity, his skillful use of words, his great liking for puns and puzzles as well as invention, occupied his long working days and leisure hours during the forty seven years he spent at Christ Church.

Dodgson, who never married, was a shy, retiring man whose views were strong and vigourously expressed. On the subject of reviews of his work, he assured critics in one of his prefaces specify that although he was sure that their reviews of his last work had been of service he refrained from reading them because the good would have made him vain and the bad dejected him. He shied away from publicity and refused to acknowledge any tribute to Lewis Carroll, steadfast in his opinion that while the book may have been of public property its author certainly was not.

Dodgson was primarily a mathematician. Mathematics and logic were not only his chief and serious occupation but also his pleasure as a pastime. An interesting story relating to this fact was that of Queen Victoria being so captivated by the story of Alice's Adventures in Wonderland that she sent for the rest of its authors work. She was presented by the publishers, Macmillans, with copies of The Condensation of Determinants (1866) and A Syllabus of Plane Algebraical Geometry (1860). The Queen's delight in the Alice story points to the fact that it is one of the very few books published "which can be read with equal pleasure by old and young. It is the only child's book of nonsense that is never childish". 2

This book makes us enter into a state of being which, until it was written, "was not only unexplored but undiscovered ...nevertheless like other rare achievements it was the fruit apparently of a happy accident". 2

ii The Origins of Alice

Mr Dogson's memos of the fourth of July 1862 3 recall the events that led to the birth of the story of Alice's Adventures in Wonderland. These memos indicate that on that hot summer's day a crew set out in a pair from Oxford up river to Godstow. The oarsmen were Cannon Duckworth, a rector at Christ Church and the 'duck' in the story of Alice, and Dodgson himself. At the tiller of the boat were three little girls, the Liddells, who were "members of a happy band of children who were the delight and solace of Dodgson's young years at Christchurch". 3 The three little Liddells were nick-named by Dodgson as "Prima", "Secunda" and "Tertia". "Secunda" was Alice Liddell, "courteous, trustful and widely curious .... loving as a dog and gently as a fawn .... of a wistful childlike loveliness that would have been the delight of Leonardo and was destined as "Alice" to be immortal". 4

Fig. 20

At the time of the story Carroll was only 30. "Yes", he said "I am inventing as we go along". 4. The story was born of spontaneity, where each word came of itself, according to Carroll. He confesses that his "jaded muse was (at times) goaded into action ... more because she

had to say something than because she had something to say". 5 He admitted that he despatched Alice down the rabbit hole not knowing in the slightest what was to become of her.

Alice Liddell herself recounted she went in the following passage, when she had become Mrs Reginald Hargreaves,

"Most of Mr Dodgson's stories were told to us on river expeditions to Nuneham or Godstow, near Oxford. My eldest sister, now Mrs Stene, was "Prima", I was "Secunda" and "Tertia" was my sister Edith. I believe the beginning of Alice was told one summer afternoon when the sun was so burning that we had landed in the meadows down the river, deserting the boat to take refuge in the only bit of shade to be found, which was under a new made hay-rick. Here from all three came the old petition of "Tell us a story" and so began the ever delightful tale. Sometimes to tease us - and perhaps being really tired, Mr Dodgson would stop suddenly and say "and that's all till next time". "Ah, but it is next time", would be the exclamation from all three; and after some persuasion the story would start afresh.

Another day, perhaps, the story would being in the boat, and Mr Dodgson, in the middle of telling a thrilling adventure, would pretend to go fast asleep to our dismay". 7

The original name of the story was Alice's Adventures Underground, later to become Alice's Adventures in Elfland. It wasn't until June 1864 that Carroll decided upon Alice's Adventures in Wonderland as the title of his book.

Originally Lewis Carroll had no idea of publishing the story, although he had promised to write it out for Alice Liddell. However acting on the advice of some well informed literary friends, Carroll submitted the manuscript to Messrs Macmillan who agreed to publish it on July 14th, 1865. 6

The illustration of the manuscript gave Dodgson some problems. He was himself an amateur illustrator but had neither the appropriate training or talent to undertake the illustration of the published version of Alice in Wonderland. He did, however do the original pre-publication illustrations for the manuscripts which was sent as a gift to Miss Liddell by the author.

While executing his own illustrations Carroll had to borrow a Natural History from the Deanery at Christ Church in an attempt to learn the correct shapes of some of the strange animals with which Alice conversed. Carroll did not have enough faith in his own work to allow them to appear in the published version and thought it necessary to employ an artist better equipped to master such a task. On the advice of his friend, Tom Taylor, editor of Punch , the author approached Mr John Tenniel, who fortunately favoured the idea and so on April the fifth 1864 the final agreements were made. 7

iii The Carroll/Tenniel Collaboration

The Times was the chief newspaper of Victorian England. The first report of Alice's Adventures in Wonderland appeared in a review on the day after Christmas, 1865. In this review was the following remark of Tenniel's work.

"...Mr Tenniel, ... has illustrated a little work, Alice's Adventures in Wonderland, with extraordinary grade. Look at the first chapter of this volume, and note the rabbit at the head of it. His umbrella is tucked under his arm, and he is taking the watch out of his pocket to see what o'clock it is. The neatness of touch with which he is set living before us may be seen in a dozed other vignettes throughout the volume, the letterpress of which is by Mr Lewis Carroll, and may be best described as an excellent piece of nonsense". 8

The credit which Carroll received in this review was indeed minor relative to that which was bestowed upon Tenniel. It would seem that it was not Carroll's text but Tenniel's illustrations that made the book worth noticing. What is interesting to note here is how the illustrations took precedence over the text, focussing

on the importance that the illustrations have to the story.

Three days before this review the Pall Mall Gazette praised the story as well as the illustrations however it happened to put emphasis on the illustrator's name and not the author's. ironically in the children's journal, Aunt Judy's Magazine the review began with "Forty two illustrations by Tenniel, whey these need nothing else to seal this book, one would think! 9

Only three years before his work on the Alice book, Tenniel had illustrated Thomas Moore's oriental romance
Fig.21 Lalla Rookh (1861) to much critical acclaim. His sixty nine exotic illustrations were described by the Times as "the greatest illustrative achievement of any single hand". 10

At this time Tenniel was one of the most popular and celebrated contemporary caricaturists in England. While Lewis Carroll was virtually unknown, Tenniel was enjoying a successful career and widespread recognition

"Here—judge if hell, with all its power to damn,
"Can add one curse to the foul thing I am!"

Fig. 21 John Tenniel.
Lallah Rookh. (1861).

as a cartoonist for Punch. In the decade previous to this, Tenniel's illustrations and decoration of texts had contributed largely to the selling of more than a dozen different books.

It is little wonder that Carroll chose Tenniel as the artist most suited to the task of conveying through illustration his ideas and intentions in the book.

It was not the result of a random choice that Carroll chose Tenniel to illustrate his work. Tennien could draw animals beautifully but what appealed to Carroll was Tenniel's mastery of the grotesque. Carroll knew exactly what he wanted from his artist. Alice in Wonderland is a book of pictures and conversations. Carroll was obsessed with how his book looked, a fact obviously unknown to Tenniel when he undertook to illustrate the book. Throughout their collaboration Tenniel was given anything but an easy time by the most particular of authors. In fact Carroll proved so demanding on the work for Alice in Wonderland that Tenniel refused to do the sequel Through the Looking Glass. It was only after Carrolls vain attempt to employ another illustrator that Tenniel reluctantly agreed to do the sequel.

Carroll and Tenniel worked very closely on the Alice books. The absurd storyline requires the use of illustration to amplify the content of the story and furthermore to fill in the descriptive gaps absent from text. Carroll does not believe in stopping up the story for interventions of descriptive passages of either characters or scenes. Typical of his attitude is "If you don't know what a gryhpon is, look at the picture".

Carroll would send Tenniel a detailed list of the subjects to be illustrated with their exact dimensions and placement on the page. He was in constant correspondence with his illustrator and paid frequent visits to him so that he oversaw the work from start to finish. The excessive concern that the author showed for the illustration of his work was quite justified as the entire work was being carried out at his own expense. Carroll never hesitated in getting Tenniel to redesign an illustration which he regarded as unsuitable. Redesigning often meant reengraving. Nevertheless Carroll brought out the best in Tenniel. His characters are rendered with marked distinction and credibility no matter what event of absurdity Carroll had given them. 11

The Carroll/Tenniel collaboration despite its intricacies and involvement was vigourously effective in the successful marriage of text and illustration, brought about by relentless hard work and constant attention to the smallest of details.

This collaboration has great significance for illustrators to follow. The intensity of the working relationship of the two men resulted in a most exacting and masterful piece of text combined with illustration. Tenniel's work set the standard for any illustrator brave enough and ambitious enough to undertake the illustration of the same work.

CHAPTER 2 FOOT NOTES

1	Walter De La Mare	Lewis Carroll, Faber & Faber, London 1982 p. 21
2	Walter De La Mare	Op.Cit., p.44
3	Ibid	
4	Stuart Dodgson Collingwood	The Life and Letters of Lewis Carroll, T. Fisher Urwin, London 1898
5	Walter De La Mare	Op.Cit., p.45
6	Walter De La Mare	Op.Cit., p.47
7	Walter De La Mare	Op.Cit., p. 45
8	Walter De La Mare	Op.Cit., p. 50
9	Walter De La Mare	Op.Cit., p. 19

CHAPTER THREE

THE ILLUSTRATIONS

i) Considered Influences

ii) The Illustrations of Carroll, Tenniel & Browne

iii) "The Ugly Duchess"

iv) "The Queen of Hearts"

v) The Relationship between Text and Illustration

i) Considered Influences

One of the similarities apparent between the work of Tenniel and Browne is the fact that both artists have chosen to employ imagery in their illustrations that had already existed in previous work, other than their own. For Tenniel images of Alice were to be found in various forms in his Punch illustrations, and in Browne's work we find whole images of a Magritte manipulated by Browne

for his Alice illustrations. Let us first take a look at how Tenniel's illustrations for Punch found their way onto the pages of Alice in Wonderland.

Although we equate Tenniel's illustrations for Alice with the originality of the text, the pages of Punch unfold characters of strong similarity to those of Alice. These images in Punch appeared both before and during Tenniel's career there.

On of Tenniel's cartoons for Punch which appeared on January 11th, 1862 had a caption underneath which read
Fig.22 "Up a Tree: Colonel Bull and the Yankee Coon".
This cartoon referred to the hostility that had existed between England and the United States during the time of the American Civil War. Apparently the United States seized two confederate envoys from a British steamer to which the British Government responded with threats of war. Eventually Lincoln was forced to release them. Tenniel illustrates the outcome of the event by showing Lincoln as a racoon, freed and at gunpoint by John Bull. Bull was a character used by Punch to represent the embodiment of everyday England. At the outset of
Fig.25 his appearance in Punch, Bull was a young master dressed in a skeleton suit and forerunner to Tenniel's

Fig. 22 John Tenniel.
'Up a Tree'
Punch, Jan. 1862.

Fig. 23 John Tenniel.
'Alice and the Chesire Cat'
Alice Adventures in Wonderland, (1866).

Fig. 24 James Gillray.
'The Republican Rattle Snake Fascinating the Bedford Squirrel'
The Works of James Gillray. (1851).

Fig. 26 "Tweedledum and Tweedledee" of Through the Looking Glass. In his Cartoon Up a Tree, Bull appears as an

Fig. 23 adult. Tenniel's "Alice and the Chesire Cat" bears a strong likeness to "Up a Tree," which was drawn three years earlier. The vertical relations of the two figures is the same in both illustrations, but set in reverse. It is possible and interesting to note also

Fig. 24 that Tenniel referred to a cartoon by James Gillray, first published in 1795, but republished as a collection of this work in 1851, when Tenniel could have come upon it. It shows the Duke of Bedford as a squirrel falling from a tree into the republican mouth of the rattle snake below, said to be Charles James Fox.

It has been pointed out that Tenniel's Alice appeared in the pages of Punch before she was ever published in Carroll's Alice in Wonderland. Victorians, already recognising her, may have remembered her from Tenniel's

Fig. 27 illustration in the Punch almanac of January to June 1864. There, a patriotic cartoon features a young girl almost identical to the Alice of Carroll's book. The figure and posture of the Punch girl is almost identical

Fig. 28 to the Alice of "Alice and the Dodo", though a slight alteration of expression occurs. It seems that Tenniel

Fig. 25 John Tenniel.
'Master Bull and his Dentist',
Punch ,April, 1861.

Fig. 26 John Tenniel.
'Tweedledum'
Alice Through the Looking Glass, (1872).

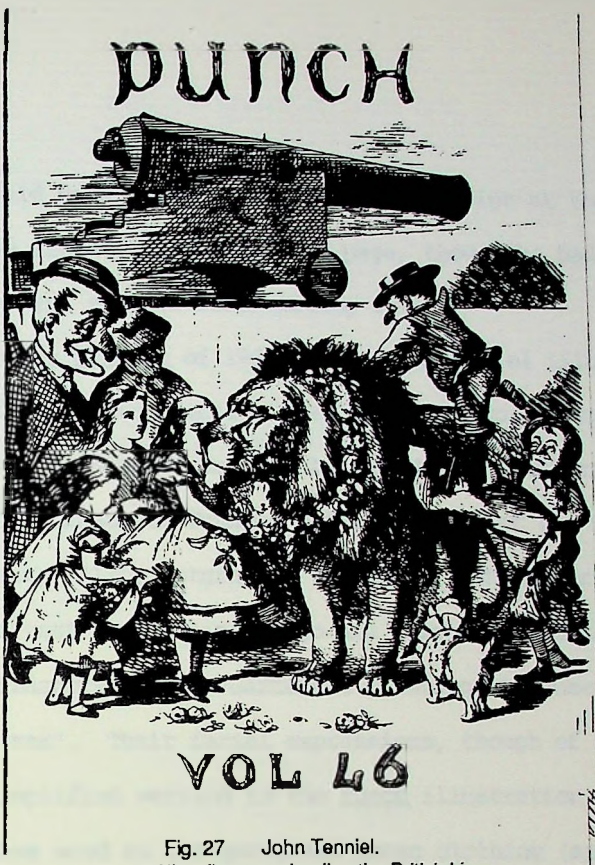


Fig. 27 John Tenniel.
'Alice' figure garlanding the British Lion,
Punch, Jan-June, 1864.

Fig. 28 John Tenniel.
'Alice and the Dodo'
Alice Adventures in Wonderland (1866).

would have already read Carroll's script at the time of the illustrating the title page, though he had probably not yet started illustrating it.

Fig.29 Punchs Almanac of 1965 features a Tenniel illustration of the astrological signs Leo and Virgo. Virgo appears in the guise of Joan of Arc and bears a striking resemblance to Tenniel's illustration of the following

Fig.30 year, "Alice outgrowing the Room". The mowers of the harvest seen behind Virgo are curiously similar to the gardeners in "The Gardeners painting the Queens's roses". Their facial expressions, though of a simplified version in the Punch illustration, convey the same mood as the gardeners whose clothing (apart from the playing cards) is identical. 1

Quite apparently Tenniel's work for Punch seeped through to his illustrations for Alice, were striking resemblances occur in the two works. Magritte's work seems to have found its way onto the illustrated pages of Anthony Browne's version of Alice in Wonderland.

The Belgian painted Magritte was a major figure in the surrealist movement. This period in painting spanned the years from the 1920's to 1940 and had its centre in

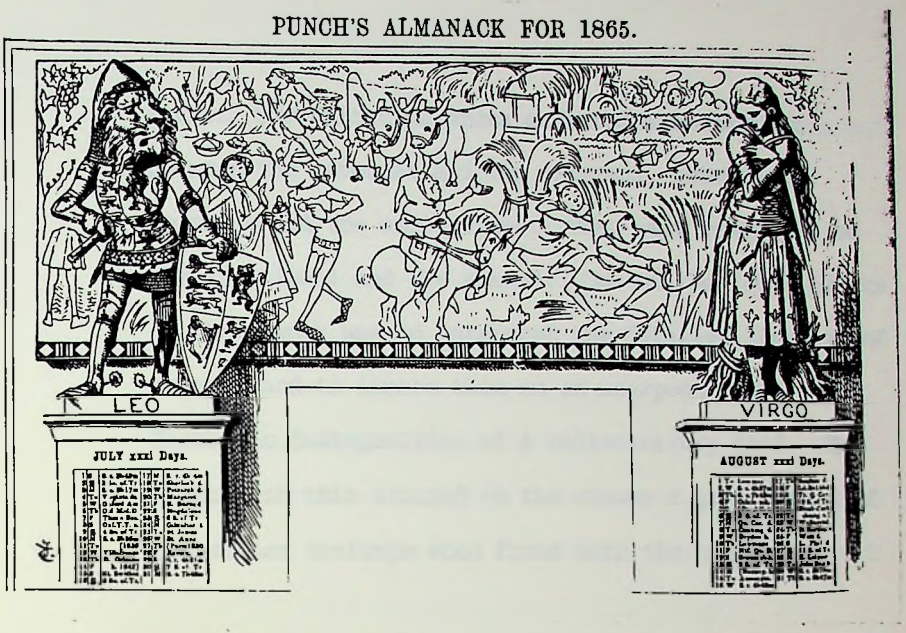


Fig. 29 John Tenniel.
'Leo and Virgo'
Punch's Almanack for 1865

Fig. 30 John Tenniel.
Alice Outgrowing the Room.
Alice Adventures in Wonderland. (1866)

Paris. Surrealist painters explored associations between the internal and the external, between the concious and the unconscious. They were committed to the irrational and the absurd. One of the focal points of their work was to interpret the detailed likeness of objects and to impose them on an unexpected and fantastic juxtaposition of a hallucinatory kind. The effects of this aroused in the viewer a great sense of unfamiliar feelings when faced with the unexpected. 2

Surreality is a state which is neither dream nor objective reality and it is this quality, according to Jane Doonan that best suits Browne's objectives.

Although Magritte later in his career dissociated himself from the surrealist movement he is Browne's greatest influence. Browne lifts whole passages of Magrittes work, imposes his own interpretation on the piece and sets it up as his illustration. The reason for Browne's literal translation and employment of another's work can only be guessed at. Perhaps he found the ideology of Magrittes work best suited his own intentions and intellectual understanding of Carroll's work. It may be best left to the viewer's own interpretation but although it could be Browne's

tribute to Magritte, it may be an indulgence in the work of his most favoured painter.

The first Magritte painting to make an appearance is in the illustration of the door to the white rabbits house (Fig 31) on page 28 of Alice in Wonderland in Chapter 4 "The Rabbit Sends in a Little Bill". The illustration depicts a hole in the door leaving behind an impression of Alice's figure as she has literally walked through the door. This illustration is a translation and
Fig. 32 combination of Magritte's The Unexpected Answer, (1933)
Fig. 33 and Amorous Perspective (1935). Browne's illustration engages the surface quality of wood and brass fittings of the latter and what is on the other side of the door at the former painting. In these works Magritte was dealing with problems of a door as being an object through which to pass and not as being a rectangular wooden object. He is dealing with the theme of inside and out being simultaneous in our vision. Browne is clearly dealing with the unexpected which is exactly what the story represents, encounters with the unexpected. This illustration complements the text to the fullest.

Fig. 31 Anthony Browne.
Alice Adventures in Wonderland (1988).

Fig. 32 Rene Magritte.
The Unexpected Answer. (1933).

Fig. 33 Rene Magritte.
Amorous Perspective. (1935).

The next occurrence of a homage to Magritte appears in Fig.34 the illustration of "Fr. William" on page 41 of the book. Here the illustration is depicting the poem of Father William in the narrative. It is a clever and witty poem in which the young man inquisitively questions his father about his actions in an attempt to equip himself with the older man's wisdom, whose prompt replies are delivered cleverly and without giving away too much. Browne's illustration sees the two characters of the poem in the setting of Magritte's Man Reading a Fig.35 Newspaper, 1927 - 1928.

The original painting of Magritte has cinematic influences in its use of multiple images whereby the painting suggests the frames of a motion picture. 3 It is possible that Brone's reason for choosing this painting to illustrate this particular scene in the story rests in the fact that each frame corresponds to two verses of the poem as is also the case in Tenniels illustration of the same poem.

A final and vivid example of Magrittes work and influence is apparent in Browne's illustration on page Fig.36 46, Chapter 5, 'Advice from a Caterpillar.' This is a

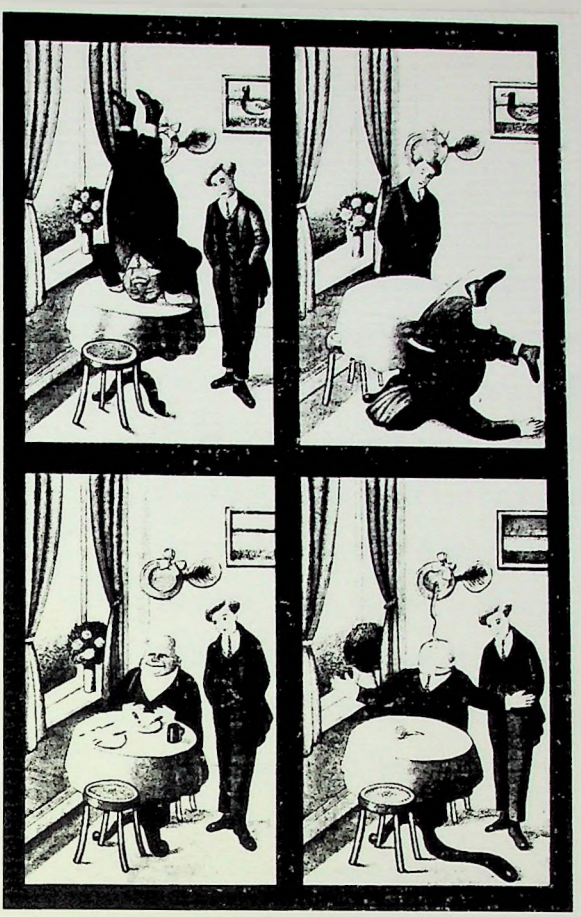


Fig. 34 Anthony Browne.
Alice Adventures in Wonderland. (1988).

Fig. 35 Rene Magritte.
Man Reading A Newspaper. (1927-28).

relatively incidental occurance in which a pigeon flies into Alice's face when she grows so tall that her head stretches up through a tree. It is reminiscent of one

Fig.37 of Magritte's painting of the Bowler Hatted Man. The pigeon is seen to cover the face of the man in the bowler hat so that none of his face remains in the picture. The series of Bowler Hated Man paintings are said to be images of the painter himself who "resembled nothing so much as the nondescript bowler hatted man who appeared in his pictures".

Magritte's reluctance to draw attention to himself is reflected in the anonymity of the bowler hatted man. He painted many variations of this theme, working on associated ideas. He had himself photographed many times in the hat with his face covered. These paintings became a corporate theme and perhaps identity of the painter. They are also anti portraits which provide no information about the person. It is this idea which has its parallel in Carroll's text. Carroll does not provide any descriptive analysis of any of his characters. It may be this ideal on which Browne bases his illustration. His drawings are in symbolic sympathy, sensitive to the text.

head, she tried to get her head down to them, and was delighted to find that her neck would bend about easily in any direction, like a serpent. She had just succeeded in curving it down into a graceful zigzag, and was going to dive in among the leaves, which she found to be nothing but the tops of the trees under which she had been wandering, when a sharp hiss made her draw back in a hurry: a large pigeon had flown into her face, and was beating her violently with its wings.

"Serpent!" screamed the Pigeon.
"I'm not a serpent!" said Alice indignantly. "Let me alone!"

Fig. 36 Anthony Browne.
Alice Adventures in Wonderland. (1988).

Fig. 37 Rene Magritte.
Bowler Hatted Man.

Magritte's cerumen sky and clouds, which also became one of his recurring images, appear in this illustration too. Browne uses this symbol of Magritte's work in many of his books and it certainly appears more than once in his Alice book.

Browne's work has become governed by what Suzi Gablik has described as the alienation of an object from its habitual surrounding so that its purpose is unknown or at least altered. She goes on to say that this awakens the latent life in objects and enlarges our experience of them which would otherwise be guarded by common sense. Browne employs this principle throughout his many vignettes and illustrations for the Alice book. He substitutes a fish for a bow tie, the shape of a cat for Alice's shadow and a string of sausages for an apron bow. His Mad Hatter's Tea Party is a playground where the unexpected crops up on a variety of subtle and interesting ways. A pocket watch and frog appear on a plate of buns, where their shape and size blend in with the other buns on the plate.

The interest Browne takes in creating a world of the unexpected and absurd in his illustrations can be summed up in two ways. First his work remains sensitive to

Carroll's penchant for puns, puzzles and riddles which contribute largely to the success of the story. The story is based on a world of absurdities. It is primarily a dream, a world in which we can expect the unexpected. Browne relates to this perfectly. Secondly, his facility to retain the reader's interest by his perpetual visual jokes remains as a challenge for any young reader.

(ii) The Illustrations of Carroll, Tenniel & Browne

Lewis Carroll was the first illustrator of the Alice book. Although he did not illustrate the published version he prepared an illustrated copy called Alice's Adventures Underground for Alice Pleasance Liddell. What is interesting about his work is that many of Tenniel's illustrations follow Carroll's illustrations almost exactly. Apart from Tenniel's references to Punch his work is quite obviously and largely responsible to the first depictions of the story. Consequently Anthony Browne responds to Tenniel's work in the same manner. Considering the time that has lapsed between the period of Tenniel's illustrations and that of Browne's it remains a point of considerable interest that many similarities exist between the two works. Of course contrasts will inevitably occur and so some overlapping may arise as a result of discussing the three sets of illustrations.

Carroll first showed his illustrations to Tenniel with the intention of supplying him with an accurate description of what the author wanted for his book. In a letter to Tom Taylor, then staff member at Punch

Carroll wrote "If he should be willing to undertake them, I would send him the book to look over, not that he should at all follow my pictures, but simply to give him an idea of the sort of thing I want". 5

Alice Liddell herself confirmed that "as a rule Tenniel used Mr Dodgson's drawings as the basis for his own illustrations". 6 A comparison of the pictures themselves proves this evidence. The fact that Tenniel illustrated the same or almost the same moment as Carroll did in his illustrations supports the fact that while Tenniel worked in close association with Carroll he carried out the ideas and notes that the author had for his book.

Figs. 38/39 'Alice in the Pool of Tears'

A facsimile edition of Alice's Adventures Underground, containing the Carroll illustrations has been published in 1980 by Mayflower Books, New York.

In the illustration of Alice in the pool of tears we note the extend of the studies made by Tenniel of the Carroll illustrations. There are many similarities in these two illustrations, notably the position of the

Fig. 38 Lewis Carroll
'Alice in the Pool of Tears',
Alice's Adventures Underground, (1886).

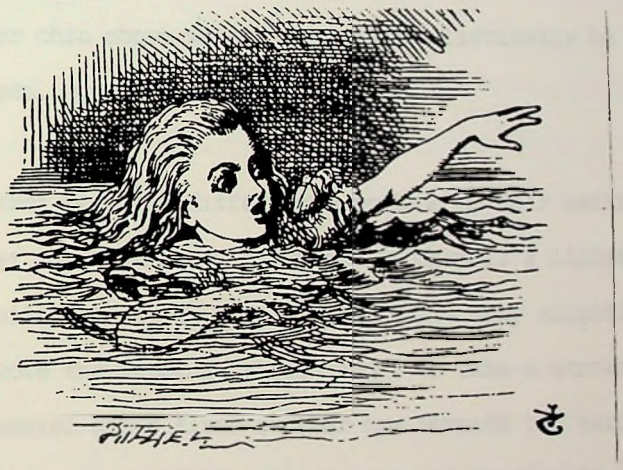


Fig. 39 John Tenniel.
'Alice in the Pool of Tears'.
Alice Adventures in Wonderland (1866).

Alices in both and the observers point of view. On closer inspection, however we note many dissimilarities, especially in the facial expressions. While Carroll's Alice remains serene and calm the Tenniel Alice strikes up a situation of panic or distress.

The Tenniel drawing would suggest a more closely observed realism of the position of Alice in the waters, Despite the text, which describes Alice as "up to her chin in salt water," and also despite the law of gravity, Carroll;s Alice floats with much of her body out of the water. But Tenniel's Alice has to exert herself to keep her chin above water, as would realistically be the case, even in salt water". 7

Other physical differences include Alice's raising of her arm high above the water in Carroll's illustration, while in that of Tenniel the arm is only slightly raised above the water as though about to take a stroke. Also Tenniel shows Alice's other arm beneath the surface of the water while Carroll chooses not to show it at all. Browne has omitted this illustration altogether in his work.

Figs. 40/41/42 'Bill the Lizard'

In the renderings of Bill the Lizard we find the Tenniel and Browne illustrations provide a higher degree of visual stimulus than Carroll's naive drawing. While Tenniel and Browne have activated the Lizard into motion, Carroll's seems inanimate by comparison. It is known that Tenniel spent much time at the zoological gardens in London taking accurate mental notes of what animals looked like. As a result of such studies he made a reputation for himself as a skillful illustrator of animals when he illustrated Aesop's Fables earlier in his career. Much evidence of this skill appears throughout Alice also. His realistic rendering of Bill the Lizard clearly owes much to his study of animals. His illustration depicts a slightly later moment than Browne's whose lizard is illustrated at the stage of being catapulted from the chimney with only half his body being shown. Browne succeeds in capturing the force with which he lizard is flung into the open while Tenniels lizard may well be set in a moment of suspension before falling back down. Browne has personified Bill as he personifies most of the creatures in Wonderland by dressing them in human clothing. Such a device is best suited to the story where all the

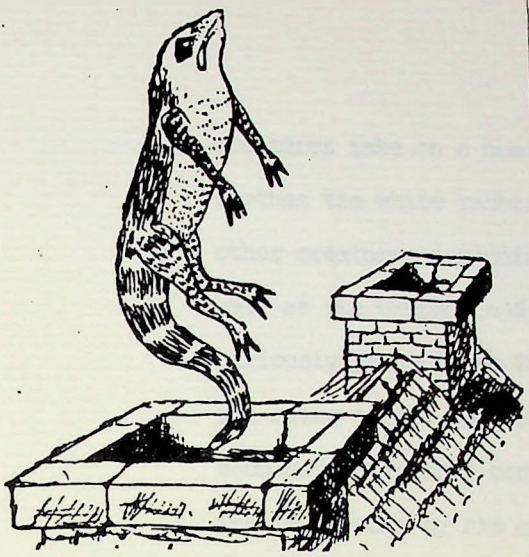


Fig. 40 Lewis Carroll.
'Bill the Lizard'
Alice's Adventures Underground (1886).

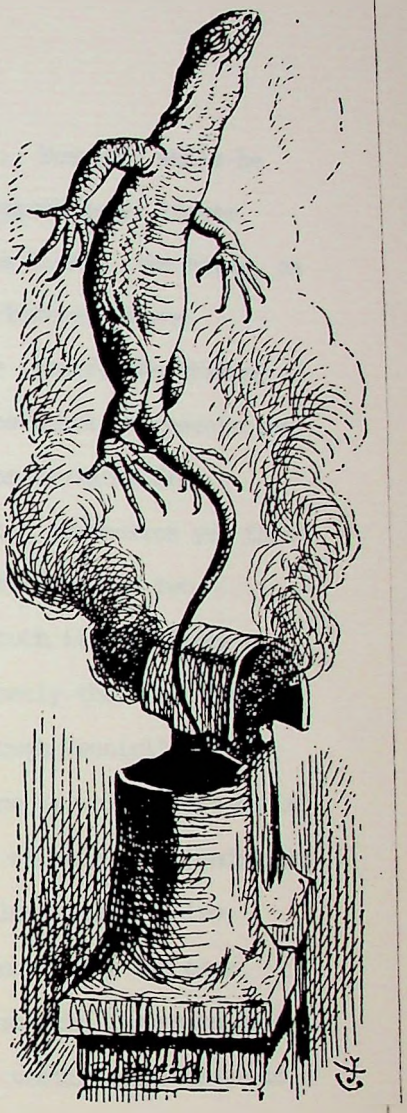


Fig. 41 John Tenniel
'Bill the Lizard'
Alice Adventures in Wonderland (1866).

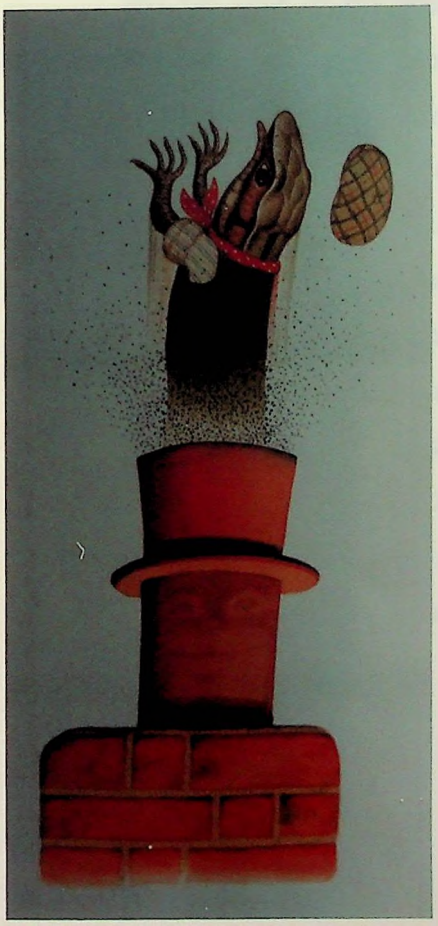


Fig. 42 Anthony Browne.
'Bill the Lizard'
Alice Adventures in Wonderland. (1988)

creatures take on a human persona. Tenniel, while he clothes the white rabbit and the march hare, leaves other creatures including Bill the Lizard, the Mouse, as well as the Gryphon and the Moor Turtle. Browne curiously personifies the chimney itself, the chimney pot being a face and hat while the stack represents the shoulders. In this respect Browne deviates from Tenniel's work by his own stylistic expression yet there do not exist story similarities between the two illustrations. The elements in both illustrations are the same while Carrolls shows clearly the two chimneys and the roof of the house. Although Tenniel's illustration has two chimneys, one is well hidden behind the other so give the appearance of only one, lending to the vertical structure of the illustration. Also, Tenniel and Browne's illustrations employ the same vertical plane while Carroll's uses the dimension of the roof as well, giving less of the vertical dimension of Browne and Tenniel. Tenniel gives life to the chimney also by showing the smoke coming from the second chimney pot. Browne, although he does not show smoke adds a spray of soot as the lizard rises from the chimney pot. Carroll has neglected such precision in his work.

Figs 43/44/45 'Alice at Croquet'

The expertise which Tenniel acquired from his animal studies gives rise to the major differences that exist between his illustration of Alice at Croquet and that of Carroll. Firstly Carroll's Alice is holding an ostrich which accords with the description of the first manuscript. A revision of the text meant that Alice held a flamingo instead, which would be more realistic since a young girl would have great difficulty in trying to hold an eight foot ostrich in her arms. 8 Browne's illustration corresponds with Tenniel's, although Alice and the flamingo are facing in the same direction as Carroll's. Like Tenniel's the hedgehog rests at Alice's left foot in Browne's depiction of the scene. The background in the Tenniel and Carroll illustrations are similar and unworked while Browne excludes a background altogether and introduces aspects of the grinning chesire cat which neither Tenniel nor Carroll have included. In general the expression and poise of Alice, the position of the flamingo (or in Carroll's case, the ostrich) with its curved neck and facing Alice, and the placement of the hedgehog at Alice's foot are all

Fig. 43 Lewis Carroll.
'Alice at Croquet'
Alice's Adventures Underground. (1886).

Fig. 44 John Tenniel.
'Alice at Croquet'
Alice Adventures in Wonderland. (1866)

Fig. 45 Anthony Browne.
'Alice at Croquet'
Alice Adventures in Wonderland. (1988)

constant in the three illustrations. Very little has been touched since Carroll's first illustration of the work.

Figs. 46/47/48 'The Caterpillar'

Tenniel's illustration of the caterpillar and Alice although a far more detailed piece than Carrolls, has obviously originated from it. He shows a slightly later moment in the story than does Carroll, that is "at last .... took the hoorah out of its mouth, and addressed her in a languid sleepy voice". Both Carroll and Browne illustrate the same moment "with its arms folded". The angle of view of the Tenniel illustration gives rise to a far more interesting aspect than the other two, whereby his caterpillar is viewed from behind. Carroll and Browne show the caterpillar face on. What is interesting about Tenniel's work is the way in which he suggests a human face on the caterpillar. The caterpillars feet which are seen in the silhouette imply the brow, nose and mouth. The mood is suggested without being literally described. True to the text, Tenniel depicts Alice as being stretched up on her tiptoes and peeping over the edge of the mushroom.

Fig. 46 Lewis Carroll
'The Caterpillar'
Alice's Adventures Underground. (1886)

Fig. 47 John Tenniel
'The Caterpillar'
Alice Adventures in Wonderland. (1886)

Fig. 48 Anthony Browne
'The Caterpillar'
Alice Adventures in Wonderland. (1988)

"She stretched herself up on tiptoe and peeped over the edge of the mushroom". Tenniel's Alice is far more expressive than Carroll's, her eyes underlined by the edge of the mushroom as they peer at the caterpillar. Browne's illustration remains closer to Carroll's as she views the mushroom from underneath and depicts a personified caterpillar with folded arms and smoking the hookah. The hookah of the Carroll illustrations is a straight and stiff pipe. Browne's illustration appears as a cross interpretation of the two former ones. He combines elements of the sophisticated caterpillar of the Tenniel illustration yet in the position and at the eye level of Carroll's. He presents a combination of the better aspects of the other two works and even though he has omitted Alice his representation of the caterpillar succeeds in its own right and identity.

Figs. 49/50/51 'Alice Outgrowing the Room'

Michael Hancher puts forward the idea that the Carroll illustration of Alice as she becomes too large for the room has been praised over Tenniel's for being more successful in working fetal claustrophobia. He does this by enframing Alice's head at one end of the picture

Fig. 49 Lewis Carroll
'Alice Outgrowing the Room'.
Alice's Adventures Underground. (1886)

Fig. 50 John Tenniel.
'Alice Outgrowing the Room'.
Alice's Adventures in Wonderland. (1866)

Fig. 51 Anthony Browne.
'Alice Outgrowing the Room'.
Alice's Adventures in Wonderland. (1988)

and feet tucked in at the other in what Hancher has described as the physical structure of the room. Carroll gives the impression that Alice has used up all space available to her. In both Tenniel's and Browne's illustrations Alice is seen with all the physical structure of the roof around her and in both her feet are not shown. She also assumes the same position in both with one arm reaching out of the window. By including the window in the picture we see Alice's first chance of escape, that she is not in confinement as in Carroll's illustration.

However, all three deal in approximately the same proportions and basic composition with the Browne and Tenniel illustrations bearing very strong similarities.

Figs. 52/53/54 'Alice With the Creatures on the Bank'

In this illustration we find three entirely dissimilar depictions of the same scene. Firstly, Carroll's illustration shows a portion of Alice with her head leaning on her hand as she looks at one of the creatures, a bird. Tenniel shows Alice among a host of other creatures who all focus their attention on the mouse as he tells a historical tale to dry the company.

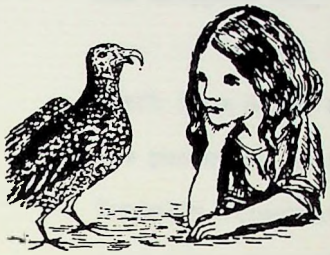


Fig. 52 Lewis Carroll.
'Alice with the Creatures on the Bank'.
Alice's Adventures Underground. (1886)

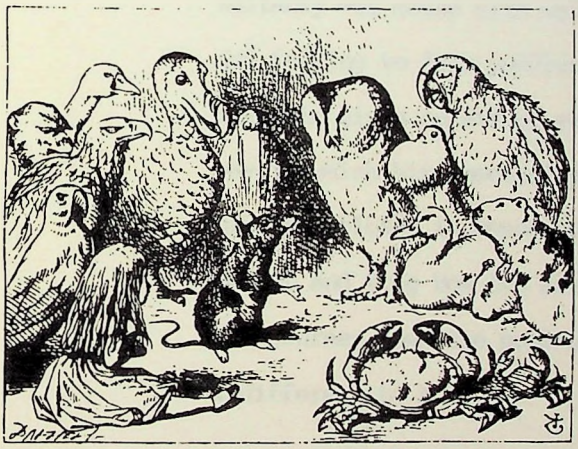


Fig. 53 John Tenniel.
'Alice with the Creatures on the Bank'.
Alice's Adventures in Wonderland. (1866)

Fig. 54 Anthony Browne.
Alice's Adventures in Wonderland. (1988)

This scene is described in the text as being "a queer-looking party ...assembled on the bank ..... and all dripping wet, cross and uncomfortable".

Apart from Alice's straggled hair and the damp look of the parrot's feathers there is little evidence from Teniel's illustration that all were "dripping wet" and less os in Carrolls.

Browne however focuses on the central character of Tenniel's illustration, the Mouse. Here we see a suitably wet mouse with water dripping from all over, and falling to form puddles on the ground. Browne's mouse is given an air of authority and knowledge by the way in which his spectacles are perched on his nose and his eyes closed in concentration. The fish in his pocket and frog bow tie are a possible consequence of his journey down the pool of tears, the mouse seemingly indifferent to both.

From this look at the work of all three men it is apparent that Tenniel was to a large extend responsive to the work of Carroll and at times leaned heavily on Carroll's illustrations for guidance. Browne on the other hand seems to combine elements of both men's work

and gives them his own style of treatment. Whatever the case may be, the interesting thing to note is that Browne has chosen to illustrate many of the same moments in the story as did Tenniel and Carroll, giving his work greater sympathy to the text.

(iii) 'The Ugly Duchess'

It has been recorded that in the 1920's, Christie's of London sold a portrait painting of a grotesque old woman who is believed to have been the Duchess of Corinthia and Tyrol and which was attributed to the sixteenth century Flemish artist, Quentin Matsys. The Duchess was described by some as the ugliest woman in history. Curiously there is a drawing in the Windsor Castle collection which had been attributed to Leonardo da Vinci but was later said to be the work of Francesco Melzi, a pupil of Leonardo. This drawing bears extreme likeness to the painting attributed to Matsys though some art historians see no reason to believe that either represent the Duchess.

Fig. 55

It is likely to be this painting that Tenniel knowingly used as a source for his Duchess of the Alice story. The detailed embroidered headdress seen in Tenniels illustration resembles that worn by the woman in the portrait.

Fig. 56

Fig. 55 Quentin Matsys.
A Grotesque Old Woman. (Date Unknown).

Fig. 56 John Tenniel.
The Duchess'.
Alice's Adventures in Wonderland. (1866)

Hancher points out that the Duchess in Tenniel's illustration is made modest by the situation of the baby across the Duchess's neckline in order that the sexual satire of the portrait is made little of. 9 This is not so in Browne's illustration , where the Duchess does not appear as the grotesque which Tenniel favours. Rather Browne's Duchess is less than "very ugly" as she is described in the text. Secondly Browne does not attempt to cover up her neckline in the way Tenniel has done. The Duchess is big breasted and pearled in a way that she is depicted by Ralph Steadman and Mervyn Peake . There is no evidence in the text to support this description of the Duchess. It is interesting to make a note of Browne's illustration by comparison to Peake's. Both Duchesses wear full length gloves, a string of pearls and full length straight dresses, with plunging necklines. The exact reference which Browne used can only be guessed, he could have been influenced by a childhood memory of another's work such as Peake's. But there is little doubt as to where Tenniel's reference comes from.

Fig.57

Fig.58

Fig.59

The mood in Browne's illustration is set by the vivid patterns of the tiled floor, the rug and the Duchess's dress. He allows the patterns to act as a means of

Fig. 57 Anthony Browne.
'The Duchess'.
Alice's Adventures in Wonderland. (1988).

creating the mood and atmosphere. One of the characteristics of his work is using this method.

Browne allows the patterns to speak instead of his characters and conjures up the feelings of hostility, turbulence and distinct clashing of characters. The Duchess wears her mood rather than enacts it. She sits on a stool in the middle of the floor with the baby on her lap. The cook in the background stirs a cauldron of soup and the chesire cat is sitting in front of the fire, grinning from ear to ear. The viewer finds themselves in place of Alice walking into the picture. The cook peers over her shoulder to see who has just walked in and the Duchess looks down her nose in the disapproving and hostile manner. The baby appears to be winging more so than "howling" as described in the text. Tenniel in his illustration conveys this feeling of an upset baby with its little fists clenched in protest to what has caused it this upset. Browne's whimpering baby appears more willing to accept this as part of its course.

The cook in Tenniel's illustration is modelled in the vain of the grotesque of the Duchess with her huge face and down turned lip, looking totally disgruntled and

Fig. 58 Ralph Steadman.
'The Duchess'.
Alice in Wonderland. (1986)

lends credibility to the frenzy which follows as she flings everything within arms reach at the Duchess and the baby. Browne's cook lacks this passion. She shows signs of more grumpiness yet nonchalance. She lacks the ferocity of Tenniel's cook who clenches the pepper mill in one fist and soup ladle in the other with suitable fervour.

Browne's way of allowing the viewer to act as Alice stepping into the kitchen is a clever devise employed to make the viewer more subjective and active in the story as a whole. He succeeds in drawing his audience into his work. there is a definite three dimensional quality to this piece, the eye being drawn past the Duchess to the activity of the cook at the back of the picture, giving rise to a clear feeling of being physically present in the room. Opposing this notion is Tenniel's illustration where the viewer remains objective, viewing the drawing as though looking at a scene from a play, Alice taking tentative steps from the wings towards the Duchess. All the figures are arranged across one plane, Alice being closest to us, leading the eye with her as she advances towards the Duchess.

Fig. 59 Mervyn Peake.
'The Duchess'.
Alice in Wonderland. (1954)

Both artists have framed their illustration within a rectangular shape and used up the space of this form.

iv) 'The Queen of Hearts'

Figs. 60/61 The Queen of Hearts is quite obviously the dominant character in both Brone's and Tenniel's renderings of this illustration. In Tenniel's, the Queen's outstretched arm and pointing finger is the central point around which the composition is based. Her threatening presence takes up about a quarter of the picture space and although in Browne's illustration her hands remain close to her body the dominant figure of the Queen fills a third of the entire picture. In both instances Alice remains unmoved, arms folded to the front in Tenniel's illustration and behind her back in Browne's. Her indifference is further amplified in the Tenniel illustration by the way in which her head is tilted away from the viewer so that no expression is witnessed.

The greatest similarity between these two illustrations is in the treatment of space, both flat and three dimensional working together. Clearly Alice is the only figure modelled entirely in three dimensions. The

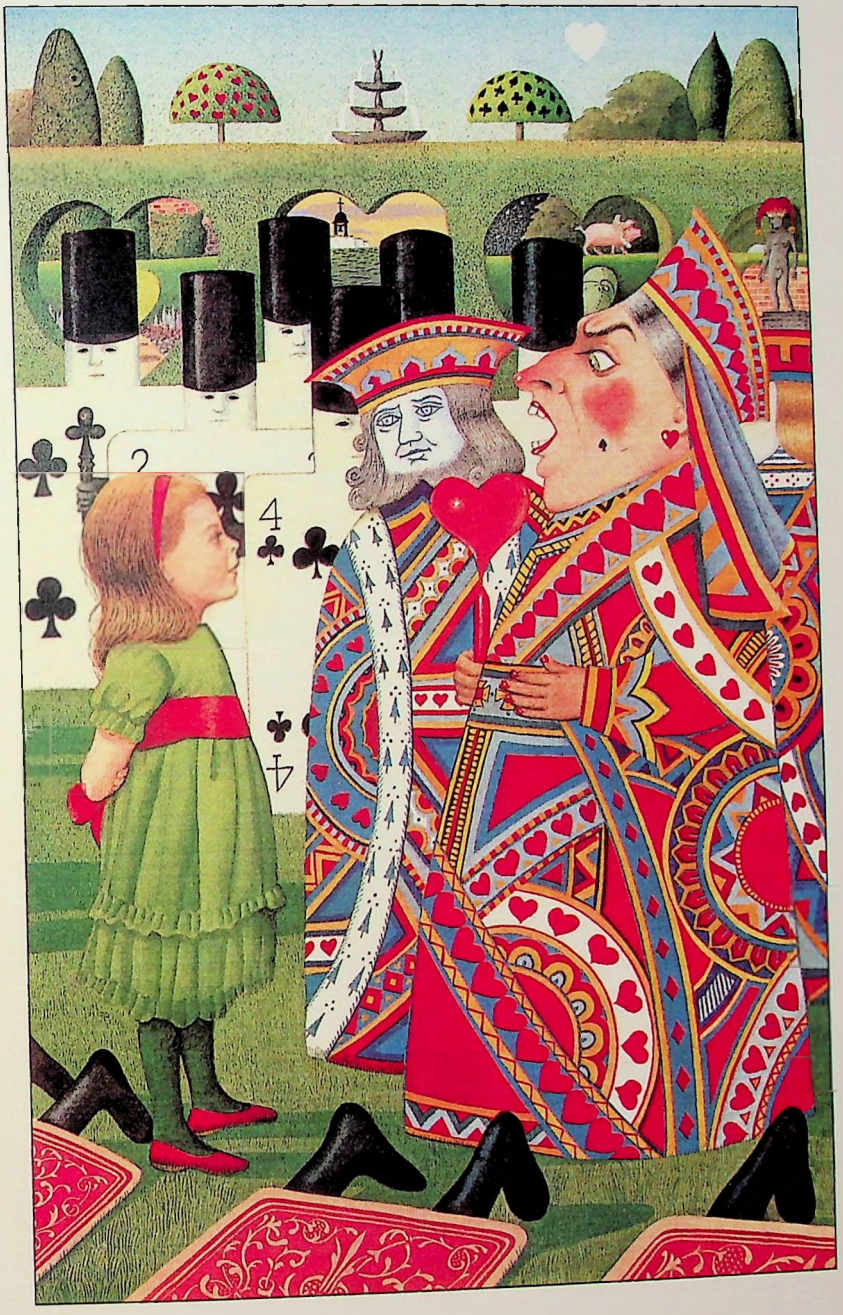
Fig. 60 John Tenniel.
'The Queen of Hearts'.
Alice's Adventures in Wonderland. (1866)

Queen, seen in profile has a fully modelled arm and face, while the lower half of her body receives modelled treatment also from Tenniel. The remainder is flat.

Browne uses the same principle but only models the hands and face of the Queen, leaving the rest of her body entirely flat. The further back in the picture plane that Tenniel goes, the flatter the figures become. With the exception of the legs of the down-turned cards in the foreground and the Queen, as already described, all the figures in Browne's illustration receive an equally flat treatment. Yet the hedges and the trees which line the background are modelled in three dimensions by both artists, the trees implying depth in both. The glass conservatory of the Tenniel drawing, echoing the Crystal Palace, implies large space, while Browne evokes the same in the glimpse he allows us of the sea through the opening in the hedge.

In both pictures we are presented with Alice, the fully rounded figure of the foreground and the rounded garden in the background while in between is the flatness of the hierarchical and social figures which Hancher describes as blocking Alice from the garden to which she has wanted to go since the start of the book.

Fig. 61 Anthony Browne.
The Queen of Hearts'
Alice's Adventures in Wonderland. (1988)



Hancher puts forward his own ideas on the subject of the flat and round features of this illustration. He says: "The hierarchy of reality according to which Tenniel ranks the figures in the foreground corresponds to the degrees of complexity that the figures present in Carrolls story in general, or at this particular point in the story. Alice is the only character in the book who might be called a "round" figure .... The Queens is relatively inflexible and predictable .... the King at this point of the story is the least independent of all the principal characters, useful to swell the Queen's progress and nothing else". 10

It is worth noting that Browne's illustration employs many of the characteristics of the artists work at best. He owes the three different skies to Magritte, day, evening and night, in the one picture. The fish imagery, here in the guise of a hedge, is one that crops up as a recurring image throughout Browne's illustration of the Alice book. Like Magritte, he uses an image as a corporate motif throughout his work that acts as a unifying thread. Browne's characterist of pattern is in abundance here, from the vivid patterns of the King's and the Queen's robes, evoking the sensation of the spectacle, to the individual blades of grass and strands

of hair. The flat characters, with the exception of Alice, also read as a repeating pattern. The utilisation of patter focuses on the mood and atmosphere in the piece rather than on their aesthetic values.

The richness and vitality of the scene hide many meanings as well as visual jokes, which can be endlessly explored by the child reader/viewer.

(v) The Coordination of Text and Illustration

The relationship between word and image is a fascinating area of study in itself. Unfortunately space does not allow a detailed investigation into this subject here, but as far as space permits, a discussion is warranted.

The harmonious marriage of word and image is one which is not easily achieved. As J.H. Schwarcz has described in his book Ways of the Illustrator, "Language discloses its contents in time ... we comprehend as we read along lines whose meanings we decipher in linear progression. This picture, on the other hand, confronts the viewer all at once, as a surface, an expense; we see its contents simultaneously, as an immediate whole". 11 He also points out that while the mind has to contend with a given point of a story, that which is being read at that moment, it simultaneously recalls what has gone before this point in order to understand the story as a whole. Similarly when confronted with a picture, after the mind has taken an overall view of the picture it starts to focus on details making connections between areas, shapes and colours. Then we return to look at the whole again. Thus to follow an illustrated text is

a complex activity, an involved affair, based on the unification of the visual with the textual.

In order to judge the response of the Tenniel illustration to the text of Carroll it is necessary to see them as they appeared in the original printed version. The illustrations and text in this version are in juxtaposition on the page, whereby the illustration stands next to the text which it illustrates. The illustrations of this edition are congruent with the text, that is they describe the text rather than deviating from it. In later publications of the Tenniel Alice in Wonderland there is little or no attention paid to the placing of illustrations to the extent that some illustration which have been specially designed in an 'l' shape to allow for insertion of the text have been left completely blank, looking quite ridiculous. Cheaper production costs is unfortunately, a major contributory factor in this respect.

Carroll's text offers little of the attention to descriptive passage and so the function of the illustrations in this instance is a descriptive one. Illustrations in this book have great descriptive value and importance and extend the text by visually

Fig. 62 John Tenniel.
'Alice with the Gryphon and the Mock Turtle.'
Alice's Adventures In Wondreland. (1866)

describing what has been left out in the narrative. The illustrations fully complement the text by specifying details omitted in the story As the text advises the viewer to look out at the picture "If you don't know what a Gryphon is ..." and there we have a visual description of a creature who appear to be half eagle and half lion.

Fig. 62

Fig. 63

In the first edition of Tenniel's Alice in Wonderland page 117 displays the illustration of the 'Queen of Hearts' depicting the line below which reads "The Queen turned crimson with fury, and, after glaring at her for a moment like a wild beast, began screaming, "Off with her head" Off - " Tenniels illustration best describes the ferocity of the screaming Queen, pointing her threatening finger at the indifferent Alice. This illustration is apt to clearly describe the text below however later editions of this illustration correspond to another piece in the text. For example The Oxford English Novels edition connects the illustration to the piece below which reads: " ... she stood where she was and waited. When the procession cam opposite to Alice, they all stopped and look at her, and the Queen said severely, 'Who is this?" She said to the Knave of Hearts, who only bowed and smiled in reply.

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

Fig. 63 John Tenniel.
'Alice with the Queen of Hearts'
Alice's Adventures in Wonderland. (1866)

"Idiot said the Queen, tossing her head impatiently; and, turning to Alice, she went on: 'What's your name, child?"

"My name is Alice, so please your Majesty, said Alice ..."

It is apparent that Carroll made notes which indicated to Tenniel exactly which illustration corresponded to which piece of text so that Tenniel had the advantage of first handedly realising the intentions of the author. Although his illustration does not indeed correspond to element of the above passage it carries far less weight and impact than the correspondence to the passage as dictated by Carroll. Carroll's arrangement clearly defines a successful marriage of text and illustration.

Fig. 61 A look now at Browne's illustration of the same scene reveals another interpretation. Browne allows a full page plate for this illustration. The text on the facing page describes what Alice perceives as the on coming procession of soldiers, Knave, King and Queen and their children. It tells of her doubt as to how she should present herself, lying down or upright, when faced with a royal procession. The dialogue reveals the

Queen's questioning Alice as to her name and the identity of the three gardeners who are lying face down on the grass. Browne's arrangement of the scene does not stray very far from Tenniel's, but the face that he omits the pointing finger allows his illustration to represent the facing page of text and the page that follows which continues a conversation between Alice and the Queen. This compensates for the fact that full page illustrations are not so directly integrated with the text as illustrations would be which break up the text for example.

Whereas Tenniel had the advantage over Browne of working under the directorship of the author, Browne has the advantage of allowing colour to work as part of his illustration. Colour works in a variety of ways and one way is to evoke the feelings and emotions of the text which are not explicitly described. Browne uses vivid colours and strong patterns in the picture of the Queen of H4arts and the procession. Although there are many ways of interpreting an artists working things may be deduced that were never the intention of the artist it is possible and worth it, to perceive these intentions as best we can.

Browne illuminates the feels in the text further by the luridness employed in this illustration. The bright and fully decorated robes of the King, Queen and Knave evoke the sensation of this festive procession. They also amplify the chaos and turbulence of the scene as the erratic Queen orders somebody's head off, almost every second sentence. Alice, dressed in her simple green dress, intervened by the red of her hair band, seiche and shoes, remains calm and demure the the face of the overpowering King and Queen.

In different ways the Tenniel and Browne illustrations are successful in their amplification of the text and delivering further understanding of the text as a whole.

Another appealing instance where Tenniel's illustration perfectly marries with the text is in the beginning of Chapter 11 , The Pool of Tears when Alice eats a piece of cake and grows to seven feet high. Tenniel's illustration complements the text beautifully here. The illustration and the text are of the same shape and each fills half the page vertically, to enhance the idea of Alice's growth. The sentence at the bottom of the page

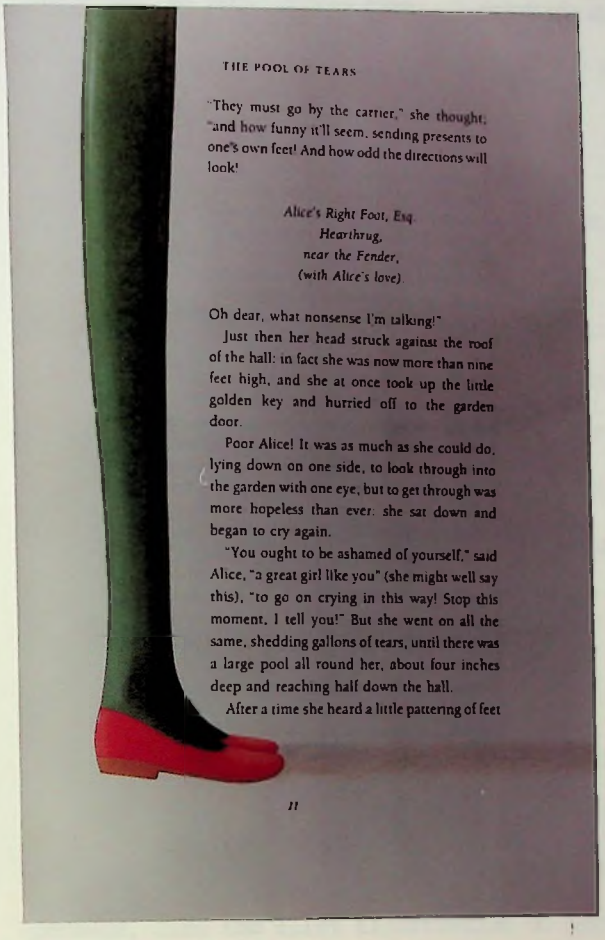
Fig. 65

CHAPTER II.

THE POOL OF TEARS.

"Curiouser and curiouser!" cried Alice (she was so much surprised, that for the moment she quite forgot how to speak good English); "now I'm opening out like the largest telescope that ever was! Good-bye, feet!" (for when she looked down at her feet, they seemed to be almost out of sight, they were getting so far off) "Oh, my poor little feet, I wonder

Fig. 65 John Tenniel.
Page 15.
First edition of Alice Adventures in Wonderland. (1866)



THE POOL OF TEARS

"They must go by the carrier," she thought; "and how funny it'll seem, sending presents to one's own feet! And how odd the directions will look!

Alice's Right Foot, Esq.
Hearthrug,
near the Fender,
(with Alice's love).

Oh dear, what nonsense I'm talking!"

Just then her head struck against the roof of the hall: in fact she was now more than nine feet high, and she at once took up the little golden key and hurried off to the garden door.

Poor Alice! It was as much as she could do, lying down on one side, to look through into the garden with one eye, but to get through was more hopeless than ever: she sat down and began to cry again.

"You ought to be ashamed of yourself," said Alice, "a great girl like you" (she might well say this), "to go on crying in this way! Stop this moment, I tell you!" But she went on all the same, shedding gallons of tears, until there was a large pool all round her, about four inches deep and reaching half down the hall.

After a time she heard a little pattering of feet

11

Fig. 66 Anthony Browne.
Page 11.
Alice's Adventures in Wonderland. (1988)

reads "oh, my poor little feet. I wonder" and is set directly opposite Alice's little fee in the picture. A better marriage could not be attained.

Fig. 66

Browne's illustration, though amusing is not nearly as successful in terms of the text as Tenniels. Here Alice has grown right off the page. Although there is no reason why Browne should not set his illustration on this page compared to that on which Tenniel's is placed, (Alice is still considering her newly acquired physique). His illustration lacks the heights of sensitivity to the text and the congruency that Tenniel has attained in this particular instance.

Browne has employed a variety of ways in which he places

Fig. 67

his illustration in relation to the text. He interrupts the story to describe the contents of the verbal passage, like the first illustration to appear in Chapter One, where Browne amplifies the text by describing the white rabbit and the scenery. He also takes seemingly irrelevant lines of the text and gives to them greater importance as he uses them for his vignettes, such as the illustration of the thinking

Fig. 68

Shakespeare which illustrates the line "This

wards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural); but when the Rabbit actually *took a watch out of its waistcoat-pocket*, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind

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

In another moment down went Alice after it, never once considering how in the world she was to get out again.

The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down a very deep well.

Either the well was very deep, or she fell very slowly, for she had plenty of time as she went down to look about her, and to wonder what was going to happen next. First, she tried to look down and

Fig. 67 Anthony Browne.
Page 2.
Alice's Adventures in Wonderland. (1988)

they all crowded round it, panting, and asking, "But who has won?"

This question the Dodo could not answer without a great deal of thought, and it sat for a long time with one finger pressed upon its forehead (the position in which you usually see Shakespeare, in the pictures of him), while the rest waited in silence. At last the Dodo said, "Everybody has won, and all must have prizes."

"But who is to give the prizes?" quite a chorus of voices asked.

"Why, she, of course," said the Dodo, pointing to Alice with one finger; and the whole party at once crowded round her, calling out in a confused way, "Prizes! Prizes!"

Alice had no idea what to do, and in despair she put her hand in her pocket, and pulled out a box of comfits (luckily the salt water

Fig. 68 Anthony Browne.
Page 22.
Alice's Adventures in Wonderland. (1988)

question the Dodo could not answer without a great deal of thought, and it sat for a long time with one finger pressed upon its forehead (the position in which you usually see Shakespeare, in pictures of him), while the rest waited in silence". 12

Browne also allows his illustrations to act as a means of making sense of what we read. First of all we read the story in the verbal and following that we experience the images put forth by the illustration. The

Fig. 69

illustration, for example the 'Caucus Race', expands the text. The mind then unifies the verbal and the visual to enlarge our experience of the whole book and its meaning. The Caucus Race presents many visual puzzles and challenges the viewer to 'read' the illustration as well as the text.

Alice in Wonderland is essentially a picture book with words. In their different ways Tenniel and Browne have attempted to illustrate the text and create a stimulating and challenging presentation for the viewer. Browne's watercoloured illustrations are reproduced by chromolithography and for the most part are within a rectangular form. They include full page illustrations, half pages and vignettes. Tenniel's black and white

wood engravings are mostly without a rigid border, breaking up the text at the appropriate moment of the story. The effect of this is to draw the reader along a linear progression between word and image.

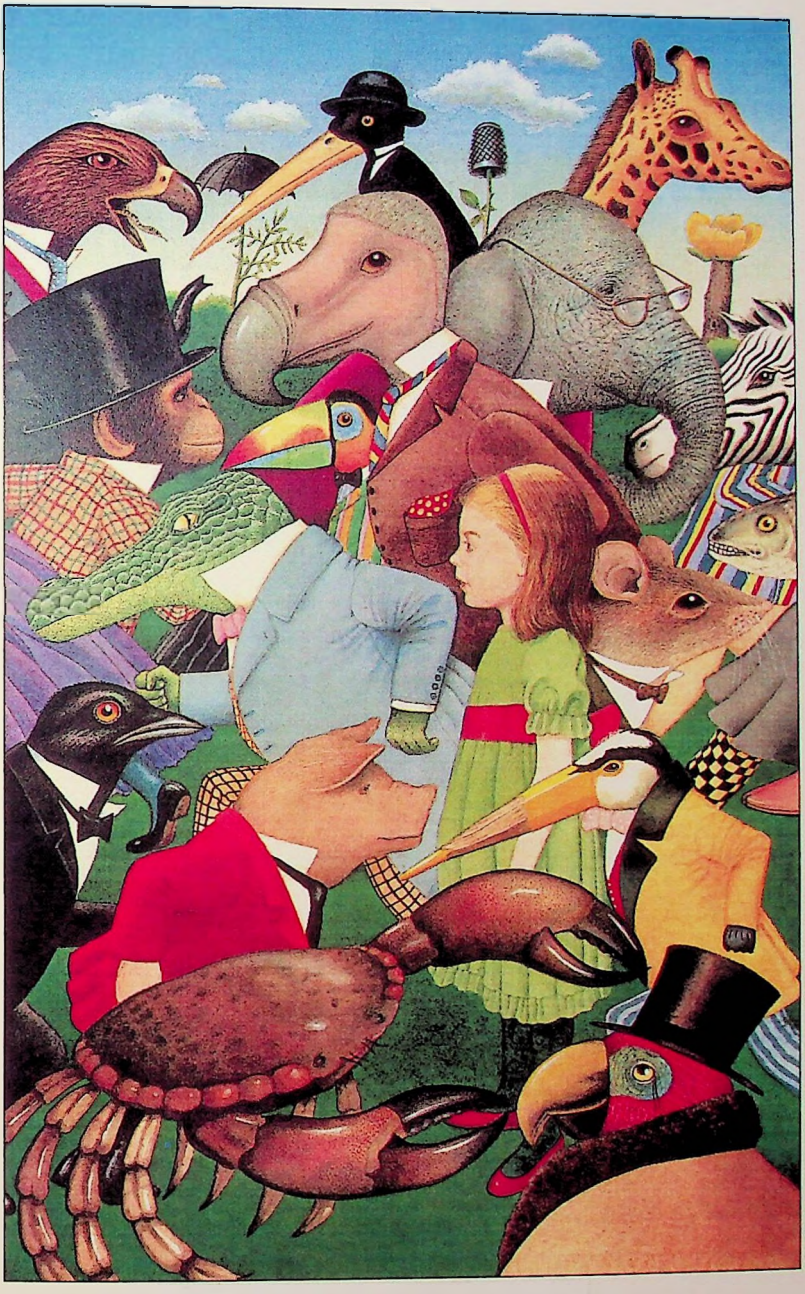


Fig. 69 Anthony Browne.
'The Caucus Race'.
Alice's Adventures in Wonderland. (1988)

CHAPTER 3 FOOT NOTES

1	Michael Hancher	The Tenniel Illustrations to the Alice Books, 1985, p20
2	Suzi Gablik	Magritte, 1976, p. 85
3	Suzi Gablik	Op.Cit.,p.103
4	Suzi Gablik	Op.Cit.,p.154
5	Morton N. Cohen Ed.	The Letters of Lewis Carroll 20 Dec.,1863, p.63
6	Caryl Hargreaves	'Alices' Recollections of Carrollian Days. As told by her son
7	Michael Hancher	Op.Cit., p. 28
8	Michael Hancher	Op.Cit., p. 28
9	Michael Hancher	Op.Cit., p. 46
10	Michael Hancher	Op.Cit., p. 59
11	J.H. Schwarcz	Ways of the Illustrator 1982 p. 9
12	Anthony Browne	Alice in Wonderland 1985 p.22

CONCLUSION

The Adventures of 'Alice', originally not intended for publication, have survived as one of the greatest challanges to book illustrators since they were first illustrated by John Tenniel in 1866. Artists such as Peter Blake, Salvador Dali and Ralph Steadman have each illustrated Alice in Wonderland. but none in my opinion, have succeeded in capturing the particular atmosphere of Carroll's story as did Tenniel.
One of the reasons for the success of Tenniel's work was due, I believe, to the intensity of his collaboration with the creator of this imaginary world. Tenniel was the only illustrator of Alice to be in this position. Both Carroll and Tenniel lived in Victorian England and their work may be seen as a product of this era; in that it displays a preoccupation with the grotesque and exists as a fantasy through which the narrow confines of the Victorian middleclass might have been escaped. Yet while the story remains unchanged the illustrations have been often questionably 'modernized' - losing the quality of the reproduction methods, of black and white wood-engravings, which are so distinctly Victorian.

Anthony Browne's visual interpretation of Alice in Wonderland, appearing in 1988, has attempted to 'modernize' Alice for today's reader but in doing so has, I believe, lost the flavour of the story, particularly to Carroll's Victorian tale. The flatness of his illustration and the enclosed rectangular format serve to belie the adventurous spirit of the images as suggested by the text. The images within the rectangular frame coupled with their reference to surrealist art furthers the association between Browne's illustration and surrealism as a specifically 'fine art' movement. The characters of Browne's version of Alice lack the wildness of expression that Tenniel succeeded so well in suggesting. Browne's images relie too heavily on a slick cleverness, which again is reminiscent of the surrealist style, yet such reference is ultimately ineffectual.

While Tenniel's 'Alice' was portrayed as a wildly curious young girl Browne's 'Alice' appears demure and passive and hardly the initiator of such an adventure. Much of this lack of expression could be a result of Browne's preoccupation with pattern and flat washes of colour and a lack of emphasis on the power and force of line drawing - an area in which Tenniel excelled. Tenniel's ilustrations needed no colour to make their impact, line along being used to suggest the colourful

creatures and characters of 'Wonderland', engraved on wood they formed a union with the text many consider has never been superceded. It remains my opinion that within Tenniel's Alice exists the true spirit of Carroll's imagination.

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