Introductory Notes:

There are various manuscripts in the Library that reveal the process undertaken to transform the original manuscript story into the printed book known as Alice’s Adventures in Wonderland. The genesis of the book occurred on 4 July 1862 when Charles Lutwidge Dodgson wrote in his diary:

Duckworth and I made an expedition up the river to Godstow with the three Liddells: we had tea on the bank there, and did not reach Christ Church again till quarter past eight, when we took them on to my rooms to see my collection of micro-photographs, and restored them to the Deanery just before nine.1

Robinson Duckworth (1834-1911) of University College had joined Dodgson to row the three children, Lorina, Alice and Edith, daughters of Henry G. Liddell, Dean of Christ Church, up the river to Godstow and back. In a note added to his diary the following February, he wrote:

On which occasion I told them the fairy-tale of Alice’s Adventures Under Ground, which I undertook to write out for Alice, and which is now finished (as to the text) though the pictures are not yet nearly done.2

This manuscript compilation of the various episodes of the story, which had been told during the boat-trip and continued during other encounters with the Liddell sisters, was eventually presented to Alice as an early Christmas gift for 1864 (she received it on 26 November). The small green notebook is beautifully written in Dodgson’s hand with his own clever drawings as illustrations for the text. He inscribed the book, “A Christmas Gift to a Dear Child in Memory of a Summer Day.”

From this we can deduce that Dodgson sat in his rooms at Christ Church and spent many hours writing out in a careful hand the text of his story, as far as he could remember it, with help from some headings he had written out the day after the event. We need to note that nothing was prepared beforehand; the story was an impromptu telling from his vivid imagination, occasionally with an in-joke to delight his listeners. All members of the boat crew appear in the tale; Dodgson as the Dodo, Duckworth as the Duck, Alice as herself, Lorina as a Lory, and Edith as an Eaglet. In the published book the children appear again in the story told by the dormouse at the Mad Tea-Party; Alice as Lacie (anagram), Lorina as Elsie (L.C., i.e. Lorina Charlotte), and Edith as Tillie (the pet name given to her by her sisters). The writing in the manuscript is non-cursive, almost child-like, imitating printed letters. There is hardly a mistake on any of the ninety pages – a remarkable feat. But on closer inspection, it can be seen that the story was written out on single sheets (thus making it possible to replace any errant pages) and then, when the story was

1 Wakeling, Edward, Ed. Lewis Carroll’s Diaries, Lewis Carroll Society, Luton and Clifford, 1993-2007, 10 vols; Diary 4, pp. 94-5
2 Diary 4, p. 95
complete, the sheets were stitched together and the manuscript then bound in leather. The Library has a number of facsimile editions of the manuscript, given the title *Alice’s Adventures Under Ground.*³

During the preparation of the manuscript volume, a number of Dodgson’s friends saw the book and had a chance to read it. He was strongly encouraged to publish the book. So before the manuscript was presented to Alice Liddell, he set in motion the process of getting the story prepared for publication. He originally intended to publish the book with his own illustrations, and he arranged for the book to be printed at the Clarendon Press in Oxford. Dodgson met Alexander Macmillan (1818-1896), who had been appointed by the Press to be their publishing Agent, on 19 October 1863. On this occasion, or at some later date, Macmillan undertook to publish *Alice’s Adventures* for Dodgson on the basis that all costs would be borne by the author and Macmillan and Company would be paid to advertise and distribute the book. Around this time, Dodgson made the decision to find a professional illustrator for his book, giving up the idea of illustrating it himself.

Dodgson was already acquainted with the dramatist and civil servant, Tom Taylor (1817-1880), a regular contributor to *Punch,* and he wrote to him on 20 December 1863 asking for a note of introduction to John Tenniel (1820-1914), one of the chief artists working for *Punch.* Armed with the note, Dodgson called on Tenniel for the first time on 25 January 1864 and recorded: “He was very friendly, and seemed to think favorably of undertaking the pictures, but must see the book before deciding.”⁴ From this, we can infer that Dodgson sent Tenniel the manuscript of the story, which, by this time, contained some of his own illustrations. Tenniel took his time to consider the commission and finally wrote to Dodgson at the beginning of April 1864 consenting to draw the pictures for *Alice’s Adventures.*

Dodgson began to prepare for the publication by designing the title page, and a number of drafts survive in the Library. The first, hand-written, spells Tenniel’s name incorrectly, and announces “twenty-four” illustrations. Tenniel, already with a high reputation as the chief illustrator for *Punch,* did not come cheap. But Dodgson realised that Tenniel’s work would give his book a much better chance of success.

The Clarendon Press produced some trial title pages, using various sizes of type for the title, which was now *Alice’s Adventures in Wonderland,* the latter word provisionally hyphenated, and with twenty illustrations by Tenniel announced, and the date given as 1864. Dodgson eventually settled on 42 illustrations, but the book did not come out until 1865. In the meantime, Dodgson met Tenniel frequently in London to discuss the illustrations as the book evolved from *Under Ground* to *Wonderland.*

A plan for the 42 illustrations was constructed, which survives in the Library, and this outlines the number of illustrations for each chapter, the subject, and the height and width of the picture required. The document is in Dodgson’s hand, and he also indicated whether the picture was to be central on a page or “let in” from either the right or left of the page. He also added page numbers as the book was set in type.

³ The original is now in the British Library
⁴ *Diary 4,* p. 272
Dodgson was keen to have the book ready for the third anniversary of that fateful boat-trip so that he could present Alice Liddell with a specially bound copy on 4 July 1865. The book was set in type and 2,000 copies printed by the Clarendon Press.

**Individual Images:**

A1

The original manuscript illustration plan for *Alice’s Adventures in Wonderland* entitled “Pictures for book.” constructed by Dodgson in consultation with John Tenniel. Dodgson planned on having 12 chapters with 42 illustrations of various sizes, the last illustration listed is the frontispiece. Although not dated, this manuscript was initially begun in 1864 and probably continued to be added to in 1865. The first drawing was completed by Tenniel on 12 October 1864 – Alice sitting by the pool of tears and the White Rabbit hurrying away. Dodgson noted that Tenniel was working on the 30th picture on 8 April 1865. Tenniel submitted the proofs of his last three illustrations on 18 June 1865. Throughout this time the two men met to discuss the illustrations and the plan probably evolved as a result of these meetings.

A2_r

This is one of the draft page layouts before the final decision to go for a smaller page size bringing the book in line with Kingsley’s *Water Babies*, also published by Macmillan and Company. The text, labelled as page 16 (taking account of any preliminary pages), uses the opening lines of the story “Alice was beginning to get very tired...”

A2_v

On the verso of the sheet are some fraction calculations, probably in Dodgson’s hand.

A3_r

Another page layout, without space for an illustration, using the same text as in A2_r.

A3_v

The verso is blank

A4_r

This trial title-page is numbered “2” by Dodgson in the top left corner. The title is printed in the form of a triangle with varying font sizes, and the word Wonder-Land is hyphenated (subsequently not used). At this stage “Twenty” illustrations are
indicated (to become 42), and Tenniel’s name is spelt incorrectly, as it is in the early references to his name in Dodgson’s diaries. The date of publication is given as 1864, which is probably the date of this trial sheet. Although the imprint of Macmillan and Company was included, this draft was printed at the Clarendon Press in Oxford.

A5_r

This trial title-page is numbered “3” by Dodgson in the top left corner. The title is printed with varying font sizes, and the word Wonder-Land is hyphenated again. Tenniel’s name is still spelt incorrectly, making it fairly obvious that draft title-pages “2” and “3” were printed at the same time, probably in 1864. Although the imprint of Macmillan and Company was included, this draft was printed at the Clarendon Press in Oxford.

A5_v

The verso is blank

A6_r

This trial title-page is numbered “4” by Dodgson in the top left corner. The title is printed with varying font sizes, and the word Wonder-Land is hyphenated again. Tenniel’s name is now spelt correctly, indicating that this draft title-page was printed after numbers “2” and “3” but still in 1864. Although the imprint of Macmillan and Company was included, this draft was printed at the Clarendon Press in Oxford.

A6_v

The verso is blank

A7_r

This trial title-page is identical to the sheet labelled “4” (A6_r), but is not numbered.

A7_v

The verso is blank

A8_r

This galley sheet consists of a modified text taken from the manuscript of Alice’s Adventures Under Ground which suggests that at some stage the manuscript was set up in type, and from this Dodgson amended the text, at the same time providing a printed version of the story for Tenniel to work from. All the alterations shown are in Dodgson’s hand. The second paragraph, which has been crossed out, originally
appeared at pages 89 and 90 of the manuscript, but was omitted from the published book. The fourth paragraph is a slightly modified version of the last paragraph in the manuscript at page 90 – the first sentence is changed from “Then she thought...” into “Then she pictured to herself...,” otherwise the text is unchanged. The hand-written amendments were included in the printed version of the story. The first paragraph appears on page 190 of the printed book. Three new paragraphs are then inserted. The last paragraph appears on page 192 of the printed first edition of the book. No other early galley sheets of the manuscript set up in type have survived, and no proofs of the printed page, apart from this sheet, have survived. Any versions of the text that Dodgson sent to Tenniel have not come to light.

A8_v

The verso of the galley sheet is blank, but there is evidence of the type-face bleeding through the page. A similar fault in the first printed edition, which was produced in July 1865, caused Tenniel to remonstrate that some of his illustrations had been spoilt, and the edition should not be sold to the public. Dodgson withdrew the first edition from sale, and the book was re-printed in November 1865.

Carroll-A9_p.51French_r

This is a galley proof of the first French translation of Aventures D’Alice Au Pays Des Merveilles (Alice’s Adventures in Wonderland) by Henri Bué, which appears at page 157 in the published edition (1869). It is from the tenth chapter “Le Quadrille de Homards” (The Lobster Quadrille). There are changes in the text from this galley to the final printed version, from line 17 to line 37, which appears to have been removed. There are changes in the next three lines, and the text then continues as printed in the first edition.

Carroll-A9_p.51French_v

The verso is blank

Carroll-A9-Manuscript of Consolation

Carroll-A9_consolation_r

A translation of “The Old Man’s Comforts” by Robert Southey into French, signed by J.B. The initials probably stand for Jules Bué, teacher of French at Oxford University, and a friend and colleague of C. L. Dodgson. The text is possibly in Bué’s hand. This image contains the first two stanzas. Dodgson parodied the poem as “You are old, Father William” which he included in Alice’s Adventures in Wonderland, chapter five, “Advice from a Caterpillar,” pages 62 to 66 in the first edition. Dodgson’s poem expanded the original six stanzas into eight. Bué’s son, Henri, translated Alice’s Adventures in Wonderland into French in 1869, with help from his

Carroll-A9_consolation_v

See above. This image of the sheet contains the remaining four stanzas.

Carroll-A10-White Rabbit

This draft of the first page of chapter one, “Down the Rabbit-Hole,” from Alice’s Adventures in Wonderland, shows the text as printed in the first edition, but the illustration of the White Rabbit is hand-drawn, probably by Dodgson who has simply copied Tenniel’s illustration.

Carroll-A11-Mouse’s Tail

There is no image for this sheet, but it is identical to Carroll-A12-Mouse’s Tail

Carroll-A12 Carroll-Mouse’s tail

The Printer has type-set the mouse’s tail in a straight vertical line with slowly decreasing font sizes. This was clearly produced at Dodgson’s request so that he could cut the lines into strips and reassemble to mouse’s tail with its various bends (see Carroll-A13-Mouse’s tail).

Carroll-A13-Mouse’s tail

The mouse’s tail has been assembled with various bends by cutting the straight vertical line version into strips and gluing them onto a board. This image is numbered by Dodgson as “No. 1.” hence he may have tried other versions which have not survived. The purpose of this image was probably to act as a guide to the type-setter. The mouse’s tail appears on page 37 of the first edition, with the bends matching closely to this mock-up.

Carroll-A14-Manuscript-Title-page

This draft of the title-page is in manuscript form, probably drawn by Dodgson. The hyphen in Wonderland has been removed, but the spelling of Tenniel is still incorrect, making it difficult to know the chronology of the various draft title-pages that exist. It is possible that this was the first trial of the title-page. The drawing of Alice was subsequently removed from the title-page, and the book eventually had 42 illustrations by John Tenniel.