Introductory Notes:

By the end of February 1863 the text of Alice’s Adventures Under Ground was complete, but throughout there were spaces left for illustrations. Dodgson was not a trained artist, but he had some experience in drawing pictures for the internal family magazines of his youth. Although amateurish, they reveal a comic style and a certain amount of accuracy in the features of depicted characters. For the Alice manuscript, he took great care to produce the best illustrations he could muster. For this he practised diligently. Within the Library, sheets of these preliminary drawings survive. We know that he consulted books on natural history from the Library to help with the overall accuracy. There are drawings of guinea pigs, a lizard, a flamingo, rabbits, a mole, a puppy, various fish, a sea-horse, a mouse, and a caterpillar. Two imaginary creatures, a griffin and a mock-turtle are beautifully drawn, but the initials “W.L.D.” indicate that these were done by his brother, Wilfred Longley Dodgson, who had been an undergraduate at Christ Church (1856-60). There are various drawings of the fictional Alice in various positions; standing, seated, drawing back a curtain, head squashed down to her toes (part of the story), head resting on her arm, profiles of her head, swimming, holding a flamingo under her arm, and so on. It is clear that Dodgson did not draw onto the manuscript until he had perfected the image he wanted. Yet on a number of occasions he misjudged the amount of space left for an illustration, and the drawing went slightly over some of the text, but insufficiently to obscure the words. Strangely, among the preliminary drawings are the heads of elves, goblins and other mythical creatures that do not appear in the final version of the story. These were clearly a feature of some tales told to the Liddell children during the boat-trip, but Dodgson chose not to include them in the final version of the manuscript story.

Individual Images:

Carroll-sketches_B1

This drawing shows Alice in the pool of her own tears accompanied by fish, a sea-horse, and the Mouse. This image appears in the manuscript story at page 19 and is similar to Dodgson’s draft picture except that Alice and the Mouse are both swimming in opposite directions, and Alice’s face can now be seen. The sea-horse
has disappeared and one fish remains. Tenniel drew an illustration of Alice in the “Pool of Tears” (Chapter II) together with the Mouse (first edition, page 26).

Carroll-sketches_B1_verso

This image shows a number of pencil-drawn prone creatures, possibly sleeping. It is not clear what they are meant to represent or where they might fit into the story. One bears a resemblance to the Gryphon on page 78 of the manuscript.

Carroll-sketches_B2_1

This depicts Alice’s meeting with the Caterpillar and shows various trial attempts. Dodgson had difficulty in drawing a caterpillar with folded arms. The final drawing in the manuscript (at page 49) is no better. Tenniel’s illustration, which heads Chapter V, “Advice from a Caterpillar,” is a considerable improvement.

Carroll-sketches_B3

Various creatures are sketched here in ink including natural rabbits and the White Rabbit dressed like a human holding a posy (nosegay) and the Lory on a perch. There is also a pencil drawing of a hand. In the manuscript on page 13, the White Rabbit, holding a nosegay, walks by Alice. The equivalent illustration by Tenniel shows the White Rabbit hurrying by Alice, having dropped a pair of kid gloves and a fan – the nosegay is no longer part of the story (see page 18 in the first edition).

Carroll-sketches_B3_verso

Various faces are drawn in pencil, mainly of Alice.

Carroll-sketches_B4

This sheet shows twenty faces including one full length picture of Alice. The faces depict various creatures including elves and goblins that were probably part of the stories told to the Liddell children but removed from Alice’s Adventures Under Ground. Some of the faces are grotesque expressing emotions such as shock and horror, sometimes showing fierce teeth. The face just behind Alice’s waist in the full-length image has been described as a possible self portrait of Dodgson.

Carroll-sketches_B4_verso

These rather faint pencil sketches include an image of the White Rabbit instructing Alice, who he has mistaken for his housemaid, to go and collect his gloves and nosegay from his house, shown in the manuscript on page 33.

Carroll-sketches_B5
This ink drawing shows the White Rabbit with an ostrich under his arm (becomes a flamingo in the published story) attempting to hit a hedgehog in a game of croquet. This image was not used in the manuscript.

Carroll-sketches_B5_verso

In these images, Alice is holding an ostrich instead of a mallet attempting to hit the hedgehog which acts as a ball in the game of crochet. One of the hoops is shown as a man on hands and feet forming an arch, but in the manuscript these are bent over playing cards. The equivalent picture is on page 76 of the manuscript.

Carroll-sketches_B6

This carefully finished ink drawing of the guinea-pigs comforting Bill the Lizard after his fall from the chimney of the White Rabbit’s house may have been drawn by Dodgson’s brother, Wilfred Longley Dodgson. His initials appear to have been hidden in the tussock of grass on the right of the picture, although the “W” of “WLD” is not very clear – it might read “CLD” although Dodgson did not sign any other of these preliminary drawings. The equivalent, and much enlarged, illustration appears on page 45 of the manuscript, now including white mice, squirrels, and other little creatures.

Carroll-sketches_B7

This is another highly finished drawing of a Lory in profile and another of the head of a Lory looking forward. The ink drawing is not signed. There is no equivalent illustration in the manuscript.

Carroll-sketches_B7_22

The number “22” in Dodgson’s hand indicates that this may have been intended for a page in the manuscript, which was eventually not used. The number “22” should be on the left-side of the page. The individual pages were stitched together when the manuscript was complete, making it possible for pages to be re-written if necessary. The words “My dear” may not be in Dodgson’s hand.

Carroll-sketches_B8

This is an ink drawing of a hedgehog, possibly not complete, with a pencil outline of the same creature. The only uncurled hedgehog in the manuscript appears on page 76.

Carroll-sketches_B9

The number “25” in Dodgson’s hand in the top corner of the page indicates that this might be another page not used in the manuscript, although it is in the correct place.
Various scenes from the story are depicted including the little doorway which is more of an arch than a locked door (not used in the manuscript) and the meeting of Alice with the Gryphon and Mock Turtle (shown on page 84 of the manuscript in a slightly different composition – the creatures have changed places).

Carroll-sketches_B9_verso

This shows various views of Alice; with the key for the little door, with the long neck, with head resting on her shoes, and standing profile. They will be found respectively on pages 6, 11, 62, and possibly 46 (although her hand is not stretched forward) in the manuscript.

Carroll-sketches_B10

This detailed ink drawing of the Gryphon is by Dodgson’s brother, Wilfred Longley Dodgson. His initials can be seen in the bottom right corner. The drawing is unlike Dodgson’s depiction of the Gryphon (see pages 78, 82, and 84 of the manuscript).

Carroll-sketches_B10_verso

This drawing shows a boat tied up on shore with another boat just disappearing behind the cliff. There is no scene in Alice’s Adventures Under Ground that matches this scene.

Carroll-sketches_B11

This image of the Mock Turtle, with the caption, “On the lone sea-shore,” is more successful than the picture that is in the manuscript (page 79), suggesting that it might have been drawn by Wilfred Longley Dodgson, although it is not signed.

Carroll-sketches_B11_28

The number “28” in the corner suggests another un-used sheet intended for the manuscript. The number is in the wrong place – it should be on the left top corner of the page. The page has been re-used for preliminary sketches of Alice with the White Rabbit hurrying by (page 13 of the manuscript), and an outline face of Alice.

Carroll-sketches_B12

This drawing shows Alice (in pencil) meeting the enormous puppy (in ink) which is included on page 46 of the manuscript.

Carroll-sketches_B12_verso

This is another profile drawing in pencil of Alice, probably for the picture of Alice meeting the enormous puppy (page 46 of the manuscript).