

An edition of Lewis Carroll's Alice books with illustrations by Milo Winter

Lewis Carroll, *Alice's Adventures in Wonderland & Through the Looking-Glass*. Illustrated by Milo Winter. Chicago, New York: Rand McNally & Co., 1938. 8vo, 242 pages, 5 color plates (including frontispiece) plus 8 line drawings.

Alice's Adventures in Wonderland is a classic text that appeals to all ages and to almost every nation. What began as a tale told by an Oxford lecturer to amuse three young daughters his college's master became first a manuscript volume (titled *Alice's Adventures under Ground* and illustrated by the author) and then a printed book illustrated by the foremost British political cartoonist of the day, Sir John Tenniel. Despite the fact that Macmillan expressed interest in the book, Carroll financed its printing himself, a calculated risk that brought him 90 percent of the royalties. The printed book in turn spawned translations in several dozen languages and versions with diverse illustrations, including this edition from the Windermere Series with the artwork of Chicagoan Milo Winter (1888–1956). Winter was primarily an illustrator of children's books and produced art for other books in Rand McNally's Windermere Series, such as *Gulliver's Travels* and *Arabian Nights*. This edition of *Alice* is accompanied by its sequel, *Through the Looking-Glass, and What Alice Found There*, in which Carroll continues Alice's tale and uses a chess game as an organizing theme, similar to the deck of cards in *Alice*.

Charles Lutwidge Dodgson (1832–1898) — the English mathematician, logician, amateur photographer, and writer — is known by most as Lewis Carroll, the pen name he adopted in 1856. This was a transformation of his birth name, Lewis being an anglicization of Ludovicus, the Latin for “Lutwidge,” and Carroll an anglicized form of the Latin for “Charles” (Carolus). Carroll was educated at home until age twelve, when he was enrolled in a private school in Richmond; he moved the following year to Rugby, where he succeeded academically, and remained there until 1849. At the beginning of 1851, he matriculated at Christ Church college, Oxford (his father's alma mater), was granted a degree with top honors the following year, and secured the Christ Church

Mathematical Lectureship. Carroll was to hold the post for nearly three decades despite his complaints of its tedium and the financial independence that *Alice* brought.

Carroll's first telling of *Alice* reportedly took place on a boat trip up the Thames from Oxford to Godstow on 4 July 1862. The author was accompanied by three daughters of Christ Church dean Reverend Henry Liddell — Lorina, Alice, and Edith — and Reverend Robinson Duckworth, later to be canon and sub-dean of Westminster. All in attendance that day were immortalized in the story, with Alice in the title role, Lorina becoming the Lory, Edith appearing as the Eaglet, Duckworth represented by the Duck, and Dodgson himself as the Dodo — a reference to the author's stammer. The acrostic derived from the concluding poem in *Through the Looking-Glass* ("ALICE PLEASANCE LIDDELL") clearly identifies the author's inspiration for his central character.

Through the Looking-Glass, like *Alice in Wonderland*, was illustrated by Tenniel and published by Macmillan in its 1872 first edition. A zincographic facsimile of Carroll's self-illustrated holograph *Alice* manuscript, *Alice's Adventures Under Ground*, was published by Macmillan in 1886. The original manuscript now resides at the British Library; it was donated in 1948 by an anonymous group of Americans at the instigation of Librarian of Congress Dr. Luther Evans, as a tribute to Britain's early opposition to Hitler.

This copy of *Alice* and *Through the Looking-Glass* is from the collection of Mark Burstein, who has expanded the Carroll collection of his father, Dr. Sandor Burstein. Both father and son are former officers of the Lewis Carroll Society in North America, and Mark was managing editor of the society's *Knight Letter* for more than a decade.

This edition is bound in black pebbled cloth, with type and decorative elements in silver; the front board has a mounted color plate of Alice and the White Rabbit. The generic pictorial endpapers are printed in black. The reverse of front free endpaper is inscribed: "To Laurel | From | Madge, Margie, & Cliff." This edition includes Carroll's "Easter

Greeting to Every Child Who Loves Alice,” signed “Your affectionate friend | Easter,
1876.”

Octavo code: **winali**

[N.B.: the publication date for this edition is 1938, not 1916]