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Alice in a Land of Illustrators, or on Many Different Images of the Heroine of Lewis Carroll's Dilogy

Abstract: The article puts into an analysis the astonishing fact of an impressive number of artists from all over the world who executed illustrations to Lewis Carroll's *Alice in Wonderland* and *Through the Looking-Glass, and What Alice Found There* in the view of surprisingly little information provided by Carroll in the dilogy text. The comparison of the graphic material, selected by the article's author in consideration of its high artistic value, brings about an opportunity to follow different artistic approaches, strategies, techniques, modes, styles, manners and fashions. The time span of the discussed material covers 150 years, ranging from Carroll's own illustrations to his manuscript of *Alice's Adventures Underground* to original artworks created by various illustrators for the art show celebrating Alice's 150th anniversary in 2015, which have been published in the exhibition catalogue. The author of the article suggests that the very lack of extensive description of Alice in the dilogy, actually allowed the illustrators, or even encouraged them, to introduce original Alice's representations, according to their own preferences, and willingly reject John Tenniel's canonical illustrations from the first 1865 edition.

Keywords: Lewis Carroll's dilogy, book illustration, image and word relations

'Alice! A childish story take,
And, with a gentle hand,
Lay it where Childhood's dreams [...]'
(Carroll, 1996b: 12)

MEET THE CHARACTER

To imagine a character described with words, especially by a talented writer, is not supposed to be an extremely difficult task for a responsive reader. Creating the same character with the use of artistic means, however, undoubtedly seems to be far more challenging. One needs both technical skills and the ability of combining someone else's (i.e. author's) imagination with their own. Some-

times it is also about the artist believing his/her visual embodiment of a character is attractive enough. And thus, we enter the area of an illustrator's activity. As one of the elementary goals for an illustrator is to visually communicate information (Doyle, Grove, Sherman, 2018: 2), creating a convincing portrait of a hero or heroine of a story seems to be essential. To illustrate means to illuminate, therefore, in other words, we can say that illustrators cast a light onto characters whose portraits they create. To make main or side characters "alive", to show them in action, to represent their emotions adequately – these are tasks for illustrators in narrative illustration. All sorts of characters (collective or individual; human or animal, or even inanimate ones – it is worth stressing that the last two cases are most often personified) are almost always the axis of dramaturgy of events taking place in any literary piece. To some extent, they are the most dynamic and comprehensive medium of the literary contents¹.

The English term *character* in other languages collects the variety of meanings we may need to comprehend the definition. In French it is *personnage*, in German *Gestalt* or *Figur*, in Polish "bohater literacki/postać literacka" [literary hero or literary person/figure] (Głowiński, Kostkiewiczowa, Okopień-Sławińska, Sławiński, 1989: 378). All of them focus on different aspects of a character ranging from his or her corporal presence – physical appearance, the way of moving, a figure – to psychological characteristics, meaning personality and temper. A character is a complicated and multi-layered structure, a medium of actions and thoughts, in other words a multi-functional motor which fuels the plot, and drives the whole story. A child character, according to Maria Nikolajeva, from the very definition itself, it is a dynamic character who undergoes a constant development, as he/she has not achieved their psychological adolescence yet (Nikolajeva, 2002: X). In the following words of Edward Kasperski, it is worth repeating that a literary character should be treated as "an independent, full-fledged and full-featured element [of a literary work]" (Kasperski, Pawłowska-Jądrzyk, 1989: 9). The conviction of the importance of heroes and heroines in literary matter is also reflected in Mieke Bal's belief that "Character is intuitively the most crucial category of narrative [...]" (Bal, 2009: 115).

The eponymous Alice is a heroine of Lewis Carroll's dilogy entitled *Alice's Adventures in Wonderland* (Carroll, 1865)² and *Through the Looking-Glass* (Carroll, 1871) which was released by Macmillan publishing company from London with illustrations executed by John Tenniel. The extreme popularity of the two

¹ Discussing the heroine from children's classics, it is worth referring to Maria Nikolajeva's considerations collected in her theoretical elaboration dedicated to the rhetoric of character (Nikolajeva, 2002).

² The exact date of publication is 4th July 1865 – precisely on the third anniversary of the famous boat ride on the River Thames. Much more on the topic of the preserved copies of the first edition see: <https://www.christies.com/features/Alices-Adventures-in-Wonderland-7350-3.aspx> (date of access: 7.05.2021).

books may be proved by vast numbers of translations worldwide. In Poland, for that matter, there have been 17 various translations of the first volume³ (Tabakowska, 2016: 168).

THE (ILLUSTRATED) RICHES OF WONDERLAND

Alice's adventures are a world phenomenon regarding the literary layers of the story. They bring about countless interpretative clues, they are also inspiration for both intertextual works and artifacts representing various disciplines. Maciej Skowera carried out an extremely meticulous and multi-threaded analysis of the dilogy. Both texts by the gentleman from Oxford, Skowera treats as examples of, according to his words, factual-imaginary biography (mythobiography) and microhistory in the cultural imaginarium (Skowera, 2022). The core of the following article is an analysis of the visual layer of *Alice's Adventures*. The numerous sets of illustrations were created for the dilogy by various artists from all over the world in the time span ranging from Carroll's own illustrations to his manuscript of *Alice's Adventures Under Ground* from 1864 to original artworks created in 2015 to celebrate Alice's 150th anniversary.

The total number of all *Alice's* editions remains unknown. In the research project dedicated to Alice illustrations, I have had a chance to take a closer look at about a hundred books from all over the world from the rich collection of International Jugendbibliothek Blumenburg-München (International Youth Library in Munich)⁴. The Alice corpus has been completed by single artworks created for various competitions or exhibitions. The images were reproduced in the catalogues accompanying the events. All these works represent changes in styles, conventions and representational modes, they also give an insight into the development of graphic, printing and reproduction techniques, and last but not least, they reflect the variety of individual manners and original ways of artistic expression. As a result, we have a chance to follow a "microhistory" of art.

After more than 150 years since the first release, we can come across the untold numbers of illustrated editions of Carroll's dilogy, although the first volume of *Alice's Adventures* is much more often illustrated than the second one, as in many cases the artists were commissioned so by publishers. The release of the author's rights, Tenniel being an exclusive *Alice's* illustrator in 1907 immediately resulted in publications with new graphic proposals. The number of new versions snowballed decade by decade. Among *Alice's* illustrators, we can name famous figures from the art world: Franciszka Themerson, Salvador Dalí and Yayoi Kusama; there are also magnificent graphic artists, cartoonists,

³ To be precise, till the newest 2016 translation by Grzegorz Wasowski. An impressive number of Polish language translations has become an intriguing material for many researchers in Poland, to name just a few: Adamczyk-Garbowska, M. (2015), Knap, J. (2008), Rajewska, E. (2004).

⁴ During the fellowship in 2017.

and painters specialising in book illustration to name Peter Newell, Leonard Weisgard, Nicole Claveloux, Ralph Steadman, Markéta Prachatická, Anthony Browne, Lisbeth Zwerger, Robert Ingpen or John Vernon Lord. In Poland Alice was also depicted by the well-recognised illustrators. Olga Siemaszko, referred to as “The First Lady of Polish Illustration”, thanks both to her strong position among other artists and an elegant way of drawing, illustrated *Alice* twice (Carroll, 1955 and Carroll, 1969b). Another well-known Polish woman illustrator of the second half of the 20th century, Ewa Salamon had also the chance to shape Alice according to her imagination twice (Carroll, 1995 and Carroll, 1996a).

The 150th anniversary of *Alice in Wonderland*'s first publication inspired many artistic projects all around the world. A special attention is paid here to an exhibition entitled “It’s Always Tea-Time” whose curator was an Estonian illustrator Viive Noor, a lecturer at the Estonian Academy of Arts, and an art expert at the Estonian Children’s Literature Centre. The exhibition, first shown in Estonia, went on tour around Europe (2015–2019) visiting Finland, Latvia, Great Britain, Germany, Hungary and Russia. “It’s Always Tea-Time” was also shown in Polish cities: Gdańsk, Toruń, Wrocław, Warsaw and Płock at the turn of 2016 in important art institutions⁵. Works by 72 illustrators from 18 countries participated in this show including those by Joanna Concejo, Marianna Oklejak and Robert Romanowicz who represented Poland.

Macmillan, a British publishing house responsible for the first edition of *Alice in Wonderland*, held a design competition for illustrators. Each entrant was supposed to submit a design of a cover and two illustrations depicting any chosen scenes from Carroll’s dilogy. They invited artists via YCN (You Can Now) network⁶. The response was stunning indeed. No other literary work has received so many different fine art versions, not to mention other visual media as film for instance. This rich iconography is ideal material for analyses. Therefore, it will support the thesis that a crucial influence of circumstances is related to illustrators themselves and has an impact on the final shape of an illustration. An image of a main protagonist who is an axis of all events and transformations in the books has been chosen as a theme of this study.

BACK TO ALICE

From the very titles of the books: *Alice in Wonderland* and *Through the Looking-Glass and what Alice found there*, we know that the main protagonist is a female character. Her name is also the very first word of the first chapter

⁵ At The Centre for Contemporary Art Znaki Czasu in Toruń, The Baltic Sea Cultural Centre in Gdańsk, The Lalka Theatre in Warsaw, The Puppet Theatre in Wrocław, and at the Art Gallery in Płock.

⁶ More information about the project and reproductions of the awarded works are accessible online: <http://aliceinwonderland150.com/> (date of access: 7.05.2021).

Down the Rabbit-Hole. Carroll's poem, which serves as a prelude to one of the world's most amazing adventures indirectly informs us about a boat trip on the River Thames on a summer day. The whole story originated in the event in which three girls participated. These were the little Liddells, daughters of the dean of Christ Church in Oxford. He was a good friend of a mathematician Charles Lutwidge Dodgson, better known as Lewis Carroll. The girls were: Lorina (prima, see a quotation below), Alice (secunda) and Edith (tertia).

Imperious Prima flashes forth
 Her edict 'to begin it':
 In gentler tones Secunda hopes
 'There will be nonsense in it!'
 While Tertia interrupts the tale
 Not *more* than once a minute.

Anon, to sudden silence won,
 In fancy they pursue
 The dream-child moving through a land
 Of wonders wild and new [...] (Carroll, 1996b: 11)
 [marked out by A.W.-P.]

In the last stanza Carroll addresses Alice with an apostrophe (see above the motto of this article).

The confirmation of a simple fact that Alice is a little girl the reader will find no sooner than on the third page of the text: "And what an ignorant little girl she'll think me for asking!" (Carroll, 1996b: 17), and one more sentence a few pages further: "And she began thinking over all the children she knew that were the same age as herself" (Carroll, 1996b: 24). We are informed about the "little-girl status" straightforwardly in Chapter Five: *Advice from a Caterpillar*. Asked by the irritated Pigeon "Well! *What* are you?," Alice replied doubtfully "I – I'm a little girl" (Carroll, 1996b: 56).

What seems to be crucial, the first *Alice in Wonderland* illustrator, John Tenniel, has far more to say (draw actually) about Alice's appearance than the author himself. The third picture in the novel is devoted to Alice. On page 18 we can see a little girl in a flared knee-length dress, with long loose hair. Resulting from her body proportions, especially the large size of her head, Alice looks more like a microminiaturised woman. However, taking Victorian England background features into consideration, we know that both Alice's outfit and hairstyle – introduced by Tenniel – exclude any mistake to allow treating her as an adult. She looks neat, and makes an impression of a rather polite, well-behaved girl. Her gesture of lifting the curtain away indicates that she is also prudent although curious at the same time. In the very text a certain clue for the protagonist's visualisation and depiction has been indicated. Nevertheless, at this stage of a parallel reading of the text and images we do not receive much information about Alice.

During careful reading, oriented on the characteristics of Alice, we quickly realise that in almost 300 pages of his novel, Carroll was extremely succinct as far as giving any clues about his protagonist's features and appearance is concerned. Admittedly, Alice talks a lot in both volumes. She shares a lot of afterthoughts. She makes numerous decisions resulting in the situation becoming "curiouser and curiouser", and participates actively in a sheer cascade of fantastic episodes. These factors shape our awareness of her character. This knowledge is based foremost on the actions she is involved in throughout the story. **But, what do we really know about Alice's looks from the very author?**

If we overlook Alice's uncertain self-presentation, there are some other equally humble fragments referring to the protagonist. When Alice tries to estimate the distance in miles to the centre of the earth, the narrator makes a comment: "[...] Alice had learnt several things of this sort in her lessons in the school-room [...]" (Carroll, 1996b: 17). Hence, we know Alice is a schoolgirl. A little bit further on, in the same paragraph, we learn, although indirectly, that she is quite diligent. And from time to time, she likes to show off her knowledge. She is even referred to as "the **wise** little Alice" (Carroll, 1996b: 19). However, in Chapter 6 *Pig and Pepper*, the Duchess brutally brings her to the ground by saying: "You don't know much, [...], and that's a fact" (Carroll, 1996b: 60).

Most information about Alice's appearance can be gathered from the protagonist's monologue: "I'm sure I'm not Ada, she said, 'for her hair goes in such long ringlets, and mine doesn't go in ringlets at all [...]" (Carroll, 1996b: 25). Alice's hair is also the topic of the conversation during the Mad Tea-Party, the Hatter makes a remark: "Your hair wants cutting" (Carroll, 1996b: 68). And that is everything concerning the first volume of the dilogy.

In the second volume we finally get a piece of information which seems to be the most precise about Alice. The girl, when asked by the Queen about her age, replies: "I'm seven and a half, exactly" (Carroll, 1996b: 184). When Alice is asked about the same thing by Humpty Dumpty, she answers: "Seven years and six months!" (Carroll, 1996b: 194). Humpty Dumpty ends his conversation with Alice with an ironic statement: "I shouldn't know you again if we *did* meet, [...] **you're so exactly like other people**" (Carroll, 1996b: 202). This opinion is a real mockery in the context of our search for Alice's characteristic as it has no distinctive element in the description.

ONE CHARACTER, MANY FACES

What is well known from the vast number of references in research literature⁷, Miss Alice Pleasance Liddell (1852–1934) was a prototype of Alice from Wonderland. What also matters, she was Reverend Dodgson/Carroll's favourite photo model. On the summer day of the famous boat trip the girl was ten years

⁷ See secondary sources in *References* section included in the article.

old. Her small face, with big dark expressive eyes are the only features Carroll preserved in his own drawings which served as illustrations to the manuscript version of Alice's experiences written in 1864 under the title *Alice's Adventures Under Ground*. Dodgeson himself was not a talented draughtsman. Nevertheless, when we compare any illustrated scene including Alice, derived from the manuscript version, with a drawing accompanying a dedication for his little friend, which was executed a little later, and showing much resemblance to Miss Liddell, it is quite obvious that Carroll himself was not concerned with faithfulness to Alice's portrait in the illustrations.

Nevertheless the image of "real" Alice reappeared many years later. One of the illustrators who evoked her face as a source of inspiration for his own illustrations, was a Slovak artist, Dušan Kállay (Carroll, 1983). On the other hand, it is known that his Alice is foremost the artist's mother Danica whose photography taken in 1927 was an iconographic pattern for our protagonist in Kállay's version (Marsinová, 2004: 136)⁸. The other artist who should be mentioned in this regard was a respected British illustrator, Justin Todd (Carroll, 1984). The two illustrators' Alices have neatly cut fringes and their dark straight hair reach the arm line. Their facial features are delicate and indeed resemble Miss Liddell to a large extent.

However, the first official "chapter" of the visual history of Alice was written, or rather drawn, along with the Macmillan first edition of *Alice in Wonderland* (Carroll, 1865). It included 92 illustrations executed in the technique of wood engraving, prepared by the Delziel Brothers, designed by John Tenniel. Tenniel, at that time, was best known thanks to his cartoons and caricatures for *Punch* Magazine, and was extremely popular in England. As the time went by, it appeared he was also the most influential as far as the common perception of Alice is concerned. Albeit, it seems he was under a certain influence of... Lewis Carroll. The writer had sent Tenniel photos of another little girl whose appearance and character suited better than his main protagonist's temper. The images were those of Mary Hilton Badcock (1860–1949).

Still in the 19th century, new, to some extent illegal versions of illustrations to Carroll's dilogy appeared in print. They were not much different from the first edition originals. Alice's image, according to Tenniel, was not "endangered" until 1907 when his copyrights as an exclusive *Alice's* illustrator expired. Yet the same year twelve other artists benefited from the new legal situation of the graphics accompanying Carroll's best-known work. All of those illustrators had their own visions of the absurd world and odd characters. The most successful one, out of this artistic dozen, was undoubtedly Arthur Rackham (Carroll, 1907), who offered multi-coloured, full-page illustrations based on

⁸ It is worth mentioning here that these illustrations were awarded Grand Prix of the International Biennial of Illustration in Bratislava in 1983, Gold Medal of Internationale Buchkunst Ausstellung IBA 1983 in Leipzig, and Gold Medal of the Biennial of Illustration in Barcelona (Premi Catalònia d'Il·lustració).

a distinct contour, performed in a romantic, post-Art Nouveau style. Alice is wispy, her hair is long and loosely falls in locks on her shoulders. She is wearing a white dress with a delicate flowery pattern. All these differences make her appear more subtle than the “Tenniel precursor”. Another British illustrator, Mabel Lucie Attwell (Carroll, 1910) clearly followed Rackham’s artwork.

Such an artistic reference we can also find in Poland. Artur Gołębiowski, in his graphic version of *Through the Looking-Glass* (Carroll, 1997a), “borrowed” the main protagonist’s dress from the English Alice, and added many stylistic changes, probably because of the editor’s choice of Arthur Rackham as an illustrator of the first volume in this Polish version (Carroll, 1997b). Ewa Salamon was yet another Polish artist under the strong influence of the Neo-Art Nouveau which she applied in her artwork as soon as the 1980s. Her two different versions of illustrations of *Alice in Wonderland* were created in the following decade. One cycle is comprised of small black-and-white drawings which have a clear graphic quality to them thanks to condensed lines in wavy flows (Carroll, 1993). The colourful illustrations from the later edition (Carroll, 1996) are larger and more elaborate in their narration. They have a bit more painterly quality to them as well. What is similar in both of these versions is Alice’s appearance – the girl has huge blue eyes, her hair looks like a fringe from a piece of material, and she is dressed like a schoolgirl at the turn of the 19th century.

Until now in many countries around the world, the subsequent editions of Alice’s adventures with Tenniel’s original black-and-white illustrations seem to have outnumbered these with new graphic proposals. Moreover, this primary version has been used by other artists as a substantive and/or an immediate reference to the very character of Alice. For instance Iwona Chmielewska, in her picturebook *Cztery zwykłe miski* [Four ordinary bowls] (Chmielewska, 2013), used the cover of *Alice in Wonderland* as a “read to sleep” book. The following doublespread of this picturebook seems to be taken straight from Wonderland – one of the ordinary bowls has become a Queen’s-croquet-flamingo body, and three other round vessels shape the tree crowns. This surrealistic transformation and animation of objects derive from oneiric matter of Carroll’s text. Tenniel’s images of Alice are also used in other versions of *Alice* illustrations. An original postmodern approach may be seen in Franciszka Themerson’s design (Carroll, 2015)⁹. The avant-garde, Polish artist’s “borrowed” graphic version of Alice is from the first 1865 edition. She was strident in her use of black-and-white distinct drawing of the main protagonist, and juxtaposing it with other characters, props, and elements of the represented

⁹ Themerson’s illustrations were created as early as 1946 for the London publisher George Harrap. They were not released though. Many years later, and long after the artist’s death in 1988, the bibliophile Inky Parrot Press in London eventually published *Through the Looking Glass and What Alice Found There* in 2001. The Polish edition was based on this version and it appeared on the market no sooner than 2015.

world depicted in plain geometrical blue and red lines. Themerson by doing so was able to signal a timeless and universal character of the world created in Carroll's imagination.

Another interesting version of *Alice in Wonderland*, which is based on the original illustrations by Tenniel, was released by a Cuban photographer Abelardo Morell (Carroll, 1998) who experiments with a camera obscura. Morell, who is best known for his surrealistic photos executed by means of this technique, had arranged three-dimensional scenes constructed of many different small-sized objects and reproductions of Tenniel's illustrations only to take pictures of them. This theatrical approach effected in a dream-like scenery. The artist was consequent in the use of a black-and-white register of the first print version and thus gained an even more surrealistic effect which matches the story perfectly.

Perhaps illustrators and researchers should agree Lewis Carroll acted best by not having left such a precise description of the protagonist. Thanks to that, the dilogy about Alice gives artists a lot of space for making decisions about her appearance. The majority of artists do not look back at Tenniel's iconographic patterns. Therefore, Alice is capable of showing more and more new faces. It shall not be surprising that the girl follows fashion. In Willy Pogany's pictures (Carroll, 1929) she has a classical 1920s bob haircut, she is a light blonde, wears a mini skirt with op art checks, her figure is slender and of a sporty nature. The first Polish Alice, Ala actually (Carroll, 1927)¹⁰, resembles her a lot. This version of the character was created by Kamil Mackiewicz – a famous caricaturist, pioneer of Polish comics, book and magazine illustrator who was popular before WW2. His Ala wears a very short, intensive red dress straight cut in a, so-called A line, with a square neckline, and long white knee socks. She has a brown bob hairstyle. Whereas in the German edition of 1967 (Carroll, 1967), Frans Haacken drew the protagonist looking like a model from the 1960s fashion magazines. Hacken's Alice is a tall, slim, blonde with a long pony tail, wearing a very tight green mini dress with a geometrical pattern, with a tiny white collar, and knee-high socks in white and red stripes. The girl is a jazzy type who looks for adventures thus recalling Astrid Lindgren's Pippi Longstocking, another famous literary character. Another slender blonde may be found in Tove Jansson's illustrations to *Alice in Wonderland* (Carroll, 1966), although this time we can see a rather more reflective and less rebellious little person. A contemporary looking Alice is depicted by Helen Oxenbury (Carroll, 1999) – she is a joyful girl with very light blonde and very long, wildly loose hair. Oxenbury's Alice is wearing a blue cotton, strapped dress and white tennis shoes.

¹⁰ Ala is a Polish nickname for Alicja (Alice in Polish). The 1927 edition was the first edition of Carroll's book with original illustrations executed by a Polish artist. The first Polish edition of 1910 used reproductions of various English illustrators, including Tenniel's. Some of the original illustrations were changed by replacing the original figure of Alice with a drawing of much poorer artistic quality.

A French painter, illustrator and comic book artist, Nicole Claveloux (Carroll, 1974) depicts mostly close-ups of a round faced girl who looks much younger than other Alices. A Polish graphic artist, Olga Siemaszko, especially in her second version of illustrations to *Alice* (Carroll, 1969), made the protagonist an old-fashioned puppet with copper-red curls, wearing a green puffy dress. Siemaszko's style is based on shape synthesis, seen both in human and animal figures, and in all elements of the depicted world created by the artist. It resembles cartoons. In turn, a Belgian illustrator, Anne Herbauts, made use of the means of expression which derive from children's drawings. She applied a typical, simplified, spontaneous, and somehow wild modus in her *Alice* illustrations of 2002 (Carroll, 2001).

Most often the discussed illustrators are faithful to their individually elaborated styles and original languages of expression, therefore they apply various sets of artistic means in shaping Alice, as well as other characters, and elements of their absurd and peculiar environment. Further interesting examples are graphic versions created by Peter Newell (Carroll, 1901) in his typical photorealistic style of illustrations in black and white, or by Adrienne Ségur (Carroll, 1949) in her subtle, very emotional, slightly luscious illustrations executed in pale colours and fine drawing. Tove Jansson's *Alice* (Carroll, 1966) actually seems to be living in the Moomin Valley as the elements of the depicted world remind the Moomin series illustrations to a great extent. Ralph Steadman used to work with various texts by Carroll since 1967 and came to execute illustrations to all *Alice's Adventures* and *Hunting of the Snark* (Carroll, 1986). He over-dynamized the characters by means of his preferable technique of splashing ink. Salvador Dalí, on the other hand, made coloured etchings and twelve photogravures commissioned by Random House (Carroll, 1969a) from New York. The letter technique corresponds perfectly well with the Spaniard's surrealist visions known from his paintings. The Czech artist, Markéta Prachatická (Carroll, 1982a), executed an intriguing drawing version applying ways typical for animated movies edition. Barry Moser made 75 meticulous prints which were perfectly arranged with typography designed by himself (Carroll, 1982b). The design of the whole project was inspired by Renaissance ways of composing text blocks. Anthony Browne, typical of him, in his artwork introduces a dialogue with a Belgian Surrealist, René Magritte, and an Austrian illustrator (Carroll, 1988), Lisbeth Zwerger, placed her rather melancholic and slightly withdrawn protagonist in the world depicted by means of subtle precise contours filled with elegantly balanced colours (Carroll, 1999a). Robert Ingpen from Australia proposed his hyper-realistic, oneiric visions (Carroll, 2009a), and in the same year, John Vernon Lord reflected the best British book graphic traditions in his charmingly archaised illustrations to *Alice's Adventures in Wonderland* (Carroll, 2009b). In one of the newest versions of the illustrations to Carroll's book, a celebrated Japanese artist, Yayoi Kusama, dressed Alice with her world alike in thousands of dots, and thrown everything into her crazy twisted typography (Carroll, 20212).

As it seems, the artists have never come to the conclusion that too many versions of illustrations to accompany Lewis Carroll's dilogy had already been created. They still dare to meet the challenge of coming up with their own. Not only do many new editions with completely new illustrations appear on the market nowadays, but also an enthusiastic response is received almost every time a new release is published. This continuous array of art projects has proven there is an unfading attraction of the works by a Reverend mathematician from Oxford. In closing, it seems appropriate to use the title of one of the shows connected with the discussed matter – "It's Always Tea-Time", and illustrators will always find time to create a new version of *Alice's Adventures*.

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