

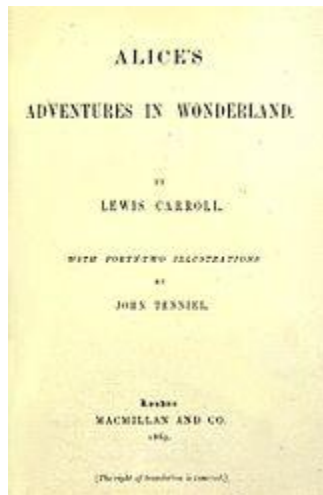
Alice's Adventures in Wonderland

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Alice's Adventures in Wonderland



Title page of the original edition (1865)

Author(s)	Lewis Carroll
Illustrator	John Tenniel
Country	United Kingdom
Language	English
Genre(s)	Fiction
Publisher	Macmillan
Publication date	26 November 1865
Followed by	Through the Looking-Glass

Alice's Adventures in Wonderland (commonly shortened to *Alice in Wonderland*) is an 1865 [novel](#) written by English author Charles Lutwidge Dodgson under the [pseudonym](#) [Lewis Carroll](#).^[1] It tells of a girl named [Alice](#) who falls down a rabbit hole into a [fantasy world](#) ([Wonderland](#)) populated by peculiar, [anthropomorphic](#) creatures. The tale plays with [logic](#), giving the story lasting popularity with adults as well as children.^[2] It is considered to be one of the best examples of the [literary nonsense](#) genre,^{[2][3]} and its [narrative](#) course and structure have been enormously influential,^[3] especially in the [fantasy](#) genre.

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[\[edit\]](#) Synopsis



The [White Rabbit](#)

Chapter 1 – Down the Rabbit Hole: [Alice](#) is feeling bored while sitting on the riverbank with her sister, when she notices a talking, clothed [White Rabbit](#) with a pocket watch run past. She follows it down a rabbit hole when suddenly she falls a long way to a curious hall with many locked doors of all sizes. She finds a small key to a door too small for her to fit through, but through it she sees an attractive garden. She then discovers a bottle on a table labelled "DRINK ME", the contents of which cause her to shrink too small to reach the key which she has left on the table. A cake with "EAT ME" on it causes her to grow to such a tremendous size her head hits the ceiling...

Chapter 2 – The Pool of Tears: Alice is unhappy and cries as her tears flood the hallway. After shrinking down again due to a fan she had picked up, Alice swims through her own tears and meets a [Mouse](#), who is swimming as well. She tries to make small talk with him in elementary French (thinking he may be a French mouse) but her opening gambit "Ou est ma chatte?" offends the mouse.

Chapter 3 – The Caucus Race and a Long Tale: The sea of tears becomes crowded with other animals and birds that have been swept away by the rising waters. Alice and the other animals convene on the bank and the question among them is how to get dry again. The mouse gives them a very dry lecture on [William the Conqueror](#). A [Dodo](#) decides that the best thing to dry them off would be a Caucus-Race, which consists of everyone running in a circle with no clear winner. Alice eventually frightens all the animals away, unwittingly, by talking about her (moderately ferocious) cat.

Chapter 4 – The Rabbit Sends a Little Bill: The White Rabbit appears again in search of the Duchess's gloves and fan. Mistaking her for his maidservant, Mary Ann, he orders Alice to go into the house and retrieve them, but once she gets inside she starts growing. The horrified Rabbit orders his gardener, [Bill the Lizard](#), to climb on the roof and go down the chimney. Outside, Alice hears the voices of animals that have gathered to gawk at her giant arm. The crowd hurls pebbles at her, which turn into little cakes. Alice eats them, and they reduce her again in size.

Chapter 5 – Advice from a Caterpillar: Alice comes upon a mushroom and sitting on it is a blue [Caterpillar](#) smoking a [hookah](#). The Caterpillar questions Alice and she admits to her current identity crisis, compounded by her inability to remember a poem. Before crawling away, the caterpillar tells Alice that one side of the mushroom will make her taller and the other side will make her shorter. She breaks off two pieces from the mushroom. One side makes her shrink smaller than ever, while another causes her neck to grow high into the trees, where a pigeon mistakes her for a serpent. With some effort, Alice brings herself back to her usual height. She stumbles upon a small estate and uses the mushroom to reach a more appropriate height.



 The [Cheshire Cat](#)

Chapter 6 – Pig and Pepper: A Fish-Footman has an invitation for the [Duchess](#) of the house, which he delivers to a Frog-Footman. Alice observes this transaction and, after a perplexing conversation with the frog, lets herself into the house. The Duchess's Cook is throwing dishes and making a soup that has too much pepper, which causes Alice, the Duchess, and her baby (but not the cook or grinning [Cheshire Cat](#)) to sneeze violently. Alice is given the baby by the Duchess and to her surprise, the baby turns into a pig. The Cheshire Cat appears in a tree, directing her to the [March Hare's](#) house. He disappears but his grin

remains behind to float on its own in the air prompting Alice to remark that she has often seen a cat without a grin but never a grin without a cat.

Chapter 7 – A Mad Tea-Party: Alice becomes a guest at a "mad" tea party along with the [March Hare](#), the [Hatter](#), and a sleeping [Dormouse](#) who remains asleep for most of the chapter. The other characters give Alice many riddles and stories, including the famous '[Why is a raven like a writing desk?](#)'. The Hatter reveals that they have tea all day because Time has punished him by eternally standing still at 6 pm (tea time). Alice becomes insulted and tired of being bombarded with riddles and she leaves claiming that it was the stupidest tea party that she had ever been to.



 Alice trying to play [croquet](#) with a [Flamingo](#).

Chapter 8 – The Queen's Croquet Ground: Alice leaves the tea party and enters the garden where she comes upon three living playing cards painting the white roses on a rose tree red because the [Queen of Hearts](#) hates white roses. A procession of more cards, kings and queens and even the White Rabbit enters the garden. Alice then meets the King and Queen. The Queen, a figure difficult to please, introduces her trademark phrase "Off with his head!" which she utters at the slightest dissatisfaction with a subject. Alice is invited (or some might say ordered) to play a game of croquet with the Queen and the rest of her subjects but the game quickly descends into chaos. Live flamingos are used as mallets and hedgehogs as balls and Alice once again meets the Cheshire Cat. The Queen of Hearts then orders the Cat to be beheaded, only to have her executioner complain that this is impossible since the head is all that can be seen of him. Because the cat belongs to the Duchess, the Queen is prompted to release the Duchess from prison to resolve the matter.

Chapter 9 – The Mock Turtle's Story: The Duchess is brought to the croquet ground at Alice's request. She ruminates on finding morals in everything around her. The Queen of Hearts dismisses her on the threat of execution and she introduces Alice to the [Gryphon](#), who takes her to the [Mock Turtle](#). The Mock Turtle is very sad, even though he has no sorrow. He tries to tell his story about how he used to be a real turtle in school, which The Gryphon interrupts so they can play a game.

Chapter 10 – Lobster Quadrille: The Mock Turtle and the Gryphon dance to the Lobster Quadrille, while Alice recites (rather incorrectly) "['Tis the Voice of the Lobster](#)". The Mock


Turtle sings them "Beautiful Soup" during which the Gryphon drags Alice away for an impending trial.

Chapter 11 – Who Stole the Tarts?: Alice attends a trial whereby the [Knave of Hearts](#) is accused of stealing the Queen's tarts. The jury is composed of various animals, including [Bill the Lizard](#), the White Rabbit is the court's trumpeter, and the judge is the [King of Hearts](#). During the proceedings, Alice finds that she is steadily growing larger. The dormouse scolds Alice and tells her she has no right to grow at such a rapid pace and take up all the air. Alice scoffs and calls the dormouse's accusation ridiculous because everyone grows and she can't help it. Meanwhile, witnesses at the trial include the Hatter, who displeases and frustrates the King through his indirect answers to the questioning, and the Duchess's cook.

Chapter 12 – Alice's Evidence: Alice is then called up as a witness. She accidentally knocks over the jury box with the animals inside them and the King orders the animals be placed back into their seats before the trial continues. The King and Queen order Alice to be gone, citing Rule 42 ("All persons more than a mile high to leave the court"), but Alice disputes their judgement and refuses to leave. She argues with the King and Queen of Hearts over the ridiculous proceedings, eventually refusing to hold her tongue. The Queen shouts her familiar "Off with her head!" but Alice is unafraid, calling them out as just a pack of cards; just as they start to swarm over her. Alice's sister wakes her up for tea, brushing what turns out to be some leaves and not a shower of playing cards from Alice's face. Alice leaves her sister on the bank to imagine all the curious happenings for herself.

[\[edit\]](#) Characters



 [Jessie Willcox Smith](#)'s illustration of Alice surrounded by the characters of Wonderland. (1923)

Further information: [List of minor characters in the Alice series](#)

The following is a list of prominent characters in *Alice's Adventures in Wonderland*.

- [Alice](#)
- [The White Rabbit](#)
- [The Mouse](#)
- [The Dodo](#)
- [The Lory](#)

- [The Eaglet](#)
- [The Duck](#)
- [Pat](#)
- [Bill the Lizard](#)
- [The Caterpillar](#)
- [The Duchess](#)
- [The Cheshire Cat](#)
- [The March Hare](#)
- [The Hatter](#)
- [The Dormouse](#)
- [The Queen of Hearts](#)
- [The Knave of Hearts](#)
- [The King of Hearts](#)
- [The Gryphon](#)
- [The Mock Turtle](#)

[[edit](#)] Character allusions

In *The Annotated Alice*, [Martin Gardner](#) provides background information for the characters. The members of the boating party that first heard Carroll's tale show up in Chapter 3 ("A Caucus-Race and a Long Tale"). Alice Liddell herself is there, while Carroll is caricatured as the Dodo (because Dodgson stuttered when he spoke, he sometimes pronounced his last name as *Dodo-Dodgson*). The Duck refers to Canon Duckworth, the Lory to Lorina Liddell, and the Eaglet to Edith Liddell (Alice Liddell's sisters).^[4]

Bill the Lizard may be a play on the name of British Prime Minister [Benjamin Disraeli](#).^[5] One of Tenniel's illustrations in *Through the Looking-Glass* depicts the character referred to as the "Man in White Paper" (whom Alice meets as a fellow passenger riding on the train with her), as a caricature of Disraeli, wearing a paper hat.^[6] The illustrations of the Lion and the Unicorn also bear a striking resemblance to Tenniel's *Punch* illustrations of [Gladstone](#) and Disraeli.^[7]

The Hatter is most likely a reference to [Theophilus Carter](#), a furniture dealer known in [Oxford](#) for his unorthodox inventions. Tenniel apparently drew the Hatter to resemble Carter, on a suggestion of Carroll's.^[8] The Dormouse tells a story about three little sisters named Elsie, Lacie, and Tillie. These are the Liddell sisters: Elsie is L.C. (Lorina Charlotte), Tillie is Edith (her family nickname is Matilda), and Lacie is an [anagram](#) of Alice.^[9]

The Mock Turtle speaks of a Drawling-master, "an old conger eel", who came once a week to teach "Drawling, Stretching, and Fainting in Coils". This is a reference to the art critic [John Ruskin](#), who came once a week to the Liddell house to teach the children *drawing, sketching, and painting in oils*. (The children did, in fact, learn well; Alice Liddell, for one, produced a number of skilled watercolours.)^[10]

The Mock Turtle also sings "Turtle Soup". This is a parody of a song called "Star of the Evening, Beautiful Star", which was performed as a trio by Lorina, Alice and Edith Liddell for Lewis Carroll in the Liddell home during the same summer in which he first told the story of *Alice's Adventures Under Ground*.^[11]

[[edit](#)] Poems and songs

Carroll wrote multiple poems and songs for *Alice's Adventures in Wonderland*, including:

- "[All in the golden afternoon...](#)"—the prefatory verse, an original poem by Carroll that recalls the rowing expedition on which he first told the story of Alice's adventures underground
- "[How Doth the Little Crocodile](#)"—a parody of [Isaac Watts](#)' nursery rhyme, "[Against Idleness And Mischief](#)"
- "[The Mouse's Tale](#)"—an example of [concrete poetry](#)
- "[You Are Old, Father William](#)"—a parody of [Robert Southey](#)'s "[The Old Man's Comforts and How He Gained Them](#)"
- The Duchess's lullaby, "Speak roughly to your little boy..."—a parody of [David Bates](#)' "Speak Gently"
- "[Twinkle, Twinkle, Little Bat](#)"—a parody of [Jane Taylor](#)'s "[Twinkle Twinkle Little Star](#)"
- "[The Lobster Quadrille](#)"—a parody of [Mary Botham Howitt](#)'s "[The Spider and the Fly](#)"
- "[Tis the Voice of the Lobster](#)"—a parody of [Isaac Watts](#)' "[The Sluggard](#)"
- "Beautiful Soup"—a parody of James M. Sayles's "Star of the Evening, Beautiful Star"
- "[The Queen of Hearts](#)"—an actual nursery rhyme
- "[They told me you had been to her...](#)"—the White Rabbit's evidence

[[edit](#)] Background



 First page from *Alice's Adventures Under Ground*, the [facsimile](#) edition published by [Macmillan](#) in 1886

Alice was published in 1865, three years after the Reverend Charles Lutwidge Dodgson and the [Reverend Robinson Duckworth](#) rowed in a boat, on 4 July 1862,^[12] up the Isis with the three young daughters of [Henry Liddell](#), (the Vice-Chancellor of Oxford University and Dean of Christ Church) : Lorina Charlotte Liddell (aged 13, born 1849) ("Prima" in the book's prefatory verse); [Alice Pleasance Liddell](#) (aged 10, born 1852) ("Secunda" in the prefatory verse); Edith Mary Liddell (aged 8, born 1853) ("Tertia" in the prefatory verse).^[13]

The journey began at [Folly Bridge](#) near [Oxford](#) and ended five miles away in the village of [Godstow](#). During the trip the Reverend Dodgson told the girls a story that featured a bored little girl named Alice who goes looking for an adventure. The girls loved it, and Alice Liddell asked Dodgson to write it down for her. He began writing the manuscript of the story the next day, although that earliest version no longer exists. The girls and Dodgson took another boat trip a month later when he elaborated the plot to the story of Alice, and in November he began working on the manuscript in earnest.^[14]

To add the finishing touches he researched natural history for the animals presented in the book, and then had the book examined by other children—particularly the MacDonald children. He added his own illustrations but approached [John Tenniel](#) to illustrate the book for publication, telling him that the story had been well liked by children.^[14]

On 26 November 1864 he gave Alice the handwritten manuscript of *Alice's Adventures Under Ground*, with illustrations by Dodgson himself, dedicating it as "A Christmas Gift to a Dear Child in Memory of a Summer's Day".^[15] Some, including [Martin Gardner](#), speculate there was an earlier version that was destroyed later by Dodgson when he printed a more elaborate copy by hand.^[16]

But before Alice received her copy, Dodgson was already preparing it for publication and expanding the 15,500-word original to 27,500 words,^[17] most notably adding the episodes about the Cheshire Cat and the Mad Tea-Party.

[\[edit\]](#) Writing style and themes

[\[edit\]](#) Symbolism

Most of the book's adventures may have been based on and influenced by people, situations and buildings in Oxford and at Christ Church, *e.g.*, the "Rabbit Hole," which symbolized the actual stairs in the back of the main hall in Christ Church. A carving of a griffon and rabbit, as seen in [Ripon Cathedral](#), where Carroll's father was a canon, may have provided inspiration for the tale.^[18]

Since Carroll was a mathematician at [Christ Church](#), it has been suggested^{[19][20]} that there are many references and mathematical concepts in both this story and also in [Through the Looking-Glass](#); examples include:

- In chapter 1, "Down the Rabbit-Hole", in the midst of shrinking, Alice waxes philosophic concerning what final size she will end up as, perhaps "*going out altogether, like a candle.*"; this pondering reflects the concept of a [limit](#).
- In chapter 2, "The Pool of Tears", Alice tries to perform multiplication but produces some odd results: "*Let me see: four times five is twelve, and four times six is thirteen,*

and four times seven is—oh dear! I shall never get to twenty at that rate!" This explores the representation of numbers using different [bases](#) and [positional numeral systems](#): $4 \times 5 = 12$ in base 18 notation, $4 \times 6 = 13$ in base 21 notation, and 4×7 could be 14 in base 24 notation. Continuing this sequence, going up three bases each time, the result will continue to be less than 20 in the corresponding base notation. (After 19 the product would be 1A, then 1B, 1C, 1D, and so on.)

- In chapter 7, "A Mad Tea-Party", the March Hare, the Hatter, and the Dormouse give several examples in which the semantic value of a sentence **A** is not the same value of the [converse](#) of **A** (for example, "*Why, you might just as well say that 'I see what I eat' is the same thing as 'I eat what I see'!*"); in logic and mathematics, this is discussing an [inverse relationship](#).
- Also in chapter 7, Alice ponders what it means when the changing of seats around the circular table places them back at the beginning. This is an observation of addition on the [ring of integers modulo N](#).
- The Cheshire cat fades until it disappears entirely, leaving only its wide grin, suspended in the air, leading Alice to marvel and note that she has seen a cat without a grin, but never a grin without a cat. Deep abstraction of concepts, such as non-Euclidean geometry, abstract algebra, and the beginnings of mathematical logic, was taking over mathematics at the time Dodgson was writing. Dodgson's delineation of the relationship between cat and grin can be taken to represent the very concept of mathematics and number itself. For example, instead of considering two or three apples, one may easily consider the concept of 'apple', upon which the concepts of 'two' and 'three' may seem to depend. A far more sophisticated jump is to consider the concepts of 'two' and 'three' by themselves, just like a grin, originally seemingly dependent on the cat, separated conceptually from its physical object.

Mathematician [Keith Devlin](#) asserted in the journal of The [Mathematical Association of America](#) that Dodgson wrote *Alice in Wonderland* in its final form as a scathing satire on new modern mathematics that were emerging in the mid-19th century.^[21]

It has been suggested by several people, including [Martin Gardner](#) and Selwyn Goodacre,^[19] that Dodgson had an interest in the [French language](#), choosing to make references and puns about it in the story. It is most likely that these are references to French lessons—a common feature of a Victorian middle-class girl's upbringing. For example, in the second chapter Alice posits that the mouse may be French. She therefore chooses to speak the first sentence of her French lesson-book to it: "*Où est ma chatte?*" ("Where is my cat?"). In Henri Bué's French translation, Alice posits that the mouse may be Italian and speaks Italian to it.

Pat's "Digging for apples" could be a cross-language pun, as *pomme de terre* (literally; "apple of the earth") means [potato](#) and *pomme* means [apple](#), which little English girls studying French would easily guess.^[22]

In the second chapter, Alice initially addresses the mouse as "O Mouse", based on her memory of the noun [declensions](#) "in her brother's [Latin Grammar](#), 'A mouse — of a mouse — to a mouse — a mouse — O mouse!'" These words correspond to the first five of Latin's six cases, in a traditional order established by medieval grammarians: *mus* ([nominative](#)), *muris* ([genitive](#)), *muri* ([dative](#)), *murem* ([accusative](#)), (*O*) *mus* ([vocative](#)). The sixth case, *mure* ([ablative](#)) is absent from Alice's recitation.

In [*Through the Looking-Glass and What Alice Found There*](#), the White Queen offers to hire Alice as her lady's maid and to pay her "Twopence a week, and jam every other day." Alice says that she doesn't want any jam today, and the Queen tells her: "You couldn't have it if you *did* want it. The rule is, jam tomorrow and jam yesterday- but never jam *to-day*." This is a reference to the rule in Latin that the word *iam* or *jam* meaning *now* in the sense of *already* or *at that time* cannot be used to describe *now* in the present, which is *nunc* in Latin. *Jam* is therefore never available today.

In the eighth chapter, three cards are painting the roses on a rose tree red, because they had accidentally planted a white-rose tree that the [Queen of Hearts](#) hates. Red roses symbolized the English [House of Lancaster](#), while white roses were the symbol for their rival [House of York](#). This scene is an allusion to the [Wars of the Roses](#).^[23]

[\[edit\]](#) Illustrations

The manuscript was illustrated by Dodgson himself who added 37 illustrations—printed in a [facsimile](#) edition in 1887.^[15] John Tenniel provided 42 [wood engraved](#) illustrations for the published version of the book. The first print run was destroyed at his request because he was dissatisfied with the quality. The book was reprinted and published in 1866.^[15]

[John Tenniel](#)'s illustrations of Alice do not portray the real [Alice Liddell](#), who had dark hair and a short fringe.

Alice has provided a challenge for other illustrators, including those of 1907 by Charles Pears and the full series of colour plates and line-drawings by [Harry Rountree](#) published in the (inter-War) Children's Press (Glasgow) edition.

[\[edit\]](#) Reception

When it was released *Alice in Wonderland* received little attention; the book failed to be named in an 1888 poll of the most popular children's stories. Generally it received poor reviews with reviewers giving more credit to Tenniel's illustrations than to Carroll's story. At the release of *Through the Looking-Glass*, the first Alice tale gained in popularity and by the end of the 19th century [Sir Walter Besant](#) wrote that *Alice in Wonderland* "was a book of that extremely rare kind which will belong to all the generations to come until the language becomes obsolete".^[24]

[\[edit\]](#) Publication history

In 1865, Dodgson's tale was published as *Alice's Adventures in Wonderland* by "[Lewis Carroll](#)" with illustrations by [John Tenniel](#). The first print run of 2,000 was held back because Tenniel objected to the print quality.^[25] A new edition, released in December of the same year, but carrying an 1866 date, was quickly printed. As it turned out, the original edition was sold with Dodgson's permission to the New York publishing house of Appleton. The binding for the Appleton *Alice* was virtually identical to the 1866 Macmillan *Alice*, except for the publisher's name at the foot of the spine. The title page of the Appleton *Alice* was an insert cancelling the original Macmillan title page of 1865, and bearing the New York publisher's imprint and the date 1866.

The entire print run sold out quickly. *Alice* was a publishing sensation, beloved by children and adults alike. Among its first avid readers were [Queen Victoria](#) and the young [Oscar Wilde](#). The book has never been out of print. *Alice's Adventures in Wonderland* has been translated into at least 97 languages.^[26] There have now been over a hundred editions of the book, as well as countless adaptations in other media, especially theatre and film.

The book is commonly referred to by the abbreviated title *Alice in Wonderland*, an alternative title popularized by the numerous stage, film and television adaptations of the story produced over the years. Some printings of this title contain both *Alice's Adventures in Wonderland* and its sequel [Through the Looking-Glass, and What Alice Found There](#).

[\[edit\]](#) Publication timeline

The following list is a timeline of major publication events related to *Alice's Adventures in Wonderland*:



Cover of the 1898 edition

- 1865: First UK edition (the second printing).
- 1865: First US edition (the first printing of above).^[27]
- 1869: [Alice's Abenteuer im Wunderland](#) is published in German translation by Antonie Zimmermann.
- 1869: [Aventures d'Alice au pays des merveilles](#) is published in French translation by Henri Bué.
- 1870: [Alice's Äfventyr i Sagolandet](#) is published in Swedish translation by Emily Nonnen.
- 1871: Dodgson meets another Alice during his time in London, Alice Raikes, and talks with her about her reflection in a mirror, leading to another book [Through the Looking-Glass and What Alice Found There](#), which sells even better.
- 1872: [Le Avventure di Alice nel Paese delle Meraviglie](#) is published in Italian translation by Teodorico Pietrocòla Rossetti.
- 1886: Carroll publishes a facsimile of the earlier *Alice's Adventures Under Ground* manuscript.

- 1890: Carroll publishes *[The Nursery "Alice"](#)*, a special edition "to be read by Children aged from Nought to Five".
- 1905: Mrs J. C. Gorham publishes *[Alice's Adventures in Wonderland retold in words of one syllable](#)* in a series of such books published by A. L. Burt Company, aimed at young readers.
- 1906: First translation into Finnish by [Anni Swan](#) (*Liisan seikkailut ihmemaailmassa*).
- 1907: Copyright on AAIW expires in UK, and so AAIW enters the [public domain](#). At least 8 new editions are published in that year alone.^[28]
- 1916: Publication of the first edition of the Windermere Series, *Alice's Adventures in Wonderland*. Illustrated by [Milo Winter](#).
- 1928: The manuscript of *Alice's Adventures Under Ground* that Carroll wrote and illustrated and that he had given to Alice Liddell was sold at Sotheby's on April 3. It sold to [Philip Rosenbach](#) for £15,400, a world record for the sale of a manuscript at the time.^[29]
- 1960: American writer [Martin Gardner](#) publishes a special edition, *[The Annotated Alice](#)*, incorporating the text of both *Alice's Adventures in Wonderland* and *Through the Looking-Glass*. It has extensive annotations explaining the hidden allusions in the books, and includes full texts of the [Victorian era poems](#) parodied in them. Later editions expand on these annotations.
- 1961: The [Folio Society](#) publication with 42 illustrations by [John Tenniel](#).
- 1998: Lewis Carroll's own copy of *Alice*, one of only six surviving copies of the 1865 first edition, is sold at an auction for US\$1.54 million to an anonymous American buyer, becoming the most expensive children's book (or 19th-century work of literature) ever sold, up to that time.^[30]
- 2008: Folio *Alice's Adventures Under Ground* facsimile edition (limited to 3,750 copies, boxed with *The Original Alice* pamphlet).
- 2009: Children's book collector and former American football player [Pat McNally](#) reportedly sold Alice Liddell's own copy at auction for \$115,000.^[31]

[\[edit\]](#) Adaptations

Main article: [Works based on Alice in Wonderland](#)

[\[edit\]](#) Cinema and television

Main article: [Films and television based on Alice in Wonderland](#)



Alice in the trailer for [Disney's animated version](#)

The book has inspired numerous film and television adaptations. The following list is of direct adaptations of *Adventures in Wonderland* (sometimes merging it with *Through the Looking-Glass*), not [other sequels or works otherwise inspired by the works](#) (such as [Tim Burton](#)'s 2010 film *Alice in Wonderland*):

- [Alice in Wonderland \(1903 film\)](#), [silent film](#), directed by Cecil Hepworth and Percy Stow, with [May Clark](#) as Alice, UK^{[\[citation needed\]](#)}
- [Alice's Adventures in Wonderland \(1910 film\)](#), silent film, directed by [Edwin Stanton Porter](#)^{[\[citation needed\]](#)}
- [Alice in Wonderland \(1915 film\)](#), silent film, directed by [W. W. Young](#)^{[\[citation needed\]](#)}
- [Alice in Wonderland \(1931 film\)](#), [talkie](#), directed by [Bud Pollard](#)^{[\[citation needed\]](#)}
- [Alice in Wonderland \(1933 film\)](#), directed by [Norman Z. McLeod](#), US^{[\[citation needed\]](#)}
- [Alice in Wonderland \(1937 TV program\)](#), directed by [George More O'Ferrall](#)^{[\[citation needed\]](#)}
- [Alice \(1946 TV program\)](#), on [BBC](#), starring [Vivian Pickles](#) directed by [George More O'Ferrall](#), UK^{[\[citation needed\]](#)}
- [Alice in Wonderland \(1949 film\)](#), [live-action/stop motion](#) film, animation directed by [Lou Bunin](#)^{[\[citation needed\]](#)}
- [Alice in Wonderland \(1951 film\)](#), [traditional animation](#), [Walt Disney Animation Studios](#), US^{[\[citation needed\]](#)}
- [Alice in Wonderland \(1955 TV program\)](#), a live television adaptation of the 1932 [Broadway](#) version of the novel, co-written by [Eva LeGallienne](#) and directed by [George Schaefer](#) for the *Hallmark Hall of Fame*^{[\[citation needed\]](#)}
- [Alice in Wonderland](#), 1966 animated [Hanna-Barbera](#) TV movie, with [Janet Waldo](#) as Alice^{[\[citation needed\]](#)}
- [Alice in Wonderland \(1966 television film\)](#), [BBC](#) television play directed by [Jonathan Miller](#), UK^{[\[citation needed\]](#)}
- [Alice's Adventures in Wonderland \(1972 film\)](#) starring Fiona Fullerton as Alice.
- ["Alice in Wonderland" \(1983 television film\)](#), [PBS Great Performances](#) presentation of a 1982 stage play which was in turn a revival of the 1932 [LeGallienne/Schaefer](#) production
- [Alice \(1988 film\)](#) by [Jan Švankmajer](#) Stop motion and live action
- [Adventures in Wonderland](#), 1991 to 1995 [Disney](#) television series^{[\[citation needed\]](#)}
- ["Alice in Wonderland"](#), a 1999 television movie first shown on NBC and then shown on British television on Channel 4
- [Alice](#) a 2009 [Syfy](#) 2-part adaptation starring [Caterina Scorsone](#) and [Andrew Lee Potts](#) as Alice and the Hatter^{[\[citation needed\]](#)}
- [Alice in Wonderland \(2010 film\)](#) an American [computer-animated/live action](#) fantasy adventure film directed by [Tim Burton](#) and released by [Walt Disney Pictures](#), with [Mia Wasikowska](#) as Alice^{[\[citation needed\]](#)}

[\[edit\]](#) Comic books

The book has also inspired numerous comic book adaptations:

- *Walt Disney's Alice in Wonderland* ([Dell Comics](#), 1951)
- *Walt Disney's Alice in Wonderland* ([Gold Key Comics](#), 1965)
- *Walt Disney's Alice in Wonderland* (Whitman, 1984)
- "The Complete Alice in Wonderland" ([Dynamite Entertainment](#), 2005)
- *Glenn Diddit's Alice's Adventures In Wonderland* ([CreateSpace](#), 2009)

[[edit](#)] Live performance

With the immediate popularity of the book, it did not take long for live performances to begin. One early example is *Alice in Wonderland*, a [musical play](#) by H. Saville Clark (book) and [Walter Slaughter](#) (music), which played in 1886 at the [Prince of Wales Theatre](#) in London.

As the book and its sequel are Carroll's most widely recognized works, they have also inspired numerous live performances, including [plays](#), [operas](#), [ballets](#), and traditional English [pantomimes](#). These works range from fairly faithful adaptations to those that use the story as a basis for new works. An example of the latter is *The Eighth Square*, a murder mystery set in Wonderland, written by [Matthew Fleming](#) and music and lyrics by Ben J. Macpherson. This goth-toned rock musical premiered in 2006 at the [New Theatre Royal](#) in [Portsmouth](#), England. The TA Fantastika, a popular [Black light theatre](#) in [Prague](#) performs "Aspects of Alice"; written and directed by Petr Kratochvíl. This adaptation is not faithful to the books, but rather explores Alice's journey into adulthood while incorporating allusions to the history of Czech Republic.

Over the years, many notable people in the performing arts have been involved in *Alice* productions. Actress [Eva Le Gallienne](#) famously adapted both Alice books for the stage in 1932; this production has been revived in New York in 1947 and 1982. One of the most well-known American productions was [Joseph Papp](#)'s 1980 staging of *Alice in Concert* at the [Public Theater](#) in New York City. [Elizabeth Swados](#) wrote the book, lyrics, and music. Based on both *Alice's Adventures in Wonderland* and *Through the Looking-Glass*, Papp and Swados had previously produced a version of it at the [New York Shakespeare Festival](#). [Meryl Streep](#) played Alice, the White Queen, and Humpty Dumpty. The cast also included [Debbie Allen](#), [Michael Jeter](#), and [Mark Linn-Baker](#). Performed on a bare stage with the actors in modern dress, the play is a loose adaptation, with song styles ranging the globe.

Similarly, the 1992 operatic production *Alice* used both *Alice* books as its inspiration. It also employs scenes with Charles Dodgson, a young Alice Liddell, and an adult Alice Liddell, to frame the story. Paul Schmidt wrote the play, with [Tom Waits](#) and [Kathleen Brennan](#) writing the music. Although the original production in [Hamburg](#), Germany, received only a small audience, Tom Waits released the songs as the album *Alice* in 2002.

In 2011 a play by [Christopher Wheeldon](#)^[32] and [Nicholas Wright](#)^[33] were commissioned for the [The Royal Ballet](#) entitled "Alice's Adventures in Wonderland" which premiered February 28 of the year. The ballet was based on the novel written by [Lewis Carroll](#) in which Wheeldon grew up reading as a child. The ballet stays generally faithful to the original story written by Carroll, and had some critics claiming maybe too faithful.^[34] The ballet overall stays generally light hearted for its running of an hour and forty minutes. "Alice's Adventures in Wonderland" ballet played at the [Royal Opera House](#) in London until March 15, 2011, and it will be returning again March 17, 2012 through April 16, 2012.^[35]

[[edit](#)] Works influenced



 [José de Creeft](#), *Statue of Alice* in [Central Park](#), 1959

Alice and the rest of Wonderland continue to inspire or influence many other works of art to this day, sometimes indirectly via the [Disney movie](#), for example. The character of the plucky, yet proper, Alice has proven immensely popular and inspired similar heroines in literature and pop culture, many also named Alice in homage.

[\[edit\]](#) **See also**



- [Translations of *Alice's Adventures in Wonderland*](#)
- [Translations of *Through the Looking-Glass*](#)

[\[edit\]](#) **References**

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