

Dodgson's photographs are, naturally, showcased throughout the book. However, the high quality of the book's design and production values is remarkable. The photographs almost seem tangible, like the reader could pluck prints off the page and hold them. Warm sepia tones have been beautifully reproduced and the odd colourized photograph catches the eye. Crispy, time-worn edges and labels scrawled by Dodgson in his signature lavender ink have been kept rather than cropped. That materiality of the photographs gives the reader a feeling of intimacy and a sense of history that are rarely felt outside of archives or exhibits. Dodgson's photographs are complemented with a range of related contemporary visuals like John Tenniel's *Alice* engravings as well as sketches, sculptures and paintings by numerous other nineteenth-century artists. Waggoner's substantial and alert writing contextualizes all of these artworks, explicating how they informed and/or were influenced by Dodgson's photographs of children.

Lewis Carroll's Photography and Modern Childhood strikes a fine balance between pictures and conversations. In our role as a twenty-first-century audience, we get to see something of what Dodgson and his contemporaries saw, and it is a privilege to have Waggoner guide that vision.

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The Tenniel Illustrations to the "Alice" Books. Second edition.

Michael Hancher

The Ohio State University Press, 2019

Hardcover

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This second edition of Michael Hancher's classic work on the Tenniel illustrations to *Alice* (1985) is, much like its predecessor, a must-have in any respectable Carrollian library. Moreover, it is a joyful read that will take you along on a thrilling investigative journey into the world of *Punch*, Tenniel, the Dalziel Brothers, Millais and countless other well-known Victorians. Enough, in fact, for the book to be of great interest to any Victorianist and not just those whose primary focus is Lewis Carroll, though Carrollians will, of course, find it immensely valuable.

While the original twelve chapters, which focus on the *Punch/Alice* parentage, the lineage of the Ugly Duchess, or the Looking-Glass insects (just to name a few), have kept their 1985 titles, they have been expanded and augmented thanks to Hancher's germane use of the scholarly literature published during the 34-year gap between the two editions, as well as of both major and lesser-known archives.

On top of those, readers will be glad to discover six new chapters dedicated to the technical aspect of the engraving of the illustrations and the subsequent process of publication, the account of which was made possible thanks to the (re)discovery of the original wood blocks by the secretary of Macmillan Publishing in 1985 – coincidentally, the very year the first edition of Hancher's book was published. These new chapters make for a fascinating read, and they are definitely a wonderful addition to an already captivating opus.

For instance, and without spoiling too much of the contents for anyone, detail-oriented readers will be delighted to find out that on the original proofs, the ornamental hearts on the White Rabbit's herald tunic in *Through the Looking-Glass and What Alice Found There* were... upside-down. Such is Hancher's punctiliousness that he goes as far as specifying from which particular species of tree the wood blocks were sawn (a box tree either from Anatolia or the Caucasus Mountains, in case you were curious) or the or the hardness grade of the pencil John Tenniel used to work the details onto the surface of the blocks (6H). Others will be particularly interested in the extensive description of the electrotyping process, and the most influenceable among us (like yours truly) may well end up daydreaming about setting up a small printing shop with old-style wood engraving to keep busy in these times of lockdown.

Another remarkable feature of this second edition, very much like the first one, lies of course with its illustrations. Indeed, the book boasts over 240 figures and 8 colour plates – the most interesting of which arguably is the proof of wood engraving of the Sheep's shop interior annotated by Tenniel, who found it too dark. While it is generally expected of a book on illustrations to contain a fair share of them, this one probably sets some kind of record in its category, not only because of the sheer number of images on which it relies but also thanks to their variety and relevance, to say nothing of the surprising use Hancher makes of some of them.

In the final chapter, Hancher makes the convincing case that "the narrator does think in terms of pictures" (241), and that on top of looking *at* Alice, we are actually looking *with* her as she beholds Wonderland or the Looking-Glass realm, and sometimes indeed stares at the creatures she meets, much to their disapproval. The multiplicity of our gaze reflects hers, in that we often look at her looking at things, while the narrator brings his own view into play to the point where he refers to pictures that are evoked but not shown (like in the

case of the Dodo, whose posture is described as “the position in which you usually see Shakespeare, in pictures of him”). It is all rather natural, then, to regard *The Tenniel Illustrations to the “Alice” Books* as a companion in our visual exploration of *Alice*; we are at the very least guaranteed to see the illustrations like we have never seen them before.

As a whole, this second edition of *The Tenniel Illustrations to the “Alice” Books* is a fantastically well-documented work, and certainly one that this reviewer wholeheartedly recommends to Carrollians and non-Carrollians alike.

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Alice in Wonderland Remixed

Marlon McKenney (Author and Illustrator)

Conscious Culture Publishing, 2018

Hardcover \$20.00

ISBN 978-1732205109

Following the words of the King of Hearts, I shall begin at the beginning, go on until I have come to the end, and then stop. The book we will be talking about for this review is *Alice in Wonderland Remixed*, published by Conscious Culture Publishing. From the moment I laid eyes on the book, I knew it was going to be special, and had to read it. It has always interested me how the works of Lewis Carroll still inspire people from around the world to this day, creating different versions of *Alice* and her adventures in *Wonderland*.

I do want to point out that the retold story seems to be more aligned with Disney’s *Alice in Wonderland* rather than Lewis Carroll’s *Alice’s Adventures in Wonderland*. This is clear because of the characters that appear in it: Tweedle Dee, Tweedle Dum, and the Flowers. We are all familiar with these characters because of Disney, but we know that these characters appear in the sequel book *“Through the Looking-Glass and What Alice Found There.”*

With just one look at the cover, Marlon McKenney, writer and illustrator of the book, shows us a refreshing new look of our *Alice* and the White Rabbit. You just know you about to embark in a new adventure. Let’s start with the story, shall we?

“It was a sweltering summer day and Alice was lying in the grass next to her older sister Kenya.”

In the very first page we get introduced to a completely new sister, Kenya, and also get a glimpse to what she was reading, the works of the great poet Maya Angelou. What this tells us is that not only her adventures will be different, it will also introduce us very influential people and historical events of more recent times. The best example of this is when *Alice* goes down the rabbit hole.:

“This slow-motion falling was taking so long that, she started noticing many unusual objects floating around her.

She saw mystical books, ancient symbols, and pictures of historical women.”

You are probably wondering, what kind of recent topics do you see in the story? The better question would be, what topics you don’t. It goes from the historical women in the rabbit hole, to history of music in the White Rabbit’s house, to religion with the Caterpillar, to Mexican influence in the Mad Tea Party. Even though none of these are part of the story or are explained in the story, the way you see how they are part of our culture is so natural, how could they not be part of the story? And if you are interested in knowing more about this, they were added in the Glossary for us to read and learn.

Although we know that one of the best features Lewis Carroll had in his books was that these were children’s stories with the sole intention of entertaining. It begs to question, what if we could get glimpses of important events/people not with the intention of teaching, but with the intention of drawing curiosity towards them? After all, it was curiosity what drew *Alice/us* to the rabbit hole, why not use that curiosity to learn too? I would have probably preferred to introduce these different themes through the stories told to *Alice*. For example, instead of “You are old, Father William,” give out a story of Black Lives Matter.

Now, let’s get into character design! These new illustrations were done in 3D rendering with the help of Cinema 4D, Photoshop and After Effects. While I will admit that the colourful world felt at times forced, for example in the flowers scene, it also provided a more genuine interpretation of what would *Wonderland* look like if it was real.

I will be mentioning here few of the representations of the characters of *Wonderland*. I do this because some had significant changes, and others had a few minor changes if any.

Unto our main character, *Alice*. It is not clear where she is from, just like with classical *Alice*, but we can all agree that she has African heritage. A six-year-old girl with brown skin and frizzy brown hair. She has the typical blue dress and white apron as to have something that anchors her into the character she is. I feel like this is done whenever the character goes through a lot of transformations, for example *American McGee’s Alice*.

Moving on to one of our most beloved characters, the Cheshire Cat. Now this is a really cool one, very Voodoo like with all the skulls on his hat, interesting