The Material Evolution of
Alice’s Adventures in Wonderland:
How Book Design and Production Values
Impact the Markets for and the Meanings of the Text

by
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Abstract

How do the look and feel of the book impact the markets for and the meanings of the text? Text and illustrations are mutable content that is framed and commodified by the book’s materiality. The book’s materiality is the most visible yet under-researched means by which publishers target audiences and manufacture meaning. Art direction is the strategic, creative concept for how the look and feel of the book attract consumers and engage readers. That concept is articulated with the book’s design and production values (e.g. format, layout, ink, paper, binding). This dissertation documents, historicizes and interrogates how the book’s materiality impacts, first, the book–consumer relationship and, second, the text–reader relationship. This case study of British and American English-language editions of Alice’s Adventures in Wonderland (1865–2015) traces the title’s ‘material evolution’ (i.e. the successive materialities of a title that is published in multiple editions). The three-tiered framework for studying material evolution builds on: industrial printing and binding order forms and analytical bibliography to document copies; publishing history case studies and book history models to historicize multiple editions of a single title; publishing industry practice and literary theories to interrogate commercial rationales and meaning-making processes. This dissertation begins by mining book scholarship (bibliography, book history, publishing history) for the field’s engagement with materiality and literary theories (genre theory, semiotics, reader-response theory, paratext) for their constructs of authorship, text, readership and work. It then examines 46 editions of Alice individually. It recovers author Lewis Carroll as an art director who worked with London publisher Macmillan to package Alice in five editions. Subsequent remaindered, pirated and posthumous editions introduced Alice to America and variously adopted, adapted and deviated from Carroll’s fairy-tale aesthetics. Once Alice entered the public domain, publishers more aggressively and frequently used art direction to diversify the title across ages (e.g. children, adults, young adults) and categories (e.g. fantasy, film tie-in, satire, graphic novel). This dissertation unpacks how and why publishers manipulate materiality, and the impacts it has on consumers’ discovery and acquisition of the book and the meanings that readers make of the text.

Keywords: Publishing; Book Design; Book Production; Book History; Alice in Wonderland; Lewis Carroll
For Ryan, Tabitha and Lazlo
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Introduction

Text and illustrations are mutable content that is framed and commodified by the book’s materiality. The book’s materiality is the most visible – and, paradoxically, under-researched – means by which publishers target audiences and manufacture meaning. How can audiences discern a thriller from a romance, a textbook from a picture book and a baby book from an adult book? Consumers and readers intuit a slippery something that publishers call art direction. Art direction is the strategic, creative concept for how the book will attract the consumer and engage the reader. That concept is articulated with the book’s design and production values, such as trim size, use of ink, binding style, treatment of illustrations, paper stock and page orientation. The central question is: How do the look and feel of the book impact the markets for and the meanings of the text? This dissertation documents, historicizes and interrogates the impacts of the book’s materiality on, first, the projected book–consumer relationship and, second, the possible, consequent text–reader relationship.

The function and significance of art direction and design and production values are most apparent when surveying a single title’s material evolution. Material evolution is defined here as the successive materialities of a title that is published in multiple editions. Analyzing multiple editions of a single title isolates the variable of editorial content (insofar as is possible) and throws into relief its evolving material contexts. Take Alice’s Adventures in Wonderland for example. Lewis Carroll wrote it as entertainment for children and Macmillan published it in 1865 for children. Since then Alice has evolved. Alice has outgrown authorial intention and crossed over genres. Or, rather,

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1 The jargon for each of these properties of the book varies between the publishing industry, bibliography and book collecting. See Berger, Dictionary of the Book; Bullock, Book Production; Carter et al., Typographic Design; Clark and Phillips, Inside Book Publishing. Publishing industry jargon is used throughout this dissertation. Design and production values are communicated within the publishing house and to external suppliers with the book’s specification. Design and production values are communicated to buyers via marketing materials like the publisher’s catalogue, online product pages, etc.

2 The sequel, Through the Looking-Glass (TTLG), is only peripherally included in this dissertation – when discussing its publication in omnibus volumes with Alice’s Adventures in Wonderland (AAIW). Although the two titles are often conflated in scholarship and popular imagination, and Carroll art directed them both, each title tells a unique story and has its own publishing history.
publishers have approached *Alice* with their own commercial goals and manipulated the title’s identity. Each edition has materially re-presented *Alice*.

Design and production values are some – if not the only – unique selling points of titles that are published in multiple editions. They influence the consumer’s selection and the reader’s response. They influence where the bookseller shelves the book, why the consumer buys it and how the reader responds to it. Material evolution thus influences discovery, acquisition and interaction. But how can we know, for example, that the book’s ‘forms effect meaning,’ that ‘A book can exercise its power by its ... appearance’ or that the book’s ‘physical details tell stories?’

Despite such acknowledgements that art direction is critical to consumption, studies of text transmission – bibliography, book history and publishing history – have historically privileged editorial content and marginalized design and production values. There is a lack of scholarship that rigorously investigates the look and feel of the book and, consequently, there is not a ready approach for doing such work. This dissertation begins to fill these gaps by developing a framework for studying material evolution and making a case study of 46 Anglo–American trade editions of *Alice* (1865–2015).

*Alice* is a 154-year-old material girl; she is dressed in countless guises, from interactive board books for toddlers to paperback graphic novels for young adults to hardback novels for adults. Abridgements and adaptations have contributed to *Alice*’s diverse audience, but the most powerful changes are the title’s material re-presentations, or art directions. Carroll – as, this dissertation argues, art director – was the first to segment the market and sell *Alice* in fresh packagings. *Alice* has evolved from Macmillan’s 1865 golden Victorian blocked on cloth to Collins Design’s 2010 inky goth girl printed on satin paper. Carroll conceived *Alice* as a fairy tale, but some latter-day re-packagings are better described as scary tales. This transformation is due, in part, to illustrations. *Alice* is possibly ‘the most widely illustrated novel in existence.’

The extraordinary variety of its illustrations is surpassed only by the breadth of editions in

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4 Adams and Barker, ‘New Model,’ 8.
5 Kooistra, *Rossetti and Illustration*, 188.
which they are published; Sir John Tenniel’s illustrations from the first edition of *Alice*
have been re-published in hundreds of editions, from mass-market paperbacks to
collectible hardbacks. Accordingly, *Alice* is today located in such diverse publishing
retail categories as ‘Children’s Fairy & Folk Tales,’ ‘Science Fiction & Fantasy’ and
‘Classic Literature,’ with (discounted) retail prices ranging from roughly £2.00UK to
£80.00UK.⁷ Because of *Alice*’s continuous material evolution, and its consequent range
of classifications, audiences and pricing, it is an exemplary title around which to develop
a framework that *documents, historicizes and interrogates* the impacts of the book’s art
direction on the markets for and the meanings of the text.

Art direction is the aesthetic masterplan. It is the overarching concept for the look
and feel of the book; design and production values are the articulations of that concept.
Fundamentally, art direction is an exercise in creative problem solving. If a trade
publisher aims to bring out an edition of *Alice* that targets the young adult (YA) market,
the art director has to figure out a how to create a book that is both familiar and fresh to
that target audience. Art direction is thus informed by the aesthetic conventions of the
competitive environment as much as – if not more than – the editorial content. The
bookseller and the consumer have to recognize the edition as a YA book, but they also
have be attracted to its new take on the editorial content. Ideally, the art direction will not
only compel the bookseller to stock the book and the consumer to purchase it, but the art
direction will also persuade the consumer to engage with the text. Once art direction has
converted the consumer in to the reader, the look and feel of the book influence the
meaning that the reader makes of the text. Art direction critically impacts the consumer’s
discovery and acquisition of the book and the reader’s interaction with the text. Overall,
the process of art direction is a balancing act. It harnesses tensions between commerce
and creativity. The book’s art direction reflects the dominant aesthetics of the market and
it innovates new ones. It must also temper the grand vision for the look and feel of the
book with the resources (e.g. time, money, talent and technology) that are available to
realize it.

⁷ See retail sites such as Amazon.
Art direction is common practice across creative industries, including advertising, film and publishing, but its definitions are rare and slippery. Recent attempts to articulate it include ‘What the F*#@ is an Art-Director?’ and Art Direction Explained, at Last! Yet the job description that is arguably the most telling is this 1941 excerpt from trade journal Design:

Art directors must be master strategists in coping with today’s unpredictable public. They must humor the reader, never bore him, and on top of it all – flatter his taste and appreciation of the better things. It’s all a tip-toe, stand-on-your-head set-up. Then, the art director must have his finger on the public pulse, and do things that make it miss a beat; he must also give the public a pre-taste of things that somehow have a lingering after-taste.

This quote was published in the build-up to the era of the so-called ‘mad men’ of advertising, yet it still rings true to the spirit of art directors and the practice of art direction today. Effective art direction offers a ‘pre-taste’ and stimulates an ‘after-taste’ of the product; it inspires feelings of anticipation and fulfilment. Effective art direction is insightful, cohesive and deliberate. It visually and materially tells a story from cover to cover and it does what it says on the tin.

The term ‘art direction’ confusingly refers to both a process and a product, and it references the people who do it and make it. So, art directors art direct art direction. That statement is at once accurate and empty. Stretching the sentence out so it can breathe only helps a bit: The job of the art director is to art direct the book’s art direction. Explicating each term helps a bit more. The art director is the person who, on behalf of the publisher, conceptualizes how the book should look and feel. Their goal is to package the book so that it resonates with the audience. The art director aims to convey a particular idea to the consumer and the reader and/or evoke a certain emotion in the consumer and the reader. The call to action that the art director wants to communicate to the consumer is ‘buy this book.’ Art directing is the process of guiding the work of a pool of talent that can include

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8 The term ‘art director’ came into use in the early 1900s and continues to be used today. A rigorous history of the title ‘art director’ is not yet written, but the founding of the Art Directors Club in New York City in 1920 is a milestone in its common use. Then associated primarily with advertising, the title has since been used in many creative industries, including publishing. See Agin, ‘What the F*#@ is an Art-Director?;’ Gomez-Palacio and Vit, Graphic Design Referenced, 245. For early use in magazine publishing see Heller and Vienne, Art Direction Explained, 227.

9 Thomajan, ‘Introducing the Art Director,’ 19 (my emphasis).
illustrators, photographers, designers, production controllers, printers and binders in order to realize the art director’s concept for how the book should look and feel. Art directing is about creatively achieving a strategic goal that is set by the publisher. *Art direction* is how the book look and feels on an abstract level. How the book looks to the eye and feels in the hand – the book’s design and production – is in service of communicating the overarching concept for the packaging of the book – its art direction – to the target audience.

Art direction is curious in that it is both an afterthought and a first impression. In the average trade publishing house, the book’s art direction is conceptualized after the author’s text is acquired by the publisher, after it has gone through multiple stages of editing and after the marketing team has been briefed on it. While art direction happens towards the end of the publishing process, it is front and centre in the book–consumer relationship. The cover design is often the first thing the consumer notices. Contemporary book designer Chip Kidd explains that, ‘Sometimes I want the viewer to “get it” right away, but more often I want to intrigue him or her enough to investigate the book further (i.e., to open it up, begin to read it, and hopefully buy it).’

‘Getting it’ is key to not only the consumption of the book, but the creation of it as well. Sociologist Howard S. Becker, who considers how creative networks affect the production of works of art, says, ‘Consider the possibility that most of the choices made by artists during editorial moments [here, the process of adding, omitting or changing elements of the book’s materiality] are made with reference to some such undefinable but perfectly reliable standard like “it swings” or “it works.”’ Such comments are common in design and production departments when, for example, mocking up page layouts or choosing cloth swatches. These comments may be inarticulate, but they are meaningful. They implicitly reference a visual and material vocabulary that is shared by publishing professionals who work in the same sector. These comments reference the competitive environment. They are therefore undefined but understood by industry insiders and

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10 For a description of a typical first interaction with a new book, see Baverstock, *How to Market Books*, 100.
11 Kidd, *Judge This*, 7. Kidd commonly self-identifies as, and is usually called, a book designer. However, he performs many tasks of an art director. He represents a confusing confluence of job titles that is pervasive throughout creative industries.
observers. Art direction does not happen in a creative bubble. In the context of trade book publishing, which is a capitalist industry, the art director does not have free creative rein. They are charged with commodifying the text. Their job is to wrap the text in a sellable package, which is the book.

The book, as a material object, is the collaborative product of the art director’s team and suppliers. Becker observes that, ‘The dominant tradition [in the sociology of art] takes the artist and art work, rather than the network of cooperation, as central to the analysis of art as a social phenomenon.’ Instead of focusing on the individual artist, Becker focuses on the creative networks that enable artistic production. Putting authorial intention to the side opens the field for consideration of how the publishing house’s creative teams, as a collective, guide the book to its projected market and how the book solicits the publisher’s projected response. Neither the author nor the publisher is likely to know for certain whether the title reaches its projected market or its projected response is realized by the reader:

artists (and the distributors who handle their work) construct an imaginary audience out of fragments of information they assemble by various means … It is unlikely that the information passed along that chain [of, for

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13 Ibid., xxv.

14 Consider that intention is individual and creative, whereas projection is collective and strategic. The concept of intention, and the dogged pursuit of uncovering it, is wrought with the romance of the omnipotent authorial figure. Some textual scholars, like Hershel Parker (Flawed Texts), claim that comparing versions of the text is insufficient for uncovering intention. Parker argues that biographical research ought to inform the scholarly editing process. The quest for authorial intention peaks with scholarly editing and the (supposedly) definitive text. Can Parker’s approach to the definitive text be stretched to the book? No. To venture that there is a definitive edition (i.e. packaging) of Alice would be a fool’s errand. However, in analyses of Carroll’s art direction it is indeed helpful, for example, to understand Carroll’s relationship with his muse, Alice Liddell, when considering his substantial investment in making a facsimile edition of the manuscript that he had given Alice; to understand Carroll’s aspirations to be a visual artist when considering his collaborations with illustrators; and to understand his fondness for children when considering why he specified high-end design and production values but priced some books low (Chapter 3). Biographical research lends a nuanced perspective of the Carroll-directed editions that established the Alice empire. But even the editions that Carroll himself art directed are products of collaboration with his publisher, illustrators, engravers, printers and binders. Biographical research with an end goal of uncovering authorial intention does not tally with the collaborative nature or strategic aims of the publishing industry. (As a side note, it is interesting to observe that Parker, despite his tight focus on the text and the author, cannot resist referencing book design and production values. They creep into the very last sentence of his book: ‘…when you read the reconstructed The Red Badge of Courage, even though some of its crimson paint and gold leaf has been battered off irreparably, you hold what’s left of an authentic textual icon’ (Parker, Flawed Texts, 243). This mention does not derail Parker’s focus, but it does show that materiality is influential and inescapable. Even the textual scholar cannot shake off the collaborative, material products of industry.)
example, retailers and sales representatives] is accurate or usable when it finally reaches the artist. It suffices, because it has to.\(^{15}\)

The simple fact of the matter is that the business of publishing is speculative. But the publication of a book is not just a shot in the dark because it is informed by analysis of the competitive environment and tempered with experience and instinct.\(^{16}\) The most rigorous of publishing houses have marketers that sketch the book’s marketing persona (i.e. the projected consumer and/or reader) for the art director and their team to target when making the book.

For every book published there is a rationale behind each design element and production value. Each one is chosen on behalf of the publisher by the art director and their team for a reason. Rationales are strategic, creative and logistic. This is because, during the editorial moment … all the elements of the art world come to bear on the mind of the person making the choice, who imagines the potential responses to what is being done and makes the next choices accordingly. Multitudes of small decisions get made, in a continuous dialogue with the cooperative network that makes up the art world in which the work is being made.\(^{17}\)

Art directors collaborate with editors, marketers, designers and production controllers, all the way through to printers and binders. Each person variously stays or changes the strategic course. For example, ‘Manufacturers and distributors perform an editorial function by failing to make some materials and equipment available.’\(^{18}\) Such practical constraints are often impetus for creativity. The most skilled designers and production controllers grumble when a material is out of stock or a supplier is on holiday, but then they pivot, finding a viable solution that still fits the book’s art direction. Unpacking individual aesthetic choices in the context of the title’s material evolution and its historic competitive markets leads to a heightened awareness of, first, how the publisher positions the book in the market and, second, how the publisher manufactures meaning. Taken together, these insights lend a bigger-picture perspective of how art direction fuels

\(^{15}\) Becker, *Art Worlds*, 125.

\(^{16}\) Marketing expert Alison Baverstock (*How to Market Books*, 45) describes the publisher as a ‘seer’ who ‘anticipat[es] public taste and prompt[s] customers to desire what is presented or described.’

\(^{17}\) Ibid., 201.

\(^{18}\) Ibid., 210.
consumption and shapes responses. This perspective hinges on the recognition that individual, creative authorial intention is subsumed by the collective, strategic projections of the publisher.

This dissertation is critically informed by more than a decade of professional experience in the publishing industry. I have worked as an in-house employee and freelance contractor in a variety of roles, from production editor and production controller to copyeditor and proofreader to business manager and associate publisher. I have worked on, for example, academic books, an online educational platform, an arts magazine, general interest ebooks and high-end trade books for companies in England, America and Canada. My employers and clients have included both independent and multi-national houses like The Folio Society, Taylor & Francis/Routledge, Macmillan, and Random House, as well as self-publishers, a start-up imprint and non-profit organizations. All of which is to say that I have hands-on experience in a range of Anglo-American publishing, and it inevitably colours my academic work. Of all my roles, I most strongly identify with being a production controller for high-end general books. The heart of the job is realizing the vision for the book as it is passed along from the editor and the marketer, but most directly from the art director and the designer. In very broad strokes, the art director conceptualizes the look and feel of the book, the designer creates it and the production controller concretizes it. (These roles are sometimes conflated, especially in small houses, but the work remains the same.) I love choosing endpapers, ringing up printers to fuss about inking levels and negotiating prices, always pushing to publish a near-ideal product (almost) on time and on budget. That is a key takeaway of my professional experience: no single copy of a commercial book is a perfect representation of anyone’s intention.

Practical constraints and creative compromises are inevitable in commercial publishing. Labour is spread across numerous professionals, each of whom impacts the final product, and there are always scheduling issues and/or financial pressures. If there is not competition for press time at the printer, there is a paper shortage or a budget cut. These are everyday realities. More idiosyncratic but still impactful are, for example, the closures of French silk mills in August and freak weather conditions in Somerset that are unconducive to hand-marbling paper. (Again, I speak from experience. These are real-life
examples of how suppliers ‘perform an editorial function,’ as Becker puts it.) Such supply issues necessitate the sourcing of alternative materials, which impact the look, feel, publication date and unit cost of the book. History has lost perspective of these compromises. It is not possible to track every single factor that contributed to the look and feel of a single copy of a single book. For example, a phone call from a supplier saying that a range of head and tail bands has been discontinued is untraceable and, on its own, not terribly useful information to latter-day historians. However, it is critical to keep in mind the larger point that books, then as now, are produced in collaborative and constrained situations that are riddled with compromise. Intention is but a contributing factor to publication. Throughout the publishing process the vision for the book changes, however significantly or subtly. But it is fair to say that the book’s projected market position remains relatively stable from pitch to publication. If the publisher aims to make a low-end paperback for adults, they will. No scheduling conflict at a printer or shortage of paper will divert the book from its projected market position.

But how, exactly, can art direction be researched? The commercial and creative value of the book’s materiality is affirmed by design literature. But the literature does not provide in-depth research frameworks. Design critics and educators have attempted to address this void. For example, art directors Steven Heller and Mirko Ilić recognize that ‘graphic design conventions were designed to capture the public’s attention and persuade them to consume’ so, as ‘knowing observer[s],’ they created anatomical charts to ‘pull out all the probable influences that went consciously or not into the final work[s of graphic design].’ Typographer Sue Walker asserts that ‘in order to understand [graphic] language use you need to analyze and describe its characteristics and work out why particular choices have been made,’ so she developed a ‘checklist to record “features” of visual organization [of children’s books].’ Design historian and bibliographer Johanna Drucker holds that ‘specific properties of evident and obvious graphical elements, though frequently unnoticed, are an important part of semantic meaning production ...,’ so she proposed a system for classifying the ‘behavior and character’ of white space. These

19 E.g. Kidd, *Judge This*; Mendelsund, *What We See*.
approaches have not been widely adopted but, by virtue of having been devised, they indicate that there are critical concerns with the production and consumption of book design and a need for rigorous research. However, these original frameworks pick apart individual books, not the collective title as it is represented by multiple editions. None of these approaches accounts for the title’s publishing history. They do not ask why each edition of a title came to be published, nor do they interrogate the competitive environment and how multiple editions coexist within it, nor do they ask how one edition leads to successive editions. The interdisciplinary approach outlined below tackles such concerns of multiplicity and difference.

**Framework for Studying Material Evolution**

This dissertation develops a three-tiered framework for studying a single title’s material evolution. It leads with a publishing perspective, and it is supported by related fields of scholarship (Part I). It builds on:

- present-day industrial printing and binding order forms and analytical bibliography to document copies;
- publishing history case studies and book history models to historicize multiple editions of a single title;
- and publishing industry practice and literary theories to interrogate commercial rationales and meaning-making processes.

This framework takes shape with a case study of nearly four dozen editions of *Alice* that were published over the course of 150 years.

**Documenting**

Art direction is ineffable, so how do we document and compare multifarious art directions? The easiest and most obvious way is with photographs. Each edition of *Alice* is documented within the body of this dissertation with at least two photographs: one of the cover and one of a double-page spread, which is all too often disregarded in both popular and scholarly discussions of book design. Photographs are both documentary and rhetorical here – they display a wide range of *Alice*’s looks – but they alone are insufficient for unravelling the materialities that attend the text. Design and production
values are the most concrete manifestations of the strategic, creative concept for the book’s packaging. It is those values, then, that are critical points of comparison.

The table template that is populated in the Appendices provides a clear, comprehensive comparison of material re-presentations of *Alice* – or indeed any title – for the first time. It is an original approach to documenting the book and comparing multiple editions. This process of data collection involves blending industrial and bibliographical approaches to materiality in order to ‘reverse engineer’ the book. Analytical bibliography (Chapter 1) documents numerous individual copies in order to describe the ideal copy. A printing and binding order is that in reverse. It is a specification, or ‘spec,’ of a run of ideal copies before they are made; it is what the publisher anticipates publishing. The Appendices combine these two approaches. Each of the table’s rows specs an edition. In addition to basic publication information (e.g. year of first edition, city of publication and publisher name), the columns describe properties of the book that are typically on the order forms that the publisher sends to the printer and/or binder (e.g. number of illustrations integrated with the text, number of plates, inking of text and plates, dimensions of trimmed page, number of pages, binding method and finishings). Those specifications are supplemented with design notes (e.g. dimensions of text block, number of lines of text per page, alignment and typeface) and observations that are more obviously in keeping with analytical bibliography (e.g. series names and variant cloths). Whereas W. W. Greg and Fredson Bowers used analytical bibliography to zero in on the ideal copy and authorial intention (Chapter 1), I use it to celebrate the plurality of publishing. The individual rows spec editions; the collective table specs the title’s material evolution. From the Appendices it becomes evident that, for example, Carroll – as art director – established standard *Alice* design and production values (Chapter 3) and that later editions evolve the title with what can be called deviant *Alices* (Chapters 5 and 6). The quantitative and qualitative data supports the aesthetic observations.

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23 For examples of printing and binding order forms see Bullock, *Book Production*, 66–9.
Historicizing

How can we contextualize the specs of 46 editions across 150 years to tell the story of *Alice’s* material evolution? Each edition is discussed in turn. The focus is on each edition’s unique selling points, which are qualities that make the book stand out from the crowd of other *Alice* editions and other, competing titles. Taken together, the analyses of the books’ materialities trace the progression of the title from one edition to the next through Anglo–American markets. One trip around the cycle of Robert Darnton’s book history model (Diagram 1) – which was the precursor to Thomas R. Adams and Nicolas Barker’s model (Diagram 2) – represents one edition. (These models are discussed in more detail in Chapter 2).


The focus of this dissertation is less on analyzing a number of discrete, single-edition trips and more on sketching a multiple-edition title in a series of connected loops; one edition’s ‘survival’ leads to a later edition’s ‘publication,’ thus beginning another, connected loop (Diagram 3).

When the diagram is stretched linearly like this, it becomes apparent that each edition contributes to the collective title’s trajectory through time. (The external forces that Adams and Barker articulate in their model still apply to each individual edition.) With this Alice case study, the concerns are how an early Alice relates to a later Alice, how contemporaneous Alices differentiated themselves from each other in the same market at the same time, how Alice competed with other titles in the same publishing category and so forth. What edge did art direction give each edition?

**Interrogating**

After documenting and historicizing the properties of the book, the next step is interrogating them. How can we drill still deeper, beyond quantitative and qualitative data and historical context, to understand how publishers use art direction to manipulate the audience’s interaction with the text? This step unpacks the manufacturing of meaning – how the meaning of the text is manufactured by the industry via the materiality of the book – by considering unique selling points through various theoretical lenses. It draws on literary theories that explore the meaning-making processes at work in the text–reader relationship. But what is the text? The Oxford English Dictionary (OED) defines it as ‘a book or other written or printed work, regarded in terms of its content rather than its physical form.’ This definition only partly satisfies the use of the term in literary theory. All four theories employed here – semiotics, paratext, reader-response theory and genre theory – also use ‘text’ to denote what the industry calls ‘body text.’ OED defines ‘body text’ as ‘the main part of a printed text, excluding items such as headings and footnotes.’ Industry also excludes prelims and endmatter. Think, for example, of a table of contents. The body text, sandwiched by prelims and endmatter in the middle of the table of contents, is often called out in a different typeface or weight. The bulk of the book’s editorial content is the body text. It is thus a component of the book, just as design and production values are components of the book. Recognizing all parts of the book as outputs of industry shortens the theoretical leap from text to materiality.

Stretching the constructs of literary theory to interrogate the book offers fresh insights in to the meaning-making impact of art direction (Chapter 2). For example, semiotician Roland Barthes says that, ‘We must … tackle the sign, no longer by way of
its “composition,” but of its “setting;” this is the problem of value.\textsuperscript{24} But how do the visual and material properties of the book, first, support the meaning of the text and, second, impact the value of the text? Gérard Genette, theorist of the paratext, scrutinizes messages that frame the text.\textsuperscript{25} When discussing what he calls the publisher’s peritext, Genette mixes editorial content (e.g. blurb, epigraph and dedication) with design and production values (e.g. typeface, format and paper). But how does evidence of editorial control differ in impact from that of creative control? Wolfgang Iser’s reader-response theory analyzes the interaction of the artistic and aesthetic poles.\textsuperscript{26} The objects of analysis are the ‘response-inviting structures’ of the body text. But how do book design and production values also invite response? Genre theory classifies kinds of texts, shaping audience expectations.\textsuperscript{27} Genres are commonly mobilized as publishing or retail categories, and a single title can be categorized in multiple genres. But how does the book’s art direction indicate or designate the body text’s generic identity? Such lines of enquiry stretch literary theories to analyses of the book that look beyond editorial content. Regarding materiality through theoretical lenses provides insights that penetrate the slick veneer of commodification, moving beyond concerns with marketing to concerns with meaning making.

\textbf{Down the Rabbit Hole: A Case Study of \textit{Alice’s Adventures in Wonderland}}

Since \textit{Alice} was originally published in 1865, it has never been out of print. Scholarly works shy away from a definitive count of the number of editions of \textit{Alice}, but on the occasion of \textit{Alice}’s 150th anniversary the popular press ventured a total of 7,600 editions in 174 languages.\textsuperscript{28} \textit{Alice} accordingly traverses age groups and interests, from children to adults and from popular culture to academia. This dissertation curates a group of 46 editions that shows the variety of material re-presentations of the title. In a dream world,

\begin{itemize}
\item \textsuperscript{24} Barthes, \textit{Elements of Semiology}, 54.
\item \textsuperscript{25} Genette, \textit{Paratexts}.
\item \textsuperscript{26} Iser, \textit{Act of Reading}.
\item \textsuperscript{27} E.g. Chandler, ‘Genre Theory.’
\item \textsuperscript{28} This number is problematic because Bethune (‘Curious and Curiouser,’ 51) does not define ‘edition.’ (See Chapter 2 for various uses of the term.) By any measure, though, there are a lot of Alice\textit{es}.
\end{itemize}
the group of editions discussed here would have been chosen by browsing the open shelves of a massive *Alice* bookshop. In the absence of such a convenient wonderland, I discovered editions by scouring bibliographies and library catalogues for notes on design and production values. I also read articles for mentions of editions that were the first of a kind (e.g. the first film tie-in edition), skimmed advance reading copies for the *Lewis Carroll Review* and read reviews in similar publications, tracked bestsellers, noted editions that were published in conjunction with exhibitions, followed publishers and Carrollians on social media and browsed chain and independent bookshops, as well as specialist shops (e.g. Alice’s Shop, Oxford), museum gift shops (e.g. Tate Modern, London), institutional gift shops (e.g. Bodleian Library, University of Oxford), online gift retailers (e.g. The Literary Gift Company) and pop-up shops at Carroll conferences (e.g. ‘Wonderland Week’ at Homerton College, University of Cambridge in 2015). Having discovered editions through these varied means, the next stage, that of acquisition, further narrowed the field. I accessed copies via (inter-)library loans, special collections and private collections. I also purchased copies from brick-and-mortar bookshops, online bookshops and rare booksellers. I struck some editions from the list of considered editions because copies were unobtainable, severely damaged or not quite so remarkable as described in secondary sources.

From the hundreds of editions that I handled over approximately eight years, a total of 46 editions are surveyed here. This sample size is large enough to be representative of the title’s material evolution and modest enough to be manageable within the space of this dissertation. The following two lists of criteria shape the group. Each edition is:

- a trade edition (i.e. not an educational, scholarly, book art or self-published edition);
- a single volume (i.e. not packaged as a multi-volume set with, for example, *TTLG*);
- published in England and/or America;

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29 Full disclosure: I served as Editor for the *Lewis Carroll Review*, a Lewis Carroll Society (LCS) publication, from 2014 to 2017.
• in English;
• attributed to Lewis Carroll.

The above traits describe the first edition of Alice. By focusing on subsequent editions that share these qualities, this dissertation traces the trajectories of the title through time in the spaces of its initial reach: the British and American mainstream markets.

Collectively, the 46 editions represent a range of:

• body texts (i.e. unabridged, abridged and adapted);
• regular retail prices;
• publishing categories and/or genres;
• target audience ages;
• trimmed page sizes;
• extents;
• bindings;
• cover materials;
• illustration styles;
• reproduction methods;
• printing methods;
• paper stocks;
• standalone, omnibus (i.e. AAIW combined with TTLG in one volume), series and film tie-in publications.

These criteria ensure that a breadth of 150 years of crossover trade publishing is represented – from a board book for toddlers to a paperback graphic novel for young adults to a slipcased hardback for adults.
Scholarly Interventions

This dissertation contributes to bodies of knowledge, to methodology and to theory. The first contributions are to Carrollian studies. By virtue of its Alice case study, this dissertation is informed by Carroll’s diaries and correspondence, bibliographies, biographies and surveys of Alice editions and printings. This research has already yielded original contributions to the field with publications that recover Carroll as an art director, articulate Neo-Victorian Alice aesthetics and have established the now-standard lists of titles for Tenniel’s AAIW and TTLG illustrations.30

A second, methodological contribution is to the interdisciplinary field of book scholarship. It is the concept of the title’s material evolution, and a framework for its study. The book’s design and production values constitute its materiality; the multiple materialities of a title that is re-published in a number of editions constitute what this dissertation calls the title’s material evolution. How does the look and feel of the book impact the markets for and the meanings of the text? How is the title materially differentiated from one edition to the next? From the first, recalled edition of Alice (1865) to recent commemorative sesquicentennial editions (2015), the title’s material evolution witnesses many trends and tactics in trade publishing. Consider these examples: an upmarket limited edition is published and then re-published as a downmarket trade edition in which all of the design and production values are degraded; original illustrations, while often published in many editions on their own, are also published with other illustrations in a juxtaposition of old and new; ‘gift’ or ‘special’ editions trumpet their design and production values in peritextual spaces like blurbs and colophons, whereas low-end editions refrain from self-reflexive comments on materiality. This dissertation develops a framework for unravelling the title’s material evolution in order to elucidate such trends and tactics and to understand their impacts on the book–consumer and text–reader relationships.

30 Lastoria, ‘Carroll, Art Director;’ ibid., ‘Neo-Victorian Alces;’ ibid., ‘Titles for Wonderland Illustrations;’ ibid., ‘Titles for Looking-Glass Illustrations;’ ibid., ‘Tenniel’s Alice Illustrations.’ The ‘Lastoria Lists’ of Tenniel illustration titles have been adopted as the standard referencing system in Carrollian studies.
A third, theoretical contribution is the concept of the book–consumer relationship, which is something of a counterpart to the text–reader relationship. The text–reader relationship, which is expounded in literary theory, depends upon what this dissertation calls the book–consumer relationship because the consumer necessarily buys or borrows the book before the reader accesses the text. How are these relationships guided by design and production values? The book is often judged by its cover, and with good reason since cover design is often generic. But design and production values also have subtle, lingering impacts. Imagine, for example, a fiction book with illustrations bound in the book as plates. A plate that faces the passage of body text that it illustrates enables a fluid read, whereas a plate that is some pages away requires the reader to recall or preview that narrative moment, making for a disjointed reading experience. Another example is a book bound in 16-page signatures, which is sturdier than a book bound in 32s. Because the book bound in 16s can withstand a greater number of re-readings, it facilitates a deeper text–reader relationship and it also allows for the reader to share the book with other readers. These are individual examples. Think also of books relative to each other in shared time and space. Consider two editions of *Alice* shelved side by side in a bookshop. All other values being equal, one book has thicker, heavier paper. It therefore has greater bulk and weight. It feels more substantial, so it has greater perceived value and, most likely, a higher retail price than the book with thinner, lighter paper. Each of these examples has cost and quality implications that impact discovery, acquisition and interaction; each of these examples is evidenced in a survey of *Alice* editions. Considering the multiple materialities of *Alice* in terms of a book–consumer relationship enables a critical perspective of how design and production values facilitate the consumer’s engagement with the book, and how that relationship lays the foundation for the potential text–reader relationship.

This dissertation thus critically differentiates between conceptual pairings of, first, the consumer and the market for the book and, second, the reader and the meaning of the text. The consumer is the ideal buyer, or marketing persona, who represents the publisher’s target audience for the book and is roughly the equivalent of reader-response theory’s ideal or implied reader who realizes, or interprets, the meaning of the text. This dissertation documents, historicizes and interrogates dozens of specific editions of *Alice* in order to more broadly consider the role of design and production values in the
consumer’s discovery and acquisition of the book, as well as the role of materiality in persuading the consumer of the book to increase their engagement with the product and become the reader of the text; if the book successfully upsells the consumer, they become the reader of the text. Publishers have long made strategic use of the book’s design and production values to manipulate the text’s markets and meanings. The book is the material articulation of the publisher’s strategy. Of interest here are the publisher’s projected primary market of each *Alice* edition and the impression on the consumer that each edition is projected to make.

**Chapter Breakdowns**

Part I pulls at the threads of materiality in related fields of book scholarship and literary theory. Chapter 1 examines overlapping disciplines of bibliography, book history and publishing history. This chapter develops a critical perspective of the extent to which approaches of book scholarship examine the impacts of book design and production values – and, by extension, the effects of the title’s material evolution across multiple editions – on the text’s markets and meanings. Chapter 2 examines four literary theories: semiotics, paratextual theory, reader-response theory and genre theory. It unpacks their insights into the meaning making that occurs in the text–reader relationship. This chapter considers how the object of analysis can be expanded from editorial content to design and production values.

Part II examines editions that were published when Carroll, and then Macmillan, owned the *AAIW* copyrights. Chapter 3 (1865–97) recovers the rationales behind the design and production choices that Carroll made for the five English-language editions that Macmillan published between 1865 (year of first publication) and 1897 (year prior to Carroll’s death in January 1898). This chapter sketches the development of each edition from initial concept to final product. In so doing, it recovers Carroll as an art director who established an *Alice* industry. Chapter 4 (1866–1907) explores *Alice*’s growing independence from Carroll as the title was launched in America and its copyrights were acquired by Macmillan after Carroll’s death. It traces ten editions that this dissertation calls castaway, pirate and orphan *Alices*, delineating the publication of printed sheets that Carroll rejected and shipped off to America, *Alices* published by American reprinters and
the myriad of transatlantic co-editions that Macmillan published in the wake of Carroll’s death. Core issues include the scope of authorship, including art direction as a means of creative control, and the limits of authorization, from copyright to curatorship. The 15 editions that are analyzed in Part II are viewed through the theoretical lenses of semiotics and paratextual theory, which are useful for interrogating singular qualities and immediate impacts of individual editions’ art directions.

Part II, which discusses in-copyright editions (1865–1907), has a strictly chronological structure. It reveals how the ‘survival’ of one edition led to the ‘publication’ of a subsequent edition. Part III, which discusses out-of-copyright editions (1907–2015), likewise examines editions individually and chronologically, but also as part of groups. This substructure is built on publishing categories and target age groups. Each category is introduced in roughly chronological order based on the publication date of the first edition that represents each category, thus sketching the emergence of Alice’s new identities. This layered chronological and categorical structure charts the evolutionary course of the title’s diversification within and across categories as soon as AAIW entered the public domain.

Part III discusses editions that were published after AAIW’s copyrights expired in Fall 1907. Chapter 5 (1907–66) spans from the first public-domain editions to editions that commemorate the centennials of Carroll’s birth (1932) and the publication of the first Alice (1965/66). Many editions feature the artwork of new illustrators, which attracted much (negative) attention. But many other editions re-publish the Tenniel illustrations, and still other editions include new illustrations along with the Tenniel illustrations. Nevertheless, the key differentiator of all these editions is art direction. Across the 15 editions examined in this chapter, Alice evolves from a fairy tale to a classic and from a children’s title to an adult title. Chapter 6 (1967–2015) covers late-twentieth- and early-twenty-first-century editions, culminating with commemorative editions that mark the 150th anniversary of the publication of the first Alice (2015). Over the course of 16 editions Alice targets more niche markets, following publishing trends like film tie-ins and celebrity branding, as well as the emergence of a YA market. Alice’s generic

31 For ‘curatorship’ in relation to Carrollians’ protectionism of Carroll, see Brooker, “‘It is Love,’” 875.
identities accordingly diversify, ranging from a satire for adults to a colours primer for toddlers to dystopian fiction for young adults. Part III views the longer-term impacts of *Alice* art directions through the complementary lenses of reader-response theory and genre theory, which bear in mind the weight of history on the text–reader relationship – or the book–consumer relationship, as this dissertation has it.
Part I
Chapter 1.

Studying ‘Bookness’

Bibliography, book history and publishing history have historically marginalized the look and feel of the book but, as literature scholar Megan L. Benton asserts in her book on the post-World War I American publishing boom of fine editions, “‘Bookness’ invites serious study in its own right.” But how can it be studied? This chapter highlights this tripartite field’s (dis)engagement with the materiality of the book and the material evolution of the title, with a particular focus on market segmentation and meaning making. It takes stock of some 65 years of book scholarship – from mid-twentieth-century discourse to early-twenty-first-century case studies – in a roughly chronological structure to sketch the field’s changing landscape and to provide an overview of the intellectual traditions in which this dissertation intervenes.

Bibliography

Bibliographers debate definitions of ‘bibliography,’ but it is fundamentally concerned with ‘texts as recorded forms, and with the processes of their transmission.’ Bibliography dates back at least as far as nineteenth-century scholarly editing practice, but it was established as a discipline in the early twentieth century. It was driven by W. W. Greg’s search for ‘reliable’ texts of Shakespeare’s plays. The search for reliable (or ‘definitive’ or ‘accurate’) texts that ‘embod[y] the original intentions of the author’ characterize ‘new’ bibliography. Greg’s disciple, Fredson Bowers, paraphrases Greg

32 Benton, Beauty and the Book, 5.
33 e.g. Belanger, ‘Descriptive Bibliography,’ 99; Bowers, Principles of Bibliographical Description, 17; Gaskell, New Introduction to Bibliography, 321; McKenzie, Bibliography and the Sociology of Texts, 9.
34 Ibid., 16.
35 Darnton, Case for Books, 133; Williams and Abbott, Bibliographical and Textual Studies, 1–2.
36 Darnton, Case for Books, 137.
37 McKenzie, Bibliography and the Sociology of Texts, 2.
38 Gaskell, New Introduction to Bibliography, 311.
39 King, Foxe’s Book of Martyrs, 12–3; Williams and Abbott, Bibliographical and Textual Studies, 2.
when asserting that ‘true bibliography is the bridge to textual, which is to say literary, criticism.’\textsuperscript{40} New bibliography uses the physical ‘facts’ of the book(s) to unveil the author’s intended text.\textsuperscript{41} Bowers defined terms and standardized descriptions for recording the book’s physical attributes as data for collectors, librarians and – most importantly, in his opinion – critics. His rigorous work is foundational to that of Philip Gaskell, who revised scholarship on the history of book production and, consequently, the description of printed books as material objects.\textsuperscript{42}

New bibliography is often divided (and subdivided) into a number of branches, the outputs of which range from reference lists to textual criticism.\textsuperscript{43} Analytical bibliography is the branch that studies ‘books as physical objects; the details of their production, the effects of the method of manufacture on the text.’\textsuperscript{44} The ‘objective and disinterested examination’ of books ‘produce[s] the raw material for the study of literature.’\textsuperscript{45} Books are usually examined as part of a group (e.g. books by a particular author, printer or publisher, books with a particular title, etc.).\textsuperscript{46} The primary sources are the books themselves (i.e. their physical make-up and traces left on them by production processes); secondary sources include statements found within the books (e.g. title pages, copyright pages, etc.) and archives (e.g. publishers’ records, printers’ manuals, etc.).\textsuperscript{47} Examination of multiple copies results in a description of the ideal copy, which is ‘the most perfect state of a work as originally intended by its printer or publisher following the completion of all intentional changes.’\textsuperscript{48} The description has five parts: title-page transcription; formula (i.e. analysis of format and collation); technical notes (i.e. details of illustrations, type, paper, etc.); contents (i.e. breakdown of prelims, body text and

\textsuperscript{40} Bowers, \textit{Principles of Bibliographical Description}, 9.
\textsuperscript{41} Ibid., 8–9.
\textsuperscript{42} Gaskell, \textit{New Introduction to Bibliography}, 1, 322.
\textsuperscript{43} Belanger, ‘Descriptive Bibliography,’ 99; Williams and Abbott, \textit{Bibliographical and Textual Studies}, 8–14.
\textsuperscript{44} Belanger, ‘Descriptive Bibliography,’ 99.
\textsuperscript{45} Williams and Abbott, \textit{Bibliographical and Textual Studies}, 10.
\textsuperscript{46} Ibid..
\textsuperscript{48} Gaskell, \textit{New Introduction to Bibliography}, 321.
endmatter); miscellaneous notes (including a register of examined copies). The weight that is given to each part varies according to scholarly interests (e.g. paper is described in great detail if the subject is a printer’s body of work but less detail is required if the purpose is textual criticism).

In the late twentieth century D. F. McKenzie, a student of Gaskell, criticized new bibliography’s ‘incapacity to accommodate history.’ McKenzie became ‘the Martin Luther of bibliography’ by redefining it as ‘the study of the sociology of texts.’ This redefinition secularizes bibliography by admitting history, human agency and all forms of recorded texts. It ‘resurrect[s] authors in their own time, and their readers at any time.’ Jerome McGann also takes ‘a social approach to books and texts.’ McGann coined the term ‘textual condition:’ participation in symbolic exchanges, which always involve material negotiations. He says that the histories of texts are ever changing, and that ‘Various readers and audiences are hidden in our texts, and the traces of their multiple presence are scripted at the most material levels.’ Whereas new bibliography defined texts’ meanings by authorial intention, newer bibliography defines them by texts’ historical use. The discipline has evolved ‘from science to sociology,’ but McKenzie

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49 Ibid., 321–35.
50 Ibid., 321–2.
51 McKenzie, Bibliography and the Sociology of Texts, 11.
52 Darnton, Case for Books, 136.
54 Ibid., 12, 15, 28.
55 Ibid., 28–9.
56 Tanselle, Bibliographical Analysis, 62.
57 McGann, Textual Condition, 3.
58 Ibid., 9.
59 Ibid., 10.
60 McKenzie, Bibliography and the Sociology of Texts, 29. Parker’s (Flawed Texts) aforementioned approach to uncovering authorial intention lingers between new and newer bibliography. Parker shares Greg’s pursuit of the definitive text but he looks beyond versions of the text to admit biography as a source for scholarly editing. Parker stops short of McKenzie’s sociological approach, though, because he does not focus on historical uses of the text.
61 Darnton, Case for Books, 144.
remarks that ‘Our own word, “Bibliography,” will do. It unites us as collectors, editors, librarians, historians, makers, and readers of books.’\textsuperscript{62}

The methods of newer bibliography are not as clear as those of analytical bibliography. (Indeed none of the approaches discussed here is as regimented as analytical bibliography.) McKenzie uses the bibliographical signs (i.e. physical forms of the text) to (at least partially) recover authorial meaning and readers’ meanings.\textsuperscript{63} McKenzie provides a case study: four lines of a William Congreve play that are repurposed as an epigraph to an essay.\textsuperscript{64} McKenzie explicates the impacts of a misquoted word, omitted punctuation, an altered line break and changes to capitalization on the meaning of the text.\textsuperscript{65} McGann discusses the textual condition by sketching a materialist hermeneutics; he distinguishes linguistic codes from bibliographical codes (i.e. ‘the symbolic and signifying dimensions of the physical medium’).\textsuperscript{66} McGann also provides a case study: William Blake’s poetry as published in ‘illuminated’ original and facsimile editions and as published in a ‘typographical’ critical edition.\textsuperscript{67} McGann argues that the latter is ‘more an act of translation than of reproduction,’\textsuperscript{68} and he concludes that ‘In the case of the bibliographical codes, “author’s intentions” rarely control the state or the transmission of the text.’\textsuperscript{69}

G. Thomas Tanselle says that new bibliography has ‘an interest in reconstructing book-manufacturing processes from the clues present in books themselves’ and ‘involves physical details that readers were not meant to notice,’ whereas newer bibliography has ‘a concern with recovering the historical meanings embedded in the design features of the books’ and ‘involves [physical details] that readers were expected to be influenced by.’\textsuperscript{70} Tanselle re-envisioned analytical bibliography to combine these two branches in one

\textsuperscript{62} McKenzie, \textit{Bibliography and the Sociology of Texts}, 16.
\textsuperscript{63} Ibid., 19.
\textsuperscript{64} Ibid., 18–30.
\textsuperscript{65} Ibid., 19–21.
\textsuperscript{66} McGann, \textit{Textual Condition}, 12, 15, 56.
\textsuperscript{67} Ibid., 52–8.
\textsuperscript{68} Ibid., 53.
\textsuperscript{69} Ibid., 60.
\textsuperscript{70} Tanselle, \textit{Bibliographical Analysis}, 1.
framework: ‘one branch (traditional analytical bibliography) be thought of as concerned with the analysis of manufacturing clues ... and that the other (the social and visual approach) be regarded as dealing with the analysis of design features, taking into account both their planning and their reception.’\(^7\) (The latter branch can therefore focus on intended and/or actual reader response.)\(^2\) Tanselle does not reinvent traditional analytical bibliography. His innovation is a proposed three-pronged approach for analyzing design features: psychological study of design features’ physiological and subconscious effects; cultural study of design features that locates them in the context of book-design history; and aesthetic study of design features that elucidates authors and publishers’ manipulation of them in order to convey intended meanings.\(^3\) Tanselle does not provide direction on how to combine the three studies, with traditional analytical bibliography, in one comprehensive study of the book’s physical characteristics.\(^4\)

**Book History**

Book history aims ‘to understand how ideas were transmitted through print and how exposure to the printed word affected the thought and behavior of mankind during the last five hundred years.’\(^5\) Its practices can be traced back to at least the nineteenth century, with the rise of analytical bibliography in England. Book history became more established as a discipline in the mid-twentieth century by the socioeconomic French *Annales* school, which was interested in the production and consumption of ‘the most ordinary sort of books.’\(^6\) *Annales* book historians ‘compiled statistics from requests for privilèges (a kind of copyright), analyzed the contents of private libraries, and traced ideological currents through neglected genres like the bibliothèque bleue (primitive paperbacks).*\(^7\) *Annales* work fuelled book-related interests, from reception studies in Germany to printing history in Britain. The field grew so diverse that scholars were

\(^{71}\) Ibid., 64.
\(^{72}\) Ibid.
\(^{73}\) Ibid., 68.
\(^{74}\) Tanselle, *Bibliographical Analysis*.
\(^{75}\) Darnton, ‘History of Books,’ 65.
\(^{76}\) Ibid., 66.
\(^{77}\) Ibid.
‘bewildered by competing methodologies, which would have him collating editions, compiling statistics, decoding copyright law, wading through reams of manuscript, heaving at the bar of a reconstructed common press, and psychoanalyzing the mental processes of readers.’

This overview of *Annales* practices, as given by pre-eminent American book historian Robert Darnton, is complicated by Roger Chartier’s connection with the *Annales* school (which Darnton later acknowledges). Chartier takes a view of text, industry, book and reader that is not as dry as the above account suggests. He echoes McKenzie’s concerns with ‘recover[ing] the shifting and plural meaning of texts.’ Chartier ‘maintain[s] that forms produce meaning, and that even a fixed text is invested with new meaning and being ... when the physical form through which it is presented for interpretation changes.’ He advocates a hybrid approach of textual criticism, bibliography and cultural history.

In 1982 Darnton drafted the oft-cited communications circuit – ‘a general model for analyzing the way books come into being and spread through society’ – ‘To get some distance from the interdisciplinarity run riot, and to see the subject [of book history] as a whole ...’ (Diagram 1). His circuit is a guide for tracing the ‘biography’ or ‘life cycle’ of the book ‘from the author to the publisher (if the bookseller does not assume that role), the printer, the shipper, the bookseller, and the reader.’ He urges book historians to resist analyzing one segment of the circuit from within a single field (e.g. printing, which is the best-understood segment of the circuit, thanks to analytical bibliography): ‘some holistic view of the book as a means of communication seems necessary if book history is to avoid being fragmented into esoteric specializations cut off from each other by arcane

78 Ibid., 66–7.
79 Ibid., ‘“History of Books? Revisited,”’ 496.
80 Ibid., 52.
81 Ibid., 50–1.
82 Ibid., 50, 54.
83 Ibid., ‘“History of Books,”’ 67.
84 Ibid., 67. Darnton’s work parallels that of Becker (*Art Worlds*) in that they are both concerned with a holistic or network approach to creative industry. They look beyond the author/artist to the collaborative effects of the collective.
techniques and mutual misunderstanding. The communications circuit is intended to provide ‘conceptual coherence’ that enables a ‘comparative perspective’ of the histories of books. Darnton’s model is pervasive; many works of book scholarship adopt, adapt, reject or respond to his model.

Darnton calls Thomas R. Adams and Nicolas Barker’s ‘The Whole Socio-Economic Conjuncture’ model (Diagram 2) ‘one of the best’ revisions to his circuit. Adams and Barker take issue with the narrow scope of the communications circuit, claiming that ‘the weakness of Darnton’s scheme is that it deals with people, rather than the book.’ They see it as useful for ‘the social historian ... [but] For those who are concerned with the total significance of books (especially the printed book) it has limitations.’ Adams and Barker’s model is designed to comprehend the ‘creation, dissemination and continued existence’ of the ‘bibliographical document,’ which can be ‘anything from a multi-volume set to a slip of paper.’ Their circular model has five ‘events:’ publication, manufacture, distribution, reception and survival. ‘Survival’ marks the end of a cycle that ‘can in turn precipitate other cycles.’ (Diagram 3 renders these cyclical connections.) Darnton calls it ‘a significant improvement over [his model]’ because, in retrospect, he did not consider ‘the reworking of texts through new editions, translations, and the changing contexts both of reading and of literature in general.’

85 Ibid.
86 Ibid., 80–1.
87 e.g. King, Foxe’s Book of Martyrs, 14–5, 318.
88 e.g. Adams and Barker, ‘Study of the Book.’
89 e.g. Secord, Victorian Sensation, 2.
90 e.g. Price, How to Do Things with Books in Victorian Britain, 151–2.
91 Darnton, “‘History of Books?’ Revisited,’ 502.
92 Adams and Barker, ‘Study of the Book,’ 12.
93 Ibid.
94 Ibid.
95 Ibid., 15.
96 Ibid.
97 Darnton, “‘History of Books?’ Revisited,’ 504.
Publishing History

Many works are labelled as publishing histories with their (sub)titles and by their inclusion in Ashgate’s ‘Studies in Publishing History’ series. Each of these works historicizes a single title (or a single author’s oeuvre), but is there a common ‘publishing history’ approach? This section discusses the approaches of numerous case studies that historicize multiple editions of out-of-copyright non-fiction and fiction titles.

Non-Fiction Titles

Each of the following three case studies positions a phenomenal title as an exemplar of an era’s religious or intellectual trend: *Book of Martyrs* (1563) epitomized early modern martyrology; the *Encyclopédie* (1751) defined the Enlightenment’s ‘Encyclopedism’; *Vestiges of the Natural History of Creation* (1844) popularized Victorian evolutionary debates. Successive editions of each title have different looks and feels and extensively revised body texts. The following reviews are organized chronologically by the case studies’ dates of publication. Organized in this way, they show an increasing awareness of, and dependence on, design and production values when historicizing a title.

Darnton variously calls his 1979 ‘biography’ or *histoire totale* (1775–1800) of the multi-volume *Encyclopédie* a ‘publishing history’ and a ‘book history.’ He uses

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99 e.g. Grass, *Dickens’s Our Mutual Friend*; Jacques and Giddens, *Carroll’s Alice*. The series has since been acquired by Routledge.

100 My June 26, 2014 posting to the Society for the History of Authorship, Reading and Publishing (SHARP) listserv requested ‘sources that trace the publishing history of a single title (other than the Bible) across multiple editions and/or sources that outline a methodology for such a publishing history.’ My query prompted some 20 responses that offered sources, many of which are part of the Ashgate series. Only one respondent, book historian Mary Hammond, offered methodological insight: ‘While all the Ashgate books in this [Studies in Publishing History] series explore the histories of single titles, they do so using very diverse methodologies.’

101 King, *Foxe’s Book of Martyrs*, 1.


103 Secord, *Victorian Sensation*, 518.

104 Darnton, *Business of Enlightenment*, 1, 4, 5, 6, 521.
publishers’ archives to chart the title’s ‘crooked line of evolution’ across eight editions (and three unpublished editions). The *Encyclopédie*’s editors intended it ‘to inform and to enlighten,’ but its publishers knew that consumers ‘cared about the material of the page as well as the message printed on it.’ Publishers manipulated design and production values to establish the title as a status symbol that was degraded with each edition: ‘its format decreased in size [from folio to quarto to octavo], it contained fewer plates, its paper declined in quality, and its price went down.’ These changes effectively democratized the title: ‘As the publishers themselves observed, the stately folios and the diminutive octavos represented two extremes in the social diffusion of *Encyclopédie*.’ The audience ranged from the folio’s ‘seigneurs and sophisticates’ to the quarto’s ‘ordinary readers’ to the octavo’s illiterate subscribers. Consumer profiles represent the extent of Darnton’s exploration of ‘the last stage in the life cycle of the book’ because ‘it is impossible to know what went on in the minds of the readers.’

Science historian James A. Secord rejects Darnton’s ‘biography of a book’ in his 2000 ‘history of reading’ of Victorian ‘sensation’ *Vestiges of the Natural History of Creation* (1844). *Vestiges* was considered a Frankenstein-like hybrid of fiction, science and philosophy. Secord uses the title to ‘see what happens when a major historical episode is approached from the perspective of reading.’ He ‘combin[es] close study of the [*Vestiges*] text with an understanding of contemporary reading practices’ that is based on archives, newspapers and memoirs, as well as multiple editions, which ‘were one sign

105 Ibid., 3, 532.
106 Ibid., 322.
107 Ibid., 521.
108 Ibid., 524.
109 Ibid., 274, 529.
110 Ibid., 274, 321, 524.
111 Ibid., 319.
112 Secord, *Victorian Sensation*, 2, 4, 126.
113 Ibid., 522.
114 Ibid., 518.
of [the title’s] continuing appeal.”115 Secord focuses on the original publisher’s 11 editions because valorizing first editions makes sense only in literary interpretations grounded in authorial intentions. Once readers become fundamental to the making of meaning, then the ink on the 750 copies of the first edition becomes merely one step ... in a much wider process of literary replication.116

He contextualizes much of his discussion of materiality with marketing practices.117 Format and quality, for example, targeted audiences: an octavo was ‘gentlemanly’ and a duodecimo was ‘an upstart’;118 ‘gentlemen’s editions’ were published before all-round cheaper ‘people’s editions.’119 Secord argues that ‘Reading ... unites an interpretation of words on the page with an understanding of the physical appearance and genre of a work and the ways in which it is marketed and discussed.’120

English and religious studies scholar John N. King, in his 2006 study of Book of Martyrs (1563), blends newer bibliography with book history by heeding ‘McKenzie’s seminal call for study of the “sociology of texts”’ and following Darnton’s ‘heuristic’ communications circuit.121 Examining the four editions that were published during the lifetime of ‘author-compiler’ John Foxe and original publisher John Day enables King to investigate ‘the impact on readers of material elements such as book format, layout, and typography ... [and, in turn,] understand how the physical makeup of edition after edition of Book of Martyrs is inseparable from the reception of their shifting textual contents.’122 Book of Martyrs, not unlike Vestiges, is a hybrid of generic texts (e.g. poems, speeches, biographies, letters, etc.).123 Book of Martyrs was accordingly designed to target diverse audiences: editions ‘manifest a full range of printing practices [e.g. different type founts,

115 Ibid., 5, 34.
116 Ibid., 138, 124, 131.
117 Ibid., 111–52.
118 Ibid., 123.
119 Ibid., 151.
120 Ibid., 5.
121 King, Foxe’s Book of Martyrs, 13–4.
122 Ibid., 3, 13–5.
123 Ibid., 1.
woodcuts or engravings and two-color printing] that appeal to more and less learned readers.\textsuperscript{124}

**Fiction Titles**

The following eight case studies review the publishing history of six titles (*Charlotte, a Tale of Truth* (1791); *Uncle Tom’s Cabin* (1852); *Our Mutual Friend* (1865); *Alice’s Adventures in Wonderland* (1865); *Through the Looking-Glass* (1871); *The Tale of Peter Rabbit* (1902)) and one author (Christina Rossetti (1830–94)). The titles are iconic (e.g. ‘Aliceness’,\textsuperscript{125} ‘Peter-Rabbitness’\textsuperscript{126}) and commodifiable (e.g. ‘Rossettiana’,\textsuperscript{127} ‘Uncle Tomitudes’\textsuperscript{128}) and they have enjoyed long ‘afterlives.’\textsuperscript{129} These case studies are also organized chronologically below. It is a stretch to say that, on the whole, they mirror the increasing engagement with materiality that is demonstrated by the above case studies of non-fiction titles. However, across the studies that are critically concerned with the audience’s meaning making\textsuperscript{130} there is a consistent (if not superficial) engagement with materiality.

Cultural historian Cathy N. Davidson (1989) writes, like Darnton, a ‘biography’ of the novel *Charlotte, a Tale of Truth* (also known as *Charlotte Temple*) (1791).\textsuperscript{131} Davidson begins by looking at (and personifying) ‘dozens and dozens’ of editions, ‘each one different, each one embodying/reflecting/creating its own history of the book in American culture. ... Charlotte looked different – was different – depending on the dress, the covers and bindings, that she wore.’\textsuperscript{132} Davidson briefly looks at the editions through

\begin{itemize}
\item \textsuperscript{124} Ibid., 2.
\item \textsuperscript{125} Jaques and Giddens, *Carroll’s Alice*, 201.
\item \textsuperscript{126} Mackey, *Case of Peter Rabbit*, 157.
\item \textsuperscript{127} Kooistra, *Rossetti and Illustration*, 222.
\item \textsuperscript{128} Winship, ‘The Greatest Book of Its Kind,’ 319.
\item \textsuperscript{129} e.g. Grass, *Dickens’s Our Mutual Friend*, 7; Hochman, Uncle Tom’s Cabin and the Reading Revolution, 6; Jaques and Giddens, *Carroll’s Alice*, 153.
\item \textsuperscript{130} i.e. Davidson, ‘Life and Times of Charlotte Temple;’ Hochman, Uncle Tom’s Cabin and the Reading Revolution; Kooistra, Rossetti and Illustration; Mackey, *Case of Peter Rabbit*; Parfait, Publishing History of Uncle Tom’s Cabin.
\item \textsuperscript{131} Davidson, ‘Life and Times of Charlotte Temple.’
\item \textsuperscript{132} Ibid., 157.
\end{itemize}
the eyes of a semiotician, a bibliographer, a New Critic, a bibliophile and an historian, settling on a necessarily interdisciplinary approach to book history.\textsuperscript{133} Charlotte Temple is a deceptively ‘simple’ work of literature that was ‘read, bought, and loved ... for over a century with an enduring ardor unsurpassed in American literary history.’\textsuperscript{134} Davidson mostly attributes the title’s commercial success and diverse interpretations to strategic (re-)designs: the novel’s ‘external packaging [and re-packaging]’ targets various audiences and ‘direct[s] the reader as to how she or he might assess the text therein.’\textsuperscript{135} The text, therefore, ‘changes according to how it is presented or framed by book morphology.’\textsuperscript{136}

Children’s literature scholar Margaret Mackey (1998) uses The Tale of Peter Rabbit (1902) to explore late-twentieth-century ‘conditions of literature for children.’\textsuperscript{137} Mackey does not locate her study in the field of book scholarship – bibliographers would cringe at her claim that ‘To all intents and purposes, [Peter Rabbit] is now a stabilized text’\textsuperscript{138} – but she tackles issues of market and meaning that are within its scope. She examines merchandise and ‘approximately 100 variant texts in a variety of media’ that result from a search that was ‘by no means ... comprehensive or exhaustive.’\textsuperscript{139} Mackey acknowledges a dual audience of adults (as nostalgic gift-givers) and children (as recipients), but she focuses on the latter.\textsuperscript{140} With regard to the market, she supposes that a vast array of editions enables children to ‘develop a kind of rough-and-ready definition of a new canon: there are stories [e.g. Peter Rabbit] which are important enough to exist in multiple manifestations, and then there are the others which they may perceive as also-rans.’\textsuperscript{141} With regard to meaning, she concludes that ‘we [do not] know whether the

\textsuperscript{133} Ibid., 157–8.
\textsuperscript{134} Ibid., 158, 168.
\textsuperscript{135} Ibid., 171.
\textsuperscript{136} Ibid.
\textsuperscript{137} Mackey, Case of Peter Rabbit, xvi.
\textsuperscript{138} Ibid., 3.
\textsuperscript{139} Ibid., xxiii.
\textsuperscript{140} Ibid., 87.
\textsuperscript{141} Ibid., 156.
repetition of a story in numerous formats stretches or shrinks a child’s sense of the potential for story."  

Kooistra’s 2002 publishing history of Christina Rossetti’s illustrated books is the only case study discussed here that examines the production and reception of an author’s oeuvre. Rather than focus on a single title, she considers the author, Rossetti, as a ‘resilient’ international ‘commodity’ whose ‘Audiences and meanings have been produced ...’ by roughly 150 years of publications. This ‘sociohistorical study’ draws on McGann’s materialist hermeneutics as it ‘maps a genealogy’ of Rossetti-branded books. Kooistra’s focus on ‘the materialist aesthetic’ resonates because Rossetti took ‘a strong interest in the material form of her publications, from illustration and binding to the number of leaves to the kind of publisher and printer.’ Kooistra argues that ‘Since signifying systems are embedded in the material form of Rossetti’s books, their meanings cannot be traced solely to an originary, authorizing, writer, but must be seen as social and institutional outcomes as well.’ Kooistra scrutinizes image, text and book ‘relationally,’ concluding that ‘reprints’ (i.e. editions) ‘generate new meanings along with their physical re formations.’

English literature scholars Zoe Jaques and Eugene Giddens (2013) explore a 150-year publishing (and merchandising) history of two titles, *Alice’s Adventures in Wonderland* (1865) and its sequel, *Through the Looking-Glass* (1871). Jaques and Giddens sketch ‘the movement from authorial control towards new narratives and art forms that are increasingly distant from the originals.’ The study is marked by an apparent struggle between new and newer bibliography: are the *Alice* texts fixed or flexible? Jaques and Giddens open their study in the tradition of new bibliography by

142 Ibid., 183.
143 Kooistra, *Rossetti and Illustration*.
144 Ibid., 1, 249.
145 Ibid., 7, 17.
146 Ibid., 9.
147 Ibid., 7.
148 Ibid., 14.
149 Jaques and Giddens, *Carroll’s Alice*, 4.
150 Ibid., 151.
stating that ‘Publishing history ... invokes the fixed, the textual and, often, the dead,’ yet they characterize their study ‘in a broad sense that accords with ideas of [McKenzie’s] “sociology of the text.”’151 Throughout the study they effectively pit new bibliography (and its quest for ‘final authorial intentions’) against newer bibliography (and its ‘“sociology” of this text’).152 On one hand Jaques and Giddens cite annotated editions as evidence of ‘a seemingly insatiable scholarly quest to somehow “know,” “fix,” and “catalogue” the meanings of the books,’153 and on the other hand they see underappreciated early American editions as partly responsible for ‘elevating the books to classic status.’154 This disciplinary tension is unproductive primarily because it goes unacknowledged.

Victorianist Sean Grass defines his 2014 ‘publication history’ of Charles Dickens’s *Our Mutual Friend* (1865) as ‘a comprehensive account of how Dickens came to write the novel, what choices he made while writing and revising, when and in what formats the novel first appeared, how it has appeared subsequently, how the novel fared financially and critically when it was first published, and how it has fared during the century and a half since.’155 Grass ‘Work[s] through biography, book history, and reception history, among other things ...,’ such as textual study.156 His concern with materiality is, for the most part, limited to the ways in which it affected Dickens’s creative process (e.g. Dickens often realized he overwrote a serial instalment only when he received printer’s proofs and he used ‘formatting’ (i.e. line spaces) to disrupt narrative).157 Grass contends that Dickens ‘bent *Our Mutual Friend*, his most powerful indictment of capitalism, repeatedly to the requirements of his 20-number format and, in a larger sense to the Victorian market.’158 In consideration of the title’s commercial success, Grass reviews various Victorian and early-twentieth-century editions (e.g.

151 Ibid., 1
152 Ibid., 160.
153 Ibid., 105.
154 Ibid., 133, 137.
156 Ibid., 4, 5.
157 Ibid., 37, 47, 56, 65.
158 Ibid., 56.
Cheap, Library, People’s, Charles Dickens, Household, Authentic, etc.). However, he gives virtually no description of their design and production values, thereby disregarding the ways in which they segmented the market.\textsuperscript{159}

\textit{Uncle Tom’s Cabin} (1852) is the subject of at least two publishing histories\textsuperscript{160} and one reading history.\textsuperscript{161} They demonstrate varied approaches to historicizing a title and reviewing its materialities.

Bibliographer and book historian Michael Winship’s 1999 article explores a tagline for \textit{Uncle Tom’s Cabin}: ‘The Greatest Book of Its Kind.’\textsuperscript{162} Winship prefaces his discussions of, for example, mass advertising, unprecedented papermaking and exploited copyright with brief descriptions of design and production values.\textsuperscript{163} Although he implies connections between the look and feel of the books and such issues of production and reception, he does not provide much analysis. For example, he observes that one set of plates was used to print two 1880s editions, and that the retail price of one of these editions was nearly double that of the other, but he does not suggest why these editions warranted different prices.\textsuperscript{164} Also, he says that ‘widely reprinted ... cheap editions ... have generally come to be viewed [at the end of the twentieth century] as having no lasting literary value,’\textsuperscript{165} but he does not explain why cheapness has had an enduring, negative effect on the text.

Historian Claire Parfait, like Winship, ‘look[s] at \textit{Uncle Tom’s Cabin} from the perspective of book history’ in her 2007 book.\textsuperscript{166} She references Davidson’s (1989) article and Darnton’s communication circuit, but she does not endeavour to address all of the issues to which they attend;\textsuperscript{167} she looks instead to McKenzie, Chartier, Genette and

\textsuperscript{159} e.g. ibid., 90–1, 95.
\textsuperscript{160} Parfait, \textit{Publishing History of Uncle Tom’s Cabin}; Winship, ‘\textit{The Greatest Book of Its Kind}.’
\textsuperscript{161} Hochman, \textit{Uncle Tom’s Cabin and the Reading Revolution}.
\textsuperscript{162} Winship, ‘\textit{The Greatest Book of Its Kind}.’
\textsuperscript{163} e.g. ibid., 309, 313, 314, 330–1.
\textsuperscript{164} Ibid., 326.
\textsuperscript{165} Ibid., 332.
\textsuperscript{166} Parfait, \textit{Publishing History of Uncle Tom’s Cabin}, 2.
\textsuperscript{167} Ibid., 3.
Pierre Bourdieu for guidance on the mutability of text.168 She ‘aims to relate the history of the ways the novel was presented to succeeding generations of Americans’ over 150 years (1852–2002) by focusing on ‘authorial and editorial policies.’169 Parfait is aware that ‘the multiplicity of habiliments provided for the same text’ impacts readings and uses of the book and differentiates publishers’ editions,170 but her focus on linguistic codes restricts her interrogation of bibliographic codes.

Reception theorist Barbara Hochman’s 2011 book considers 60 years (1851–1911) of the reading history of Uncle Tom’s Cabin.171 She analyzes a tripartite ‘reading revolution:’ ‘one conceptualized by historians [like Darnton and Chartier] to explain cultural change, the other theorized by literary scholars to refine their own interpretive methods172 and another that is characterized by “the return of the reader.”’173 Hochman aims to ‘historicize and complicate both “the rise of the novel” and the idea of “the reader,”’ while asking where textual meaning resides, how it is shaped, and how it changes.174 Her research includes printed discussion, paratext (narrowly defined as prefatory material, illustrations and advertisements) and unpublished readers’ comments.175 Hochman says that her study differs from those of Winship and Parfait because she focuses on the novel’s material forms and readers’ comments.176 She also, unlike Winship and Parfait, considers ‘marginalized’ children’s editions and child audiences.177 Of the ‘material forms’ that Hochman explores, she focuses most tightly on illustrations.178 Hochman contends that inclusion of the word ‘photogravure’ (a reproduction process) in captions gave illustrations an air of authenticity: ‘the word

168 Ibid., 4.
169 Ibid.
170 Ibid., 5, 164.
171 Hochman, Uncle Tom’s Cabin and the Reading Revolution.
172 Ibid., 7, 10.
173 Ibid., 8.
174 Ibid., 9.
175 Ibid., 4, 131, 181.
176 Ibid., 10.
177 Ibid., 5, 160.
178 e.g. ibid., 173, 180, 183.
“photo” was widely associated with objectivity and scientific progress in 1891. [Therefore] This association added to the images’ reality-effect.¹⁷⁹

In general, these publishing histories of multiple editions of a single title (or a single author’s œuvre) take an approach that combines late-twentieth-century bibliography and book history. (This practice mirrors discourse, which often conflates the disciplines.¹⁸⁰) Case studies of fiction titles tend to temper bibliography and book history with literary theories, particularly those of Genette and Bourdieu, in their discussions of meaning making. None of these case studies embraces new bibliography’s notion of a stable text, nor do any of them practice analytical bibliography.

Materiality in Twenty-First-Century Book Scholarship

The above focus on bibliography, book history and publishing history’s engagement with materiality risks exaggerating it. For publishers, ‘The importance of paying attention to the look and feel of books has a long history rooted in sound commercial sense.’¹⁸¹ Publishers recognize that the materiality of the book has critical connections to both the market(s) and meaning(s) of the text.¹⁸² But for book scholars, design and production values have historically been a marginal concern: ‘Academics are so used to standard editions, microfilm, and on-line texts that they forget the central importance of format, price, paper, and typography in determining the audience for, and interpretation of, words and images.’¹⁸³ Twenty-first-century books on books, however, contribute to a (slow) recovery of design and production values from the margins of book scholarship. Benton’s aforementioned Beauty and the Book effectively classifies fine editions as a genre. Book historian David Pearson uses a title’s successive book covers as one means to explore the ‘documentary heritage’ of books ‘as artefacts, as objects with individual histories and design characteristics, beyond whatever value they have in the texts they convey.’¹⁸⁴

¹⁷⁹ Ibid., 183.
¹⁸⁰ e.g. Darnton, Case for Books, 143; McKenzie, Bibliography and the Sociology of Texts, 5.
¹⁸¹ Pearson, Books as History, 39.
¹⁸² Ibid., 41, 45.
¹⁸³ Secord, Victorian Sensation, 518.
¹⁸⁴ Pearson, Books as History, 5, 43.
Tanselle focuses on book-jackets, historicizing their commercial use for protection and advertising and arguing their usefulness to biographical, bibliographical, cultural and design studies. Kooistra uses case studies of Victorian gift books to explore ‘the various ways in which pictures and poems on the printed page build readers and meanings.’ Medievalist Bonnie Mak uses publications of a fifteenth-century treatise to explore the significance of the page in the development of Western civilization and consider[s] why the interface continues to play such an important role in the transmission of thought. Mak develops a hybrid approach adapted from methods that have already been established in different disciplines to study the book and book-related issues ... [combining] tools of palaeographers, codicologists, art historians, literary critics, and new media theorists ...

It is impressive for a scholar to have this range of expertise but it is also, presumably, rare. How can such a diverse approach be, first, understood by other scholars and, second, adopted by them? Darnton sought to stop ‘interdisciplinarity run riot’ and avoid the ‘mutual misunderstanding’ of ‘esoteric specializations’ with his ‘holistic’ model for book history, but nearly 40 years later these problems endure across book scholarship.

An example of the havoc in book scholarship is the varied use of terminology, which inhibits interdisciplinary understanding. For example, ‘edition’ is variously used to denote ‘a partial rerun of incomplete printings,’ ‘a discrete and typographical version of a text,’ a reprint and an issue or reissue. ‘Edition’ is best understood here as it is in the industry: a (re-)packaging of a text. ‘Edition’ as re-packaging is the definition that is commonly understood throughout the industry, but I have not found a single

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188 Ibid., 18.
190 Ibid., *Business of Enlightenment*, xiv.
document that defines it.\textsuperscript{194} This kind of professional knowledge ought to be more widely shared and explicated because the differences between the uses of such terms are significant.

Consider also ‘format’ and ‘signature.’ In publishing, ‘formats’ are the ‘sizes in which books can be printed.’\textsuperscript{195} There are at least nine common formats, each of which has a name (e.g. ‘royal octavo’ or sometimes simply ‘octavo’) and a corresponding trim size (e.g. 234 x 156 mm). Format names and dimensions are standard across the industry; each format name is shorthand for a specific set of measurements. Not so in bibliography, where format indicates the number of times a sheet of paper has been folded. A book in octavo format is made of sheets of paper – of any dimensions – that have been folded three times, so that each sheet makes eight leaves (or 16 pages). (Bibliographers count leaves, whereas publishers count pages.) So, an octavo book in the publishing industry refers to a book with a trim size of 234 x 156 mm, whereas octavo in the field of

\textsuperscript{194} Baverstock (How to Market Books), for example, does not explicitly define ‘edition,’ but her frequent use of the term tallies with the above working definition of a (re-)packaging of a text.

\textsuperscript{195} Clark and Phillips, Inside Book Publishing, 210. It is unclear when formats became standardized across the publishing and printing industries in England and/or America. The Literary Year-Book and Bookman’s Directory (Stewart, 499) of 1911, for example, specifies that formats named folio, quarto, octavo and so forth are defined by the number of times the sheet is folded. This is in accordance with twenty-first-century practice of bibliography. However, it appears that the trim sizes that correspond to format names were standardized just a handful of years later. For example, in 1917 Macmillan (Complete Classified Catalogue) listed three groups of formats (i.e. folios, quartos and octavos). Across these groups there are a total twenty-two specific format names (e.g. royal folio, imperial quarto and demy octavo) and corresponding trim sizes. Also, The Literary Year-Book of 1921 (Meredith, Literary Year-Book, 529) lists two groups of formats (i.e. quarto and octavo) with nine specific format names and corresponding trim sizes in each group for a total of 18 formats. In the absence of a comprehensive, authoritative historical review of format names and trim sizes, this dissertation generally references twenty-first-century U.K. standards (H x W):

A4 297 \times 210 mm
Demy quarto 276 \times 219 mm
Crown quarto 246 \times 189 mm
Pinched crown quarto Up to 248 \times 175 mm
Royal octavo 234 \times 156 mm
Demy octavo (C format) 216 \times 138 mm
A5 210 \times 148 mm
B format 198 \times 129 mm
A format 178 \times 110 mm


This dissertation follows British practice of giving measurements as H x W. (Current American practice gives measurements in the reverse order of W x H.)
bibliography refers to a book made of paper that has been folded three times. ‘Octavo’ can thus correctly but confusingly refer to books that vary widely in trim size, sheet size, orientation and folding. Interdisciplinary understanding is, obviously, greatly impeded.

Descriptions of folded sheets of paper is yet another point on which descriptions diverge. Books made up of sheets that are each folded three times to make eight leaves or 16 pages are described as ‘in-8’ by academics and ‘bound in 16s’ by professionals. A folded sheet is variously called a ‘gathering’ or a ‘quire’ in bibliography and a ‘signature’ (or ‘sig’ for short) in the printing and publishing industries. Further confusing the issue is the fact that a ‘signature’ is alternatively used in bibliography to refer to the letters, numbers or symbols that are printed on the first and second leaves for the binder to ensure that sheets are bound in the correct order. Varied use of terms is symptomatic of the interdisciplinary and inconsistent study of the materiality of books.

By extension, there is not a ready framework for studying ‘bookness.’ Design literature, as discussed in the Introduction, recognizes the creative and commercial value of the look and feel of the book. However, it offers idiosyncratic approaches to studying the character of individual books. Questions surrounding material evolution – successive re-presentations of the text – are not considered. Bibliography, book history and publishing history, on the other hand, constitute a field of rich scholarship, but it is one that focuses primarily on editorial content. Nevertheless, the field of book scholarship is more amenable to the study of material evolution because it is a field that is built on investigations of multiplicity and difference. Comparing copies of books is the foundation of bibliography, which preceded book history and publishing history. The interdisciplinary field of book scholarship therefore provides useful approaches to documenting and historicizing multiple editions. It falls short with respect to interrogating the processes of meaning making, though. Enter literary theory.
Chapter 2.

Theorizing the Text–Reader Relationship

This chapter examines literary theories that explore the text–reader relationship in order to interrogate the role of art direction in the text–reader relationship and, further, to expound a book–consumer relationship. Multiple theories explicate the meaning-making processes of the text–reader relationship: genre theory analyzes kinds of texts; semiotics unpacks sign systems; reader-response theory explores the phenomenology of reading; and paratextual theory scrutinizes (editorial) messages that frame the text. These mid- to late-twentieth-century literary theories focus on the literary text. They marginalize or neglect the very object that facilitates the interaction of text and reader: the book. How can these theories of literary criticism be extended to analyses of the book that look beyond editorial content to art direction?

Genre theory, semiotics, reader-response theory and paratextual theory are grouped here because of their shared concern with the operations of the text–reader relationship. Their approaches to analyzing this relationship are complementary, as is evidenced by overlaps in four key concepts: authorship, the (body) text, readership and the work. This chapter discusses the function of each of these concepts in relation to each of these literary theories. It then briefly points to studies that expand these critical concepts beyond literature, to interdisciplinary analyses of visual and material texts. While this chapter concentrates on the theoretical discourse, it is broadly informed by related academic fields, such as book history and film studies, and academic analyses of industrial areas, such as design and marketing. This chapter thus develops a critical perspective of the extent to which genre theory, semiotics, reader-response theory and paratextual theory (have the potential to) assess how the book’s design and production values contribute to meaning making.

Designer and educator Ellen Lupton remarks that, ‘Design is visible everywhere, yet it is also invisible – unnoticed and unacknowledged.’196 Scholarship in areas related

to the materiality of the book, like the marketing of literature, has indeed tended to minimize or overlook the role of design and production values. How does the field of book design reflect upon itself? Much of the literature is pedagogical (e.g. approaches to teaching in higher education), self-reflective (e.g. individual designers sharing their personal practice and experience), historical (e.g. decades-long surveys that include book design within the larger field of graphic design), instructional (e.g. manuals on typesetting) or akin to manifestos (e.g. proclamations on what the job of design(ers) is or should be). It is often observed that, historically, ‘many graphic designers seem to have had little or no interest in theory.’ However, there is a recent ‘hunger’ to engage in critical reflection and theoretical discourse on design. It has inspired design scholars to adapt theoretical frameworks from related disciplines to analyses of design and, conversely, for scholars outside of the design community to enrich their related disciplines with existing design discourse. The critical perspective of the intersections of literary theory and the field of design that is developed here follows these recent interdisciplinary trends.

Before exploring the relevance of literary theory to analyses of design and production values, reconsideration of the text is necessary. Recall that OED’s primary definition of ‘text’ is ‘a book or other written or printed work, regarded in terms of its content rather than its physical form.’ Genre theory, semiotics, reader-response theory and paratextual theory also use ‘text’ to denote what the publishing industry calls ‘body text.’ OED defines ‘body text’ as ‘the main part of a printed text, excluding items such as headings and footnotes.’ ‘Body text’ is an industrial term, but it also alludes to the sensual pleasure that the human body derives from engaging with literature. Breaking down the concept of the text is a way to begin exploring the boundaries of textuality.

197 e.g. Mackey, *Case of Peter Rabbit*; Squires, *Marketing Literature.*
200 e.g. De Almeida, ‘Rhetorical Genre in Graphic Design.’
201 e.g. Gutjahr and Benton, ‘Reading the Invisible.’
Case in point: Do design and production values provide information? Dictionary definitions are used throughout this chapter in order to differentiate between the content-driven ‘text’ and the commodified ‘body text.’

Constructions of Literary Theories

Genre theory, semiotics, reader-response theory and paratextual theory have similar interests in meaning-making processes, but they stem from, and respond to, a number of trends in textual scholarship. The following paragraphs introduce these theories in a roughly chronological order, situating them alongside each other and against a backdrop of mid- to late-twentieth-century intellectual currents.

Genre Theory

Genre theory has been a mainstay of literary criticism for more than two thousand years.\(^{204}\) Literary works have been classified as belonging to general types, or genres, such as poetry, prose and drama, since classical times.\(^{205}\) The scope and utility of genre theory have changed over time. As literary critic Alastair Fowler says, ‘adjustments in genre theory are needed … to continue to mediate between the flux of history and the canons of art.’\(^{206}\) Genre theory was embraced by 1920s Russian Formalism, which considered genre to be the proper object for studying literary history, and rejected by 1930s American New Criticism, which isolated the body text from historical and generic determinants.\(^{207}\) Writing in the late 1940s – and later disputing their echoes of New Criticism – critics René Wellek and Austin Warren say that a genre represents ‘a sum of aesthetic devices at hand, available to the writer and already intelligible to the reader.’\(^{208}\) They assert that genre theory is interested in ‘finding the common denominator of a kind, its shared literary devices and literary purpose.’\(^{209}\)

\(^{204}\) Duff, ‘Introduction,’ 1.
\(^{205}\) Chandler, ‘Genre Theory,’ 1.
\(^{207}\) Duff, ‘Introduction,’ 6, 7.
\(^{208}\) Wellek and Warren, *Theory of Literature*, 235
\(^{209}\) Ibid.
lingered in the late twentieth century, but the isolationism of New Criticism faded as the Russian Formalist view that generic change involves literary competition and combination re-emerged with 1960s French structuralism. (Russian Formalism’s ‘sustained application of [linguist Ferdinand de] Saussure’s “synchronic” methodology to the study of literature’ resonates with Roland Barthes’s Saussurian semiotic analysis of literature.) The 1980s and 1990s New Historicist perspective, which was influenced by structuralism, likewise ‘considers generic distinctions as always subverted by the process of negotiations, transactions, and exchanges …’

Genre theory has transcended literary criticism and spread to related disciplines. Late-twentieth-century linguist John M. Swales sees genres as ‘classes of communicative events.’ He says that shared purpose unites the author, the reader and the critic as members of the ‘discourse community.’ Generic texts are encoded (i.e. written) and decoded (i.e. read) by members of the discourse community, and they exhibit ‘various patterns of similarity in terms of structure, style, content and intended audience.’ Swales says that ‘genre analysis is valuable because it is clarificatory, not because it is classificatory.’ In a 2000 survey of genre theory, film studies scholar Steve Neale says the literature agrees that ‘genre is a multi-dimensional phenomenon and that its dimensions centrally include systems of expectation, categories, labels and names, discourses, texts, and the conventions that govern them all.’ Given that genre clarifies audience expectations, how does the book’s art direction indicate or designate the body text’s generic identity?

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212 Ibid., 8.
213 Barthes, ‘From Work to Text;’ ibid., ‘Theory of the Text.’
214 Chartier, ‘Genre between Literature and History,’ 130.
216 Ibid.
217 Ibid., 9, 58.
218 Ibid., 37.
Semiotics

Semiotics – or ‘semiology,’ as it was first called – was conceived by linguist Ferdinand de Saussure nearly a century ago as ‘A science that studies the life of signs within society.’\(^{220}\) Saussure defines the sign as the sum of two parts: an abstract concept, which is called the ‘signified,’ and a material sound-image, which is called the ‘signifier.’\(^{221}\) The signified and the signifier ‘are intimately united, and each recalls the other,’ thus constituting the sign.\(^{222}\) Saussure analyzes both spoken and written signs, but he says that the latter is more influential because ‘the graphic form of words strikes us as being something permanent and stable … [and] visual impressions … are shaper and more lasting … ’\(^{223}\)

French structuralist (and later poststructuralist) Roland Barthes ‘has probably done more than any other single theoretician to introduce recent semiotics to American readers.’\(^{224}\) In the mid-twentieth century Barthes builds on the models of Saussure, saying that ‘We must … tackle the sign, no longer by way of its “composition,” but of its “setting;” this is the problem of value.’\(^{225}\) The existence of the sign requires an overarching economic system by which it is possible to exchange dissimilar things and compare similar things. (This echoes the aforementioned Russian Formalist view of genre, which depends upon the possibility of competition and combination, and it is in keeping with structuralist premise of inter-relationships.) Barthes injects an awareness of the market into semiotic analysis: ‘Barthes demonstrates that signification … always implies the larger cultural field.’\(^{226}\) He extends semiotic analysis beyond linguistics to the arts and their commodification, including literature and photography and music.\(^{227}\) Barthes says that the redundancy of visual and linguistic messages reinforces meaning.\(^{228}\)

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\(^{220}\) De Saussure, *General Linguistics*, 16 (original emphasis).

\(^{221}\) Ibid., 66–7.

\(^{222}\) Ibid., 66.

\(^{223}\) Ibid., 25.

\(^{224}\) Silverman *Subject of Semiotics*, 25–6.

\(^{225}\) Barthes, *Elements of Semiology*, 54.

\(^{226}\) Silverman, *Subject of Semiotics*, 4.


\(^{228}\) Ibid., *Elements of Semiology*. 
How do the visual (and material) properties of the book, first, support the meaning of the body text and, second, impact the value of the body text?

**Reader-Response Theory**

Reader-response theory, as initially constructed by German critic Wolfgang Iser in 1970 (and further developed in his 1978 book), interrogates the phenomenology of reading. It focuses on ‘the reading process as a dynamic interaction between text and reader.’\(^ {229}\) Iser acknowledges that reader-response theory has historically been confused with reception theory.\(^ {230}\) Both theories emerged in the mid-twentieth century and are concerned with the audience’s relationship to the literary text, but, ‘A theory of response has its roots in the text; a theory of reception arises from a history of readers’ judgments.’\(^ {231}\) The former projects what happens when the reader reads the text; the latter historicizes what happened when the reader read the text. This change of verb tense highlights pivotal points of difference: reader-response theory focuses on the engagement of the ‘implied reader,’\(^ {232}\) who is the abstract and timeless everyman reader; reception theory focuses on the responses of real, existing readers in their historical contexts.

Reader-response theory analyzes the text–reader relationship in isolation from external factors (not unlike the close reading of New Criticism,\(^ {233}\) as discussed earlier with regard to genre theory). Iser says that reader-response theory aims to provide ‘a framework which enables us to assess individual realizations and interpretations of a text in relation to the [textual] conditions that have governed them.’\(^ {234}\) These conditions may include literary conventions, as in genre theory,\(^ {235}\) and signs, as in semiotics.\(^ {236}\) The foundation of Iserian theory is that a literary work has two poles: the artistic pole, which is the author’s text (i.e. body text), and the aesthetic pole, which is the reader’s realization

\(^ {229}\) Iser, *Act of Reading*, 107 (original emphasis).
\(^ {230}\) Ibid., x.
\(^ {231}\) Ibid.
\(^ {232}\) Ibid., 34.
\(^ {233}\) Ibid., 15.
\(^ {234}\) Ibid., x.
\(^ {235}\) Ibid., 61.
\(^ {236}\) Ibid., 64–5.
of the author’s text.\textsuperscript{237} The interaction of these two poles produces the work, which is virtual in character. The objects of analysis are the body text’s ‘response-inviting structures.’\textsuperscript{238} Iser’s rich discussions of the performative nature of the body text inspires the question: How are book design and production values performative?

**Paratextual Theory**

Paratextual theory, which was first articulated by French literary theorist Gérard Genette in 1981 (and expanded in his 1987/1997 book), is the only one of these four theoretical constructs that considers how the body text’s presentation influences its reception and consumption. It analyzes ‘the paratext [which] is what enables a text to become a book and to be offered as such to its readers and, more generally, to the public.’\textsuperscript{239} Genette writes with keen awareness of the fact that our “media” age has seen the proliferation of a type of discourse around texts that was unknown in the classical world and \textit{a fortiori} in antiquity and the Middle Ages, when texts often circulated in an almost raw condition, in the form of manuscripts devoid of any formula of presentation.\textsuperscript{240}

Paratextual theory is structuralist in that it references the overarching systems – from publishing conventions to genre indications – that ‘present’ the ‘media-age’ body text, but it is poststructuralist in that it recognizes that these systems are ever changing.

Given as a formula, ‘paratext = peritext + epitext.’\textsuperscript{241} The peritext is the messages that have taken on ‘material’ form in the same volume as the body text;\textsuperscript{242} it includes elements of the book such as the cover and the title page.\textsuperscript{243} The peritext changes with each edition that is published. The epitext is ‘any paratextual element not materially appended to the text within the same volume but circulating, as it were, freely, in a

\begin{flushleft}
\textsuperscript{237} Ibid., 21. \\
\textsuperscript{238} Ibid. \\
\textsuperscript{239} Genette, \textit{Paratexts}, 1. \\
\textsuperscript{240} Ibid., 3. \\
\textsuperscript{241} Ibid., 5 (original emphasis). \\
\textsuperscript{242} Ibid., 4. \\
\textsuperscript{243} Ibid., 23.
\end{flushleft}
virtually limitless physical and social space; it includes promotional messages such as interviews given by the author and press releases issued by the publisher. The epitext changes with every mention of the text (and, arguably, every mention of its author, publisher, etc.). Put simply, the peritext is all parts of the book that are not the body text; the epitext is the discourse that surrounds the book; the paratext is the sum of these two parts. Paratextual elements are ‘thresholds of interpretation;’ they inform the public and the reader’s relationship to the text. Genette significantly contributes to literary criticism by regarding the book as a product of industry. He mixes editorial content (e.g. cover blurb, epigraph, dedication, etc.) with design and production values (e.g. typeface, format, paper stock, etc.) in his discussion of the publisher’s peritext. He asserts, for example, that the publisher can ‘reinforce’ or ‘replace’ the genre of the body text with editorial decisions (e.g. indicating genre through series publication) and/or design and production choices (e.g. indicating genre with book format). Genette’s important but cursory acknowledgement that the visual and material properties of the book impact the presentation of the body text inspires in-depth assessment.

**Key Concepts**

These theoretical constructs are bridged by four key concepts: authorship, the (body) text, readership and the work. These concepts represent a (simplified) chain of meaning making:

- the author writes the (body) text;
- the reader reads the (body) text;
- the reader produces or consumes the work.

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244 Ibid., 344.
245 Ibid., 345.
246 Ibid., 347.
247 Ibid., 2.
248 Ibid., 16–36.
249 Ibid., 101–2.
The function of each of these key concepts in constructions of reader-response theory, semiotics, genre theory and paratextual theory is reviewed below. The order of review reflects an increasingly broad scope of analysis – from reader-response theory’s narrow focus on the body text to paratextual theory’s broad perspective of media – in examinations of the text–reader relationship. Consideration of the art director’s agency and the art direction’s influence follows each theoretical construct. Expansions of these concepts to analyses beyond literature – in creative and industrial fields such as graphic design, marketing and visual arts – are then surveyed.

**Concepts of Authorship**

The figure of the author is of little consequence in Iser’s construction of reader-response theory, even when Iser analyzes novels by well-known authors. Iser is, however, obliged to make some mention of text creation: ‘The repertoire of the text is made up of material selected from social systems and literary traditions.’ The passive voice masks the object of this sentence; the implied author – who exists in productive opposition to Iser’s implied reader – selects the ‘material’ that makes the body text. But how and why do they make their selections? Iser continues:

This selection of social norms and literary allusions sets the work in a referential context within which its systems of equivalences must be actualized. The function of strategies is to organize this actualization, and they do so in a variety of ways. Not only do they condition the links between the different elements of the repertoire, thus helping to lay the foundations for the production of equivalences, but they also provide a meeting-point between the repertoire and the producer of those equivalences, namely, the reader himself.

These actions, which are manifested in the body text, are authoring processes. Iser’s implied author is the strategist who ‘organize[s] both the material of the text and the conditions under which the material is to be communicated.’ So too, it should be

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251 Ibid., 86.
252 Ibid., 34.
253 Ibid., (my emphasis).
254 Ibid.
recognized, does the art director ‘organize … condition … lay the foundations … [and] provide’ for the interaction of the text and the reader. Based on these facilitating actions, the art director has agency that is similar to the limited role of Iser’s implied author.

Rather than quietly skirt the agency of the author as Iser does, the poststructuralist Barthes loudly declared ‘The Death of the Author’ in the late 1960s. Barthes uses the capitalized ‘Author’ as a pejorative term that represents capitalism’s aggrandisement of the individual. Barthes strips the Author of creativity and history:

The Author is thought to nourish the book … as a father to his child. In complete contrast, the modern scription is born simultaneously with the text … there is no other time than that of the enunciation and every text is eternally written here and now. The fact is (or, it follows) that writing can no longer designate an operation of recording, notation, representation, “depiction” … rather, it designates … the act by which [the text] is uttered.

The archaic Author who expresses themself via the text is dead; the modern scription who inscribes the body text is born. Authorship is limited to the utterance of the body text. Barthes therefore does not consider authorial intent to be a factor in meaning making. The art director rarely enjoys opportunities for self-expression or anything like the recognition that the author receives. In this sense, the Art Director was never alive so Barthes could not kill them.

Authorial intent is often at the centre of twentieth- and twenty-first-century genre theory. Rhetorician Carolyn R. Miller argues that ‘a rhetorically sound definition of genre must be centered not on the substance or the form of discourse but on the action it is used to accomplish.’ Swales agrees with Miller, saying that ‘genres are communicative

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255 Barthes, Image Music Text.
256 Ibid., 277.
257 Ibid., 278–9 (original emphasis).
258 Ibid., 279.
259 Designer and critic Michael Rock references Barthes, and Michel Foucault’s response to Barthes, in his 1996 consideration of ‘The Designer as Author.’ He points out that both the institutionalization and the collaborative nature of art direction and design (see Introduction) problematize concepts of graphic authorship.
260 Miller, ‘Genre as Social Action,’ 151.
vehicles for the achievement of goals.\textsuperscript{261} The primary action of the author is therefore to determine the ‘communicative purpose’\textsuperscript{262} of the text. The author’s employment of appropriate ‘discoursal conventions’\textsuperscript{263} – the ‘substance’ and ‘form’\textsuperscript{264} of the text – follows their determination of communicative purpose. Fowler makes a similar point with regard to artistry: ‘the writer who cares most about originality has the keenest interest in genre. Only by knowing the beaten track, after all, can he be sure of leaving it.’\textsuperscript{265} Wellek and Warren say that ‘The good writer partly conforms to the genre as it exists, partly stretches it.’\textsuperscript{266} Genre theory often expresses this underlying sense of taste: ‘Value judgment is part of the experience of literature that [genre] theory has to give an account of.’\textsuperscript{267} Because the focus on authorial intent renders the author an active agent in genre theory, their work can be judged in ways that the work of the implied author of Iserian reader-response theory or the dead Author of Barthesian semiotics cannot. The author of generic texts can be labelled ‘good’\textsuperscript{268} or they can be said to write ‘disreputable’ texts.\textsuperscript{269} Authorial intent, and consequent writing style, are defining factors in genre theory. The publisher’s projected market, and consequent aesthetic choices, are likewise defining factors in the communication of genre via art direction.

Paratextual theory takes a broad view of authorship that includes agents (e.g. the publisher) that are not considered by reader-response theory, semiotics or genre theory. Genette is less concerned with who produces a text than he is with who sends a text. The ‘sender’\textsuperscript{270} of a paratextual message is usually the author of the body text, who is responsible for what is known as the ‘authorial paratext’ (e.g. author interviews).\textsuperscript{271} (Ironically, Genette cites Barthes as an extreme example of an ‘obsessed’ and self-aware

\hspace{1cm}\textsuperscript{261} Swales, \textit{Genre Analysis}, 46.
\textsuperscript{262} Ibid.
\textsuperscript{263} Ibid.
\textsuperscript{264} Miller, ‘Genre as Social Action,’ 151.
\textsuperscript{265} Fowler, \textit{Kinds of Literature}, 32.
\textsuperscript{266} Wellek and Warren, \textit{Theory of Literature}, 235 (my emphasis).
\textsuperscript{267} Fowler, \textit{Kinds of Literature}, 16.
\textsuperscript{268} Wellek and Warren, \textit{Theory of Literature}, 235.
\textsuperscript{269} Swales, \textit{Genre Analysis}, 33.
\textsuperscript{270} Genette, \textit{Paratexts}, 8.
\textsuperscript{271} Ibid., 9, 352.
author who frequently contributed to the authorial paratext with interviews, prefaces, essays, etc.\textsuperscript{272}) However, it is equally possible that the sender of a paratextual message is the publisher of the book, who is responsible for the ‘publisher’s paratext’ (e.g. the title page).\textsuperscript{273} The production and authorship of the paratext are not synonymous:

The sender of a paratextual message (like the sender of all other messages) is not necessarily its \textit{de facto} producer, whose identity is not very important to us: suppose, for example, that the foreword of \textit{La Comédie humaine}, signed by Balzac, had in fact been written by one of Balzac’s friends. The sender is defined by a putative attribution and an acceptance of responsibility.\textsuperscript{274}

The sender’s signature (e.g. the author’s name at the end of the introduction or the publisher’s logo on the book cover) is the ultimate indication of authorship. Paratextual theory privileges the authorship of the sender over that of the producer.\textsuperscript{275} This relative disregard for the producer of a paratextual message marginalizes the importance of authorial intent in paratextual theory and declares the primary authoring action to be the sender’s stamping of approval. Authorizing the paratext is a means of authoring it.\textsuperscript{276} The art director is rarely credited on the book, so the authorship of art direction becomes subsumed under the imprint of the publisher.

\textit{Expansions of Authorship}

Authorship is unpacked by these theoretical constructs. Paratextual theory, for example, offers a radical departure from conventional notions of authorship. The book designer would be considered the sender of a peritextual message only if their name was on the

\begin{quote}
\textsuperscript{272} Ibid., 203–4.
\textsuperscript{273} Ibid., 9, 32.
\textsuperscript{274} Ibid., 8.
\textsuperscript{275} Ibid.
\textsuperscript{276} Authorization is a curious point with regard to fandom in general and of \textit{Alice} in particular. Carrollians act as both senders \textit{and} addressees of \textit{Alice}’s epitext. Members of LCS, for example, both create and consume content that directly relates to \textit{Alice}. LCS is an England-based charity founded in 1969 that publishes two journals and one newsletter, runs a book publishing imprint, hosts lectures and events and maintains social media accounts. (Full disclosure: I have been an LCS member since 2012. I am former Editor of LCS’s \textit{Lewis Carroll Review} (2014–2017) and LCS’s \textit{The Carrollian} has published three of my articles.) Cultural studies scholar Will Brooker (‘‘It is Love,’’ 876) observes that, ‘‘The LCS … has an intense sense of ownership with regard to the [Carroll’s] reputation and work; it is a loyalty born of so many years’ investment, an authority born of expertise.’’ Contrary to Barthes, LCS endeavours to keep Carroll alive. Brooker calls this ‘‘curatorship’’ – ‘‘the feeling of protectiveness and defensiveness regarding the chosen text or icon – ultimately, the [fan’s] feeling of ownership’’ (ibid., 875).
\end{quote}
cover; they would otherwise be subsumed under the publisher’s name. Since paratextual theory sees authorizing as a means of authoring, can reader-response theory, semiotics and genre theory also be stretched to evaluate unconventional authorship? Linda M. Scott, an advertising and marketing scholar, sees the advertiser as the author in her reinterpretation of reader-response theory as ‘consumer-response theory.’

Peter Storkerson, a design researcher, argues for the establishment of ‘a semiotics [model] that would be appropriate to graphic design’ because ‘Designers create meaning by visual, spatial and temporal means.’ Linguist and semiotician Theo Van Leeuwen asserts that designers use typefaces as ‘a resource for meaning-making.’ Benton, who effectively classifies fine editions as a genre, says that ‘printers restore luster to the cultural entity of the book as well as ennoble readers’ experiences of particular texts.’ These multidisciplinary investigations of print culture see advertising, designing, typesetting and printing as industrial activities that variously condition, inscribe and encode the text through non-literary authorial actions.

**Concepts of the (Body) Text**

The body text has a fundamental role in Iser’s construction of reader-response theory. As mentioned, it is one of two poles that produce the literary work: ‘the artistic pole is the author’s text [i.e. the body text] and the aesthetic [pole] is the realization accomplished by the reader.’ The body text triggers the phenomenology of reading. Iser says that ‘the [body] text represents a potential effect that is realized in the reading process.’ The potentiality of literature is one of its key characteristics; the body text does not predetermine meaning. The body text ‘offers guidance as to what is to be produced.’

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277 Scott, ‘Bridge from Text to Mind,’ 462.
278 Storkerson, ‘Semiotics in Graphic Design,’ 7, 12.
279 Van Leeuwen, ‘Typographic Meaning,’ 139 (original emphasis).
281 Iser, *Act of Reading*, 86.
285 Ibid., ix.
286 Ibid., 107.
is ‘a set of instructions’ that activates ‘elementary operations’ within the reader.\textsuperscript{287} The body text is the sole object of analysis in reader-response theory.\textsuperscript{288} It is sufficient because ‘Practically every discernible structure in fiction has [a] two-sidedness: it is verbal and affective.’\textsuperscript{289} Analyses include close readings of the verbal structure in an effort to project how it affects the implied reader. Analyses of art direction can similarly close read design and production values in order to project how they affect the target audience, including both the consumer and the reader.

In Barthes’s construction of semiotics the reader effects the character of the text. Barthes differentiates between the ‘text,’ which is the body text or Iser’s artistic pole, and the ‘Text,’ which is Iser’s aesthetic pole.\textsuperscript{290} Barthes contends that ‘the [body] text is held in language.’\textsuperscript{291} The body text is:

\begin{quote}
…the phenomenal surface of the literary work; it is the fabric of the words which make up the work and which are arranged in such a way as to impose a meaning which is stable and as far as possible unique … it is … only an object, perceptible to the visual sense.\textsuperscript{292}
\end{quote}

It is impossible for the body text to be truly unique because, as a repository of signifiers,\textsuperscript{293} it is the result of other writings blending and clashing.\textsuperscript{294} The body text is thus ‘a tissue of quotations.’\textsuperscript{295} Art direction ought to be considered a second, material text. It too is ‘a tissue of quotations’ in that, as this dissertation will show, the design and production values of one book reference those of other books. The body text is uttered by the author; a material text, it should be observed, is uttered by the art director. The capitalized Text is an undefined object\textsuperscript{296} that ‘is experienced only in an activity, a
production.' This is where the reader gets involved. The Text requires the reader to link the activities of writing and reading in a single signifying process. Barthes overlooks the reader’s activities of seeing and feeling the book. The look and feel of the book – its art direction – can variously stabilize or destabilize the text and the reader’s consequent production of the Text.

In genre theory the body text is regarded as being created by the author, classified by the critic and consumed by the reader. The (in)stablility of the meaning of the generic text has long been debated. On one hand, the author, the critic and the reader are necessarily members of the same discourse community, therefore the generic body text has a restricted range of possible interpretations. As book historian Chartier observes,

All efforts to liberate meaning from the textual machinery (reception aesthetics, reader response [sic] theory, etc.) mobilized the category of genre as a powerful resource for avoiding the infinite dispersion of meaning between innumerable acts of reading.

The meaning of the text is prescribed by the author’s communicative purpose and its formulaic articulation. The generic text has accordingly come to be regarded as repetitive and commercial. On the other hand, modern constructions of genre theory (except those of New Criticism) recognize that the meaning of the text is destabilized by the changeable circumstances of its production and reception. The social and historical

297 Ibid., 75 (original emphasis).
298 Ibid., 79.
299 e.g. Miller, ‘Genre as Social Action.’
300 e.g. Chandler, ‘Genre Theory.’
301 e.g. Wellek and Warren, Theory of Literature.
302 Swales, Genre Analysis.
303 Chartier, ‘Genre between Literature and History,’ 130.
304 e.g. Miller, ‘Genre as Social Action;’ Swales, Genre Analysis.
305 e.g. Chandler ‘Genre Theory,’ 5; Neale, Genre and Hollywood, 23; Swales, Genre Analysis, 33.
306 Neale, Genre and Hollywood, 23.
contexts of the author, the critic and the reader, as well as those of the canon, are often noted as key factors in generic classification. Chartier also notes (with some oversimplification) that the generic identity of the body text can be changed by ‘editorial and publishing strategies,’ including the paratext.

Paratextual theory regards the body text in relation to other texts, or messages. Genette defines the (body) text as ‘a more or less long sequence of verbal statements that are more or less endowed with significance.’ Paratextual theory does not analyze the body text itself because it is immutable and ‘incapable of adapting to changes in its public in space and over time.’ The paratext, on the other hand, is ‘an instrument of adaptation.’ Paratextual theory thus analyzes the mutable messages that ‘surround [the body text] and extend it, precisely to present it …’ Such messages are located within the book (i.e. the peritext) and beyond the book (i.e. the epitext). Paratextual messages are identified by their spatial, temporal, substantial, pragmatic and functional characteristics. Genette’s method of analysis is a questionnaire: where? when? from whom? to whom? to do what? The answers to these questions highlight the ways in which the mutable paratext has an ‘influential’ or a ‘manipulative’ impact on the meaning of the text. Genette’s questionnaire is devised to examine the paratext of a single edition; this dissertation is concerned with the title which, in the case of Alice, consists of multiple editions. Art direction ought to be regarded as the material peritext. As such, it presents – or, in the case of multiple editions, re-presents – the body text to the public.

308 e.g. Chandler, ‘Genre Theory,’ 4; Fowler, Kinds of Literature, 11; Wellek and Warren, Theory of Literature, 42.
309 e.g. Fowler, Kinds of Literature, 270; Wellek and Warren, Theory of Literature, 232.
310 Chartier, ‘Genre between Literature and History,’ 133, 134; also Genette, Paratexts, 94–103.
311 Ibid., 1.
312 Ibid., 408.
313 Ibid.
314 Ibid., 1 (original emphasis).
315 Ibid., 4.
316 Ibid., 409.
Expansions of the (Body) Text

Reader-response theory, semiotics, genre theory and paratextual theory primarily aim to better understand the literary text. The definition of the textual form has been expanded by multidisciplinary applications of literary theory. Olga M. Hubard, an arts educator, uses reader-response theory to analyze ‘how viewers discover meaning in visual art,’ specifically sculpture.\[317\] Barthes calls for semiotic analysis of photographs and ‘the whole range of analogical reproductions of reality – drawings, paintings, cinema, theatre.’\[318\] Genre theory has been used in the analysis and production of (commercial) film for several decades.\[319\] Publishers have an even longer history of recognizing the commercial value of genre, as is evidenced by Penguin’s genre-based colour coding of paperbacks in the 1930s.\[320\] Literary critics and historians, however, have only recently begun to acknowledge that the generic identity of some body texts is assigned by the publisher’s strategy, as is evidenced by the publication of Shakespearean plays as ‘histories’ in quarto format and ‘tragedies’ in folio format.\[321\] Literary scholars have also recently begun to use paratextual theory to analyze book design and production values. For example, Lawrence R. Sipe and Caroline E. McGuire, scholars of children’s literature, analyze the picture book’s endpapers as peritextual messages.\[322\] Claire Squires, a publishing studies scholar, proves Genette’s claim that the publisher’s epitext is ‘value-inflating hyperbole inseparable from the needs of the trade’\[323\] by analyzing marketing tools such as point-of-sale materials, reading events and advertising.\[324\] This breadth of texts – from sculpture to endpapers to advertisements – demonstrates that these literary theories can be used to analyze an array of creative and commercial forms.

\[321\] Chartier, ‘Genre between Literature and History,’ 133.
\[322\] Sipe and McGuire, ‘Picturebook Endpapers.’
\[323\] Genette, *Paratexts*, 347.
Concepts of Readership

The rudimentary definition of the reader in Iser’s construction of reader-response theory is ‘the addressee of the text.’ The higher-level concept of the ‘implied reader,’ however, ‘is a transcendental model which makes it possible for the structured effects of literary texts to be described.’ This nonspecific, unreal reader ‘embodies all those predispositions necessary for a literary work to exercise its effect.’ Iser uses the implied reader to ‘anticipat[e] the presence of a recipient without necessarily defining him’ in analyses of the body text’s ‘response-inviting structures.’ The implied reader has an active role in the ‘cooperative enterprise’ of literature: ‘the reader “receives” [the message] by composing it.’ As mentioned, Iser contends that the body text is simultaneously verbal and affective; the reader’s response to the text is generated by the body text’s verbal side, and the reader’s composition of the text is produced by the body text’s affective side. The reader’s ‘grasp’ of the text is supported by their ‘stored experiences.’ The reader receives and composes a somewhat changed meaning with each reading because their stored experiences deepen each time they engage with the body text. The phenomenology of reading is thus the result of ‘the reader’s continual oscillation between involvement and observation.’ What if each reading of the body text is facilitated by a different edition of the title? The reader’s response to the body text as published in a variety of packagings would further develop, changing and deepening with each presentation of the body text. Engagement with multiple editions thus enriches the reader’s response.

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326 Ibid., 38.
327 Ibid., 34.
328 Ibid.
329 Ibid., 27.
330 Ibid., 21.
331 Ibid., 107–34.
332 Ibid., 132–4.
333 Ibid., 128.
Barthesian semiotics similarly sees the role of the reader as one of ‘active collaboration’ with the body text. Barthes says that ‘full reading … is the kind in which the reader is nothing less than the one who desires to write.’ In this way he likens the productivity of the reader to that of the critic, who searches for infinite meanings in literature. As Kaja Silverman notes in her synthesis of Barthesian theory, ‘Literature is a prime example of a second-order signifying system since it builds upon language.’ Literature builds on the first-order, denotative signifier and the first-order, denotative signified to form the second-order, connotative signifier. The reader is required to draw upon ‘a larger social field, a social field which is structured in terms of class interests in values’ in order to decode the connotative signs of the text. The connotative nature of the literary text engages the reader as an active producer of its meaning. The reader must not consume the body text; the reader must play with it. The reader must ‘make it go.’ The reader thus transforms the body text into the Text. Literature ‘builds’ on verbal language, but it is further articulated, and commodified, by visual and material languages. The consumer browsing in a bookshop or on a retail website, though, has little, if any, interaction with the body text. They are therefore largely, if not exclusively, reliant on the visual and material languages of the book’s packaging and the meaning that it encodes.

Constructions of genre theory variously describe the reader as, for example, an audience member, a decoder and an interpreter. Whatever their title, the generic

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334 Barthes, ‘From Work to Text,’ 80.
335 Ibid., ‘Theory of the Text,’ 42.
336 Ibid., 43.
337 Silverman, _Subject of Semiotics_, 26.
338 Ibid., 29.
339 Barthes, ‘From Work to Text,’ 79.
340 Ibid., 80 (original emphasis).
341 Barthes, ‘From Work to Text.’
342 e.g. Fowler, _Kinds of Literature_, 270; Miller, ‘Genre as Social Action,’ 151.
343 e.g. Swales, _Genre Analysis_, 9.
344 e.g. Chandler, ‘Genre Theory,’ 4, 6; Neale, _Genre and Hollywood_, 23.
reader is, in comparison to reader-response theory\textsuperscript{345} and semiotics,\textsuperscript{346} relatively inactive in meaning making. This is because, as Chartier notes,

When attention is centered on the response of readers and their decisive role in the production of diverse receptions of the same [body] text, genre is no longer a fundamental category, since it unsuccessfully tries to locate in a particular register what readers may understand very differently.\textsuperscript{347}

Wellek and Warren characterize the reader of generic texts as uncomplicated and leisurely: ‘Men’s pleasure in a literary work is compounded of the sense of novelty and the sense of recognition.’\textsuperscript{348} This mid-century view endures today because genre’s ‘repetitive patterns, ingredients and formulae ... are principally associated with an industrial, commercial and mechanically based art ...’ that is driven not by ‘Culture’ but by the market.\textsuperscript{349} Generic texts are thus regarded as targeting specific markets: ‘embedded within texts are assumptions about the “ideal reader,” including their attitudes towards the subject matter and often their class, age, gender and ethnicity.’\textsuperscript{350} The reader in genre theory can be seen as the passive consumer that Barthes disdains.\textsuperscript{351} The book’s generic identity can be communicated efficiently with its art direction (for example, see Chapter 5 on fairy-tale editions of \textit{Alice}). Easy recognition encourages passive consumption.

Genette, like Iser, uses the term ‘addressee.’\textsuperscript{352} However, Genette says that the addressee of paratextual elements is not limited to the reader: ‘The addressee may be roughly defined as “the public,”’ but this is much too loose a definition, for the public of a book extends potentially to all of humankind.\textsuperscript{353} He tightens the definition of the addressee by noting the reach of various paratextual elements. For example, the addressee of the epitextual message (e.g. an author interview) is ‘the public in general – that is,

\begin{itemize}
  \item \textsuperscript{345} Fowler, \textit{Kinds of Literature}, 265.
  \item \textsuperscript{346} Chartier, ‘Genre between Literature and History,’ 129.
  \item \textsuperscript{347} Ibid..
  \item \textsuperscript{348} Wellek and Warren, \textit{Theory of Literature}, 235.
  \item \textsuperscript{349} Neale, \textit{Genre and Hollywood}, 23.
  \item \textsuperscript{350} Chandler, ‘Genre Theory,’ 5.
  \item \textsuperscript{351} Barthes, ‘From Work to Text,’ 79.
  \item \textsuperscript{352} Genette, \textit{Paratexts}, 4.
  \item \textsuperscript{353} Ibid., 9.
\end{itemize}
every Tom, Dick, and Harry,’ and the addressee of the peritextual message (e.g. the preface) is the reader of the book. This is a perhaps deliberate oversimplification. The addressee of the peritext is, first, the consumer and second, the reader. The consumer must acquire the book before the reader can read the text. Much of the book’s art direction, or what could be called the material peritext, is a marketing tool. Genette concludes that ‘The effect of the paratext lies very often in the realm of influence – indeed, manipulation – experienced subconsciously [by the addressee].’ The addressee’s role is therefore to be influenced, to be manipulated. However, the paratext is not as dictatorial, and the addressee is not as submissive, as this statement suggests.

Genette warrants that the addressee – be it the public or the reader – has the power to choose the paratextual messages with which they engage. After all, ‘no one is required to read a preface.’ Literary critic and psychoanalyst Pierre Bayard accordingly instructs his readers on *How to Talk About Books You Haven’t Read*. Although Bayard curiously does not acknowledge paratextual theory, his book is a manual for exploiting the epitext: ‘Besides actually reading the book, there is, after all, another way to develop quite a clear sense of its contents: we can read or listen to what others write or say about it.’ Bayard’s ‘non-reader’ constructs their understanding of the body text exclusively from the epitext. From Bayard’s perspective, the non-reader of the book, or the addressee of the epitext, has a more active meaning-making role than Genette’s theory of the influential and manipulative paratext suggests. Bayard effectively takes paratextual theory to the extreme, rendering the body text immaterial to the meaning that the non-reader makes of the text. Bayard’s non-reader might also be known as the not-yet-reader. It is the job of art direction, as it is related to sales and marketing, to pitch the book to the

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354 Ibid.
355 Ibid., 409.
356 Ibid., 4.
357 Bayard, *Books You Haven't Read*, 32. A companion piece might be called ‘How to Talk about Books You’ve Only Seen.’ Whereas Bayard focuses on the epitext, a companion piece could focus on the publisher’s peritext, particularly the look and feel of the book. By extension, it could consider the space in which Bayard’s non-reader, who could be considered the not-yet-reader, might see a book – face out in a museum bookshop display, spine out on a shelf in a children’s library or as a thumbnail on a retail website – and how that environment might reinforce or contradict the book’s art direction.
358 Ibid., 3.
consumer. If art direction does its job well, it upsells the consumer, converting the not-yet-reader into the reader.

**Expansions of Readership**

In these four literary theories the reader is variously considered an active meaning-maker and a passive consumer. Can these concepts of readership be applied to audiences’ interactions with nonliterary texts? Hubard confirms the participatory role of Iser’s implied reader by substituting the projected responses of the implied reader to the text with actual responses of real viewers to sculptures.\(^{359}\) Van Leeuwen supports the Barthesian concept of the active reader by contending that typography is a connotative signifying system (like literature) that draws on the reader’s understanding of history and culture.\(^{360}\) Designer and educator Ann C. Tyler also references Barthes, but she takes a more nuanced view of agency in her consideration of varied examples of graphic design (e.g. posters, an annual report and logos). Tyler concludes that, ‘The audience is a dynamic participant in the argument and the designer must discover the argument that will persuade a particular audience.’\(^{361}\) Benton reinforces genre theory’s view of the reader as a passive consumer by stating that 1920s and 1930s book buyers were split by generic book design and production values into two groups: the ‘mass,’ who bought ‘ordinary’ editions, and the ‘class,’ who bought ‘fine’ editions.\(^{362}\) Sipe and McGuire uphold both Bayard’s concept of the non-reader and Genette’s concept of the addressee with their findings that children use the peritext (e.g. endpapers and dustjackets) ‘to predict and confirm their interpretations about character, plot, setting and tone of the books.’\(^{363}\) Collectively these studies demonstrate that the (in)activity ascribed to the reader in each of these theoretical constructs is maintained across an array of readable and consumable material. The nature of the text – whether it is literary, visual or physical – does not change the role of the reader.


\(^{360}\) Van Leeuwen, ‘Typographic Meaning,’ 139.

\(^{361}\) Tyler, ‘Shaping Belief,’ 29.

\(^{362}\) Benton, *Beauty and the Book*, 47.

\(^{363}\) Sipe and McGuire, ‘Picturebook Endpapers,’ 292.
The Iserian concept of the work is not synonymous with the author’s text or the reader’s realization; the work is the virtual product of the text–reader interaction. The ultimate aim of reader-response theory is to elucidate how the work is produced. The work is pre-structured, but not pre-determined, by the language of the body text. Iser says that: ‘As the reader passes through the various perspectives offered by the text and relates the different views and patterns to one another he sets the work in motion, and so sets himself in motion, too.’ The work is the conceptual term that Iser uses to denote the phenomenology of reading.

Barthes’s concept of the work is markedly different than that of Iser. The work is regarded as ‘a finished object, something computable, which can occupy a physical space (take its place, for example, on the shelves of a library) …. The work is defined by its physical characteristics and the socio-historical determinations that produced it. Functioning as a sign, the work combines the signified (i.e. abstract concept) of the ‘institutional category’ used in library (or bookshop) shelving and the signifier (i.e. material object) of the book. So Barthes essentially sees the work as the book, but he fails to theorize the critical role of the book in facilitating the reader’s transformation of text to Text. Although the work is indeed a ‘finished object’ in the sense that it is the final product of industrial processes, it is a starting point of consumption. The reader’s creation of the Text is predicated by, first, the consumer’s acquisition of the work and, second, the reader’s sustained interaction with the text. Design and production values shape both the work that the consumer acquires and the text that the reader reads, exerting a dual influence on the title’s audience. The book’s specifications (e.g. trimmed page size, extent, etc.) ought to be recognized as signifiers of both the work and the text. As a sequence of events, then, the body text is uttered by the author; a secondary, material text

365 Ibid.
367 Ibid., 39–40.
368 Barthes, ‘From Work to Text,’ 76.
is uttered by the art director; the work is acquired by the consumer; the Text, which is built on both the verbal body text of the author and the material text of the art director, is produced by the reader. Barthes says that, ‘the work closes itself on a signified. … In brief, the work itself functions as a general sign.’ Each edition of a text, however, with its unique specifications, or signifiers, makes for a different sign. In this way, the work does not close; the art direction of each edition becomes a source text, or reference, for the art directions of future editions to ‘quote.’ The art directions, or material texts, of later Alices are the results of the blending and clashing of earlier Alices.

Genre theory and paratextual theory use ‘text’ and ‘work’ interchangeably. The work – in the Iserian sense of an experience or the Barthesian sense of a sign – is not a critical concept in genre theory or paratextual theory. However, because these four theoretical constructs overlap in a number of their aims and concepts, it is worthwhile to consider how genre and the paratext fit with Iserian and Barthesian definitions of the work. Iser acknowledges that the presence or deliberate omission of generic features impacts the reader’s experience of the text, and thus creation of the work. Paratextual messages would not factor into Iser’s definition of the work because the sole object of analysis in Iserian theory is the body text. Barthes would include both genre and the paratext – particularly the publisher’s peritext – in his definition of the work because they each formalize the work’s institutional category and its objecthood.

Expansions of the Work

Although Iser sees the work as experiential and Barthes sees the work as concrete, they both see the work as representative of a whole; it is the result of creative and/or industrial activity. How have these concepts of the work been applied beyond theoretical discourse? In an article on the marketing of out-of-copyright children’s literature, Margaret Mackey, a children’s literature scholar, unpacks a ‘romantic’ scene of ‘child meets book’ by (somewhat disdainfully) acknowledging that ‘implicit in that scene [are] … author, illustrator, publisher, printer, agent, wholesaler, retailer – even teacher and librarian in a

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370 Ibid., ‘From Work to Text,’ 75–6.
371 Iser, Act of Reading, 190, 208.
372 e.g. Chartier ‘Genre between Literature and History,’ 133; Genette, Paratexts, 24.
373 e.g. Benton, Beauty and the Book, x; Genette, Paratexts, 24.
Mackey’s isolation of child and book represents an Iserian concept of work, but her injection of industrial and institutional figures morphs the children’s book into a Barthesian work; the two concepts can thus be seen as complementary in Mackey’s analysis of literature. Sipe and McGuire, in their analysis of picture book peritext, (more favourably) acknowledge that ‘Picturebooks [sic] are aesthetic wholes, so carefully designed that everything in the book is the result of someone’s choice, and we can speculate with children about why those choices were made.’ Sipe and McGuire position the picture book as a Barthesian work produced by the publishing industry, the concept of which can enhance the Iserian work produced by the children; again, the two concepts of the work are complementary.

In sum, all of the key concepts of authorship, the (body) text, readership and the work have already been stretched beyond literature to consider the meaning-making impacts of materiality. From film to sculpture and from typography to endpapers, reader-response theory, semiotics, genre theory and paratextual theory have been applied to analyses of diverse visual and material objects. Literary theory does not fill a void in the critical thinking about these objects so much as it provides a means of deepening it and articulating it. (In the case of book design, the adaption of literary theory also acts as a familiar threshold through which to invite literary scholars to consider not only the text but the objecthood of the book.) The field of design is, of course, primarily populated by makers. It is not short of writers either, but design criticism enjoys neither the depth nor breadth of literary criticism. There is a relative paucity of scholarly work that rigorously interrogates how book design and production values shape meaning. The ‘fact’ that ‘good’ design sells books is often taken for granted. How design positions books and shapes meanings, and the long-term implications of that rhetoric, needs to be examined. Design manuals and manifestos and the like provide useful insights into practice and ideology, but they do not offer approaches to interrogating meaning making — literary theory does.

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374 Mackey, *Case of Peter Rabbit*, 153.


376 ‘Positioning’ is defined in an industry handbook as ‘A marketing term for how you want your designated customer to feel about the product or service you are offering; the emotional relationship you want them to have with it’ (Baverstock, *How to Market Books*, 441).
Materiality in Literary Theory

The visual and material properties of the book – its design and production values – are not (primary) objects of analysis in literary criticism. Reader-response theory, semiotics, genre theory and paratextual theory share a common goal: to elucidate the meaning-making processes of the text–reader relationship. In order to achieve this goal, this group of theories largely focuses on analyzing the book’s editorial content – the majority of which is the body text. Reader-response theory analyzes the body text’s ‘response-inviting structures,’ semiotics analyzes connotative signs that are present in the body text and genre theory analyzes the body text’s formulaic articulation. Paratextual theory is the outlier of this group in that it analyzes messages that surround the body text, of which many are editorial. In their respective interrogations of meaning making, these four theories overlap in key concepts of authorship, the (body) text, readership and the work. Reviewing each of these concepts through the lens of each theory develops a critical perspective of the chain of meaning making – the people, processes and products – that is seen to be involved in the text–reader relationship. It also conversely exposes the agents (i.e. the art director) and activities (i.e. art directing) that are not considered to be a part of meaning making. The publisher and its affiliates are virtually absent from all of these theories except that of the paratext.

Expanding these theoretical constructs beyond literary criticism problematizes a fundamental term of the text–reader relationship: the text. As mentioned, dictionary definitions of ‘text’ and ‘body text’ are used here in order to differentiate between content and commodity. The insertion of ‘body text’ in much of this discussion is, admittedly, inelegant and, in some instances, inexact. It was necessary to interpret whether the literary theories use ‘text’ to indicate ‘a book or other written or printed work, regarded in terms of its content rather than its physical form’ or whether they more properly indicate ‘the main part of a printed text, excluding items such as headings and footnotes.’ The benefit of scrutinizing the meaning of each instance of ‘text’ is twofold: first, it strengthens understanding of a key concept in literary theory; second, it brings critical awareness of the publishing industry to theoretical discourse. Recognizing the body text as editorial content, and thus a component of the book, shortens the theoretical leap to
Just as the term ‘text’ is problematized, so too should ‘reader’ be problematized. For all the rich insights that literary theory offers in to the interaction of text and reader, it fails to consider that which comes before the text–reader relationship. How does the reader, first, discover the text and, second, acquire the text? They do not. The reader, as the not-yet-reader, is the consumer who discovers and acquires the book. The book–consumer relationship lays the foundation for the text–reader relationship. The former relationship can exist independently (e.g. the consumer buys the book but never reads the text because it languishes unopened on their bookshelf or they give it away as a present), but the latter relationship depends upon the former (i.e. the reader cannot interact with the text without having discovered and acquired the book). It is, as mentioned in the Introduction, a responsibility of art direction to effectively upsell the book to the consumer so that they not only acquire the book, but they engage with it – so that they interact with, and become the reader of, the text. The revised chain of meaning making is thus:

- the author writes the (body) text;
- the publisher (including the art director and their collaborators) publishes the book;
- the supplier (e.g. bookseller, librarian or friend) makes the book available to the consumer;
- the consumer discovers and acquires the book;
- the reader reads the (body) text;
- the reader produces the work.

This chain of meaning making begins to resemble Darnton’s and Adams and Barker’s book history models, and over the course of historicizing and interrogating art direction, this dissertation does layer approaches to both book scholarship and literary theory. In essence, this expanded chain of meaning making shows that there are two meaning-making relationships at play in the life cycle of the book from author to reader: the much-theorized text–reader relationship and the book–consumer relationship.
The above agents and actions underlie the following chapters’ examinations of Alice. After documenting and historicizing each edition, the above theoretical constructs are used to gain insights into the meaning-making impact of each art direction. Part II (1865–1907) analyzes individual editions and the immediate impacts of art direction through the lenses of semiotics and paratextual theory, which are useful for interrogating signs and messages that are particular to individual editions – their unique selling points. Part III (1907–2015) appraises editions in the context of groups and the long-term impacts of art direction through the lenses of reader-response theory and genre theory, which account for the constraints of classification and the baggage of history. This theoretical shift is necessitated by the staggering number of editions that began to diversify Alice as soon as it entered the public domain. But first came the singular vision of Lewis Carroll, art director.
Part II
Chapter 3.

The Carroll-Directed *Alices* (1865–97)

In England in 1865 Carroll and Macmillan launched *Alice* in what was, compared to other contemporary publishing categories (e.g. religion, literature and geography and history), an uncompetitive environment. Macmillan began publishing children’s titles in 1855. A decade later, when *AAIW* joined the list, children’s books represented less than three percent of Macmillan’s output ‘but certainly a substantially higher proportion of the sales overall.’ Instructional books (e.g. moral tales and religious stories), often given to children as prizes, were the mainstays of the market. The nonsense of *Alice* was a reprieve; it gave rise to ‘liberty of thought in children’s books.’ F. J. Harvey Darton, in his seminal *Children’s Books in England*, divides children’s books in two categories: books before *Alice* educated children and books after *Alice* entertained them. This division has been criticized for being too tidy, but it does highlight the fact that *Alice* disrupted the market. *Alice* did so not only with its literary content but with its strategic publication and re-publication. It was one of relatively few children’s titles on the market. With five English-language editions in print in England by 1890, *Alice* was perhaps its own strongest competition.

Carroll created not only the *Alice* texts, but the *Alice* books. He was both author and art director. Carroll art directed the first edition of *Alice’s Adventures in Wonderland* ([1865] 1866), and he went on to segment the Victorian children’s literature market by strategically re-packaging the story in a further three distinct editions. Each

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377 Weedon, *Victorian Publishing*, Table 4.1. This table compares listings of the Nineteenth Century Short Title Catalogue listings with those of the Book Production Cost Database.

378 Wace, ‘From Carroll to Crompton,’ 245.


380 Ibid., 252–90.

381 e.g. Susina, *Place of Lewis Carroll*, 3.

382 The first work to argue that Carroll was an art director is: Amanda Lastoria, ‘Lewis Carroll, Author and Art Director?’, paper presented at ‘From Text(s) to Book(s),’ Université de Lorraine, Nancy, France, June 21–23, 2012. The first publication to make this argument is Lastoria, ‘Carroll, Art Director.’ This chapter adapts that article.

Carroll-directed edition of *Alice* traded on its unique art direction. How did the early *Alices* – those published under Carroll’s direction – differentiate themselves from each other?

This chapter recovers the rationales for the design and production choices that Carroll made, as art director, for the single-volume English-language *Alice* editions that Macmillan published in London between 1865 (year of first publication) and 1897 (year prior to Carroll’s death in January 1898):

- the red-cloth *Alice’s Adventures in Wonderland* (*AAIW*) ([1865] 1866) (Figures 3.1a, 3.1b and 3.1c);
- *Alice’s Adventures Under Ground* (*AAUG*) (1886) (Figures 3.2a and 3.2b);
- the People’s Edition of *AAIW* (1887) (Figures 3.3a and 3.3b) and the People’s Edition omnibus that combines *AAIW* with its sequel, *TTLG*, in one volume (1888);
- *The Nursery “Alice”* (1890) (Figures 3.4a and 3.4b).384

The story remains essentially unchanged across these four editions: the first and third editions have the same body text;385 the second edition is a facsimile of a draft of the *AAIW* manuscript; the fourth edition is a retelling of the text of the first and third editions. The similarity of these books’ editorial content throws into relief their varied design and production values. (See Appendix 1 for each edition’s specifications.) This chapter examines how Carroll’s art direction contributed to his creative vision for, and strategic publication of, a single title: *Alice*.

‘Art director’ is an anachronistic title for a Victorian but it frames a critical understanding of the lead that Carroll took in the visual and material realizations of his texts. There is a wealth of published research on Carroll and his books, but the overwhelming majority focuses on his biography and/or *Alice*’s text.386 This chapter expands the horizons of Carroll’s agency and highlights the contribution of art direction to the title’s successes. Professionalizing and modernizing Carroll as an art director

384 ‘*Alice*’ is used throughout as a collective title for all of these editions.
385 Excepting misprints and editorial changes.
386 Recent noteworthy publications include Wakeling, *Lewis Carroll*; Goodacre, *Elucidating Alice*.
recognizes that his authorship extended beyond the text to the book. It also focuses on the look and feel of *Alice*, analyzing art direction as a means of targeting new markets. This chapter explores the characterization of Carroll as art director in depth. Preeminent Carrollians have only gestured to this idea: biographer Morton N. Cohen, with his co-editor Anita Gandolfo, lists ‘artist-designer’ as one of numerous late twentieth-century job titles that Carroll effectively performed in the mid- to late nineteenth century; collector Mark Burstein calls Carroll’s collaboration with illustrator John Tenniel ‘art direction.’ Each of these is an isolated mention – the former is one entry in a list of publishing industry roles and the latter is a phrase that focuses on illustration – in the preliminary pages of books. In book-length studies of *Alice* Carroll’s art direction is an accepted but unarticulated fact; it lingers in the background of discussions on Carroll’s supervision of illustrations and reinventions of the story. Children’s literature scholar Jan Susina most directly addresses Carroll’s management of design and production values. He does so in the course of his recovery of Carroll as ‘a skillful entrepreneur who carefully cultivated and controlled his *Alice* industry.’ The present characterization of Carroll as an art director complements Susina’s recovery, working towards a comprehensive understanding of Carroll’s commercial manipulation of editorial content. This work is, unlike most Carrollian studies, critically informed by publishing industry practice.

Recall that, ‘Art directors determine the look of things …’ Art directors are concerned with the big, strategic picture: ‘Managing the page and all its components (which includes directing the art); setting the aesthetic standard of the publication; and imbuing it with a unique identity that relies on collaboration yet is inextricably part of [the art director’s] own visual personality.’ Carroll’s work towards the visual and material realization of his books was consistent with the current practice of art direction.

388 Hancher, *Tenniel Illustrations*; Jaques and Giddens, *Carroll’s Alice*.
389 Susina, *Place of Lewis Carroll*, 4, also 8–9, 61–9.
390 Heller and Vienne, eds., *Education of an Art Director*, xii (my emphasis).
391 Ibid., xviii.
As a Victorian editorial art director, Carroll made book design and production choices that complemented and enhanced the text; targeted audiences; exploited manufacturing technology; and were cautious financial investments intended to yield high quality not high profit. His art direction contributed to Alice’s immediate and enduring critical and commercial successes.

Expanding the terms of semiotics and paratext is a means of theorizing the relationship between the book’s art direction – and, by extension, the title’s art directions – and the markets for and the meanings of the text. In what ways is art direction a means of (collaborative) authorship? Does Carroll, as both author and art director, blur the boundaries of the authorial paratext and the publisher’s peritext? How can multiple editions written by the same author, illustrated by the same artist, art directed by the same art director and published by the same publisher re-represent the text? How does the book’s competitive environment frame the look and feel of individual editions and the collective title? This chapter unpacks Carroll’s approach to the creation of Alice.

Pre-Publication History

Carroll spent half his life working on Alice. Between its first publication in 1865, when he was 33 years old, and his death in early 1898 at the age of nearly 66, Carroll worked on four unique English-language (re-)packagings of Alice. (He also art directed the sequel and foreign-language editions, as well as his later, non-Alice titles.) How did he come to publish AAIW in the first place? Carroll studied and taught mathematics at Christ Church, the Oxford college where he took holy orders and met young Alice Liddell, the second daughter of the Dean of Christ Church. On a legendary golden afternoon Carroll and a friend took Alice and her two of her sisters on a boat ride. Many years later Carroll recalled that ‘The germ of Alice’s Adventures in Wonderland was an extempore story, told in a boat [on July 4, 1862] to the 3 children of Dean Liddell: it was afterwards, at the request of Miss Alice Liddell, written out for her, in MS print, with pen-and-ink pictures

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392 Carroll was an editorial art director as opposed to, for example, an advertising art director. Distinctions between types of art directors hinge on content type and extent of concern with commerce. See Heller and Vienne, Art Direction Explained, 10.

393 Wakeling, Lewis Carroll, 243.
(such pictures!) of my own devising: without the least idea, at the time, that it would ever be published. But friends [the family of children’s author George MacDonald] urged me to print it, so it was re-written, and enlarged, and published.' Here Carroll glossed over the transformation of manuscript to book, calling out only the actions of rewriting and enlarging the body text. He in fact thought out, laboured over and invested in his books’ materialities.

The illustrated gift manuscript described above is a 92-page ‘fairy-tale,’ as Carroll called it, entitled Alice’s Adventures Under Ground (AAUG). Carroll completed the hand-written text by mid-February 1863 and the hand-drawn illustrations in September 1864. When he gave the manuscript to Alice in November 1864, the publication of AAIW was already underway. Carroll (as Charles Lutwidge Dodgson) had published numerous mathematical works, but he was not yet a published children’s author. The printer of Carroll’s previous scholarly publications, Thomas Combe of Oxford’s Clarendon Press, introduced him to publisher Alexander Macmillan of the house of Macmillan, London in October 1863. AAIW – Carroll’s first book and Macmillan’s fourteenth or fifteenth children’s book – was published in November 1865.

Carroll personally accepted the risks, responsibilities and rewards that are today associated with a commercial publisher. Carroll financed the publication of his books, and Macmillan marketed and distributed them for a commission of ten per cent of gross

394 Carroll, Letters, 2:591.
395 Carroll calls this manuscript Alice’s Adventures Underground in his diaries. However, this dissertation uses the title Alice’s Adventures Under Ground, which is how it appears on the cover of the manuscript facsimile that Carroll published in 1886, in Carroll’s letters to his publisher, and in bibliographies.
397 Carroll, Diaries, 1:181–2, 196.
398 Carroll’s page layout is so clean and measured that designer Andrew Ogus speculates that he used a grid and/or illustrated the gift manuscript before writing it (email to author, March 5, 2017). Ogus (re)created Carroll’s grid to give an air of authenticity to a recent fictitious self-publication of the ‘lost’ manuscript of TTLG.
399 Carroll, Diaries, 1:196.
400 Ibid., 1:206
401 Wace, ‘From Carroll to Crompton,’ 244–5.
402 Carroll, Diaries, 1:236.
sales.\textsuperscript{403} Carroll’s activities were editorial, clerical, strategic and technical in nature – they ran the gamut of the publishing process.\textsuperscript{404} He learned on the job from Macmillan and his suppliers, ‘prov[ing] so apt a pupil that he was able, in short order, to deal with the technicalities like a thoroughly trained professional,’ as Cohen put it.\textsuperscript{405} Carroll’s 35-year correspondence with Macmillan is filled with solicitations of advice, instructions and sketches regarding the design and production of Alice editions.\textsuperscript{406} Charles Morgan, a historian of the house of Macmillan says, ‘There was never an author more elaborately careful than Lewis Carroll for the details of production ….’ Carroll was ‘obsessed’ with mistakes: ‘he felt them as an old lady feels draughts. Uneven inking, cropped margins, irregular levels of opposite pages – he missed nothing.’\textsuperscript{407} This example of Macmillan’s house history effectively celebrates Carroll as an author but disparages him as an art director. His fastidious control over design and production values was always in service of publishing high-quality books. Alice can be seen as an unintentionally commercially successful example of art for art’s sake. Carroll repeatedly emphasized that, ‘whatever be the commercial consequences, … all copies that are sold shall be artistically first-rate.’\textsuperscript{408} Carroll’s aesthetic concerns apparently ran contrary to business concerns, but it was precisely his pursuit of quality that drove spectacular sales. Carroll and Macmillan’s business arrangement proved mutually satisfying.

The Carroll–Macmillan publishing agreement for AAIW set a precedent for their future publications: ‘The author determined the size of the book, the quality of the paper, the size and style of the type. He selected the binding; engaged the printer, the engraver, the illustrator ….’\textsuperscript{409} These are some responsibilities of an art director. Yet it is important to emphasize that Carroll proactively took the lead in the design and production of his books. Even in similar, rare Victorian commission-based publishing agreements\textsuperscript{410} it was

\begin{itemize}
  \item \textsuperscript{403} Cohen, ‘Carroll and Macmillan,’ 36; Cohen and Gandolfo, Carroll and Macmillan, 14–5.
  \item \textsuperscript{404} See ibid., 19.
  \item \textsuperscript{405} Cohen, ‘Carroll and Macmillan,’ 45.
  \item \textsuperscript{406} e.g. Cohen and Gandolfo, Carroll and Macmillan, 36–7, 71, 97–8, 124–5, 145, 205–6, 259, 340, 359.
  \item \textsuperscript{407} Morgan, House of Macmillan, 79, 81.
  \item \textsuperscript{408} Cohen and Gandolfo, Carroll and Macmillan, 97, also 195–6.
  \item \textsuperscript{409} Ibid., 15; Cohen and Wakeling, Carroll and His Illustrators, xxiv.
  \item \textsuperscript{410} Morgan, House of Macmillan, 108–9.
\end{itemize}
not the norm for authors to be so thoroughly involved. It was (and is) not the norm for authors to be art directors.⁴¹¹ Textual scholar Allan C. Dooley’s *Author and Printer in Victorian England* examines how the author’s relationship to printing technology ‘shapes texts;’ ⁴¹² a complementary study might examine how the author’s relationship to printing technology shapes publications. Victorian writers like Charles Dickens and Christina Rossetti took some interest in the materiality of their publications, but to call them art directors would be an overstatement.⁴¹³

Art direction is part of what Genette calls the publisher’s peritext: ‘We are dealing here with the outermost peritext (the cover, the title page, and their appendages) and with the book’s material construction (selection of format, of paper, of typeface, and so forth), which is executed by the typesetter and printer but decided on by the publisher, perhaps in consultation with the author.’⁴¹⁴ *Alice* was, on the contrary, art directed by the author in consultation with the publisher. In this unusual case, it might seem that art direction functions as a hybrid of authorial paratext and the publisher’s peritext. But it does not. The fact that Carroll is what Genette calls the producer of the art direction is immaterial. Following Genette’s theory, the art direction of *Alice* remains the publisher’s peritext because the publisher, rather than the author, is the sender of the message. The sender trumps the producer. Carroll’s name is not credited in the books as art director. As far as the consumer is concerned, Macmillan, by virtue of its imprint, is the sender of *Alice* art direction. Only through extensive research of *Alice*’s epitext, including Carroll’s diaries and correspondence with Macmillan, does it become clear that Carroll was exceptional: he was equally invested in text, illustration and materiality.

Discussions of Carroll’s dual interest in illustration and text are often supported with the opening sentence of *AAIW*: “… and what is the use of a book,” thought Alice, “without pictures or conversations?”⁴¹⁵ Carroll balanced both in his books, often

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⁴¹¹ See Susina, *Place of Lewis Carroll*, 129.
⁴¹² Dooley, *Author and Printer*, 1. Dooley (p. 155) mentions Carroll in passing, saying that he ‘gave very specific orders’ for the printing and drying of *TTLG* illustrations.
⁴¹³ Grass, *Dickens’s Our Mutual Friend*; Kooistra, *Rossetti and Illustration*.
⁴¹⁴ Genette, *Paratexts*, 16.
⁴¹⁵ e.g. Cohen and Wakeling, *Carroll and His Illustrators*, xxviii; Hancher, *Tenniel Illustrations*, 113; Susina, *Place of Lewis Carroll*, 17.
rearranging or rewriting body text and/or requesting that illustrations be redrawn in order to achieve his ideal page layout.416 An effective example is two rectos from the first edition of *AAIW*, where turning the page makes the Cheshire Cat disappear from the book just as he does from the text (Figure 3.1c). This trick functions similarly to what Barthes calls ‘the rhetoric of the image’ in advertisements.417 Carroll planned for the visual content and the verbal content to reinforce each other; they are complementary ‘utterances.’ Elsewhere Barthes says that the text is ‘the very theatre of a production where the producer and the reader of the text meet.’418 The book itself ought to also be considered a kind of theatre. Each edition stages the text with the visual and material props of design and production values. Carroll threw a spotlight on the Cheshire Cat’s disappearing act. He used illustration placement to foster audience participation. Later editions variously adapt and abandon this prop. Multiple editions stage multiple productions of the text.

What did Carroll, an Oxford don and reverend, know about art directing children’s books? Art direction is ‘a practice that does not demand expertise or talent in any one particular discipline, but rather an understanding (or instinct) that enables one to identify and ‘direct’ others with those skill sets.’419 Indeed Carroll did not have any particular expertise or talent, but he did have a keen and long-lasting interest in visual arts. As Heller says, ‘Visual thinking is key. …an art director must be fluent in the languages of illustration, photography, typography, and even decoration.’420 Carroll did frequent galleries and museums421 and he was familiar with critics and artists, including John Ruskin and a number of Pre-Raphaelites.422 His bookcase held volumes on colour theory, drawing, engraving and perspective.423 His high regard for and participation in the arts is consistent with Heller and Vienne’s observation that, ‘the best art directors are

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416 Cohen and Wakeling, *Carroll and His Illustrators*, xxiii.
418 Ibid., ‘Theory of the Text,’ 36.
419 Heller, ‘Made Not Born,’ xvii.
420 Ibid., xii.
423 e.g. Lovett, *Carroll Among His Books*, entries 384, 896, 1558, 1723, 1726, 2134.
culturally literate … [with] a sense of ‘what’s out there’ …. A great art director is a man about town.”

Carroll yearned to join what Cohen called ‘the rarefied world of art.’ Throughout his adolescence Carroll illustrated magazines for his family; as an adult he included sketches in some of the tens of thousands of letters he wrote. He also illustrated the AAUG gift manuscript, which shows a Pre-Raphaelite influence in its depiction of Alice. Yet Carroll recognized that his talent was limited. Carroll took up photography, which appealed to his love of gadgetry, as an alternative means of becoming an ‘Artist;’ he has been recognized as ‘the finest photographer of children of the age.’ Photography developed Carroll’s eye for composition, proportion and balance, which he turned to his books.

How did Carroll think a children’s book should look and feel? How did he come to this understanding? Becker says, ‘If we know that a person of superior ability made a work, we pay more careful attention to it, and thus can see what might escape the more casual inspection we give a work from which we expect nothing special.’ This line of enquiry might seem to privilege authorial intention, as Parker does, but the goal here is not to resurrect the Author that Barthes killed. The fact that Carroll is a celebrated author is, rather, a unique opportunity to recover, with relative certainty, influences on and processes of art direction. If he were not celebrated, the wealth of primary documents would not have been preserved and the breadth of secondary research would not exist. Unpacking Alice’s art directions with the support of these resources offers nuanced insight into how the art director, as an affiliate of the publisher, uses the look and feel of the book to strategically position multiple editions of a single title in the competitive environment.

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424 Heller and Vienne, Art Direction Explained, 11.
425 Cohen, Carroll: Biography, 151.
426 e.g. reproduced in ibid., 9, 26.
427 e.g. reproduced in Collingwood, Life and Letters, 82, 124, 425.
428 Hancher, Tenniel Illustrations, 103.
429 Cohen, Carroll: Biography, 151; Cohen and Wakeling, Carroll and His Illustrators, xvi.
431 Carroll, Letters, 2:325.
432 Becker, Art Worlds, 357.
A critical frame of reference for *Alice* art direction would have been Carroll’s own bookcase. Collector Charlie Lovett’s *Lewis Carroll Among His Books* is the most complete list of books that Carroll is known to have owned and/or read. Unsurprisingly, Carroll obtained books by his publisher, Macmillan, and his collaborators, including illustrators (e.g. E. Gertrude Thomson), engravers (e.g. the Dalziel brothers) and engraver-printers (e.g. Edmund Evans). More telling are the contemporaneous children’s books that he acquired. Combing Lovett’s catalogue for references to them enables a partial reconstruction of Carroll’s view of *Alice*’s competition and a recovery of some (possible) creative and strategic influences on his art direction. These can be grouped in surveys of creators, genres and titles. Carroll had books by well-known talents in the field of children’s literature, including authors (e.g. Frances Hodgson Burnett and Mrs. Molesworth), illustrators (e.g. Walter Crane and Arthur Hughes) and author-illustrators (e.g. Randolph Caldecott and Kate Greenaway). His interests spanned children’s literature, including subgenres that *Alice* works both within (e.g. fairy tales and poetry) and without (e.g. moral tales). Carroll also held multiple editions of single children’s titles that predated *AAIW* (e.g. Daniel Defoe’s *Robinson Crusoe* and Charles Kingsley’s *The Water-Babies*). He owned and/or read editions of both children’s and adult literature that mirrored his *AAIW*

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433 This approach of teasing out influences on design treatments is in keeping with that of Heller and Ilić (*Anatomy of Design*). They speculate on possible visual and material references that informed cover designs and posters. Susina (*Place of Lewis Carroll*, 28) similarly looks to Carroll’s personal library for literary influences.

434 Lovett, *Carroll Among His Books*.

435 E.g. ibid., entries 808, 1369, 1490, 1992, 2193.

436 E.g. ibid., entries 31, 2259.

437 E.g. ibid., entries 983, 1703.

438 E.g. ibid., entries 269, 704. Lovett does not record printers unless they also engraved the book’s illustrations; binders are not noted.


440 E.g. ibid., entries 496, 808–9, 1370, 1703, 1278.

441 E.g. ibid., entries 332–3, 819.

442 E.g. ibid., entries 36–7, 505.

443 E.g. ibid., entries 488, 1501.

444 E.g. ibid., entries 650–1, 654, 1141, 1180, 1751.

445 Ibid., entries 546–9, 1137–8.
re-packaging strategies: facsimiles like *AAUG*, cheap editions like the People’s Editions omnibus editions like the combined *AAIW* and *TTLG* People’s Edition and nursery adaptations like *The Nursery “Alice.”* Carroll was not the first to re-package text, but he was unusually adept at it.

*AAIW* ([1865] 1866) was published in an emerging children’s market. As mentioned, it was the fourteenth or fifteenth title in Macmillan’s growing children’s list. The publication dates of Carroll’s library holdings suggest increased personal interest and/or significant market growth in the 20-plus years that intervened between his first book and *AAUG* (1886), the People’s Editions (1887 and 1888) and *The Nursery “Alice”* (1890). Although the later *Alice* books were published in rapid succession, they had more opportunity to be influenced by contemporary children’s titles. Genre, as Genette contends, is one of the ‘implicit contexts that surround a work and, to a greater or lesser degree, clarify or modify its existence.’ Carroll may have acquired competing books before, during or after he conceived and/or published his *Alice* books, and apart from specific references in Carroll’s diaries and letters it is not possible to know how specific books influenced Carroll’s vision for and execution of his books. However, the books cited above are known to have been in his frame of reference. He saw them. He held them. They informed his understanding of the Victorian children’s book market and, directly or indirectly, significantly or subtly, they informed the look and feel of his publications.

**Publication History**

The following section traces each of the four Carroll-directed editions chronologically. This is not as clear cut of an approach as it might seem. It could be organized by the date on which Carroll first articulated his concept for an edition, began writing the text of an

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446 E.g. ibid., entries 578, 785.
447 E.g. ibid., entries 758, 1131, 1192.
448 E.g. ibid., entries 576, 624.
449 E.g. ibid., entries 547, 1847.
edition or approved final proofs or specimens. A chronological approach is further complicated by the fact that Carroll worked on *Alice* editions in parallel. For example, he conceived the *AAUG* manuscript facsimile edition after he conceived the People’s Editions, but he published *AAUG* before he published the People’s Editions. Carroll also wrote and illustrated portions – not the entirety – of the facsimile edition before he completed the text of *AAIW*, but he published *AAIW* two decades before *AAUG*. To accommodate these complexities, this section progresses from one edition to the next in order of publication date, which is arguably the most stable of dates (and enables comparisons to contemporary titles, like the aforementioned books owned or read by Carroll). It uses the physical evidence of each edition to trace its development from creative concept to final publication(s), and it then reflects on its creative success (as qualified by Carroll and critics) and commercial success (as quantified by the market).

*Alice’s Adventures in Wonderland* ([1865] 1866)

![Figure 3.1. *Alice’s Adventures in Wonderland*, 1865 (dated 1866). Published by Macmillan, London. This copy University of British Columbia, Alice .book 9. Photos by author.](image)

The first (recalled) edition of *AAIW* is dated 1865 and bears the name of Macmillan, London. It is a full-bound red-cloth octavo hardback with gold blocking on the front board, spine and back board. It has an extent of 204 pages, which have plain edges and are bound in 16-page signatures with dark green or pale blue endpapers. The justified text and 42 integrated illustrations are printed in black ink. The text is set in a ‘modern and appropriate’ “Scotch” face adapted from the popular Bodoni type design, by rounding
out the flat serifs. The print run was 2,000 copies. The second (authorized) edition of *AAIW* is dated 1866, but it was published in 1865 (Figures 3.1a, 3.1b and 3.1c). It has the same specifications as the first (recalled) edition, except that it is bound in eight-page signatures and most copies are gilt on all edges. The print run was also 2,000 copies.

The red-cloth *Alice’s Adventures in Wonderland* is the best documented and most researched of all the Carroll-directed editions. This is in spite of (or perhaps because of) its complicated publishing history. The crux of the complications is the illustrations. Carroll intended to reproduce the illustrations in his gift manuscript for publication – he went so far as to prepare them on boxwood for engraving – but art critic Ruskin, Pre-Raphaelite Thomas Woolner and printer Combe unanimously told him that they were unfit for publication. In what would prove a savvy commercial decision, Carroll commissioned *Punch* cartoonist John Tenniel, ‘one of the most popular artists in England,’ to illustrate *AAIW*. Their relationship was collaborative. Carroll intended to show Tenniel his gift manuscript ‘not that [Tenniel] should at all follow my pictures, but simply to give him an idea of the sort of thing I want.’ Whether Tenniel saw the manuscript, and, if so, whether it influenced his illustrations, has been debated, but the current general consensus is that he did see it. Edward Wakeling, editor of Carroll’s diaries, ventures that more than 70 per cent of Tenniel’s illustrations are based on those of Carroll. Victorianist Michael Hancher, author of the only book dedicated to Tenniel’s *Alice* illustrations, sees that ‘[Tenniel] departs selectively from Carroll’s prototype, usually in the interest of greater realism.’ However, Carroll ‘probably chose which narrative moments Tenniel was to illustrate, so as to control, himself, the novelties of emphasis that the illustrations inevitably bring about.’ This analysis tallies with the

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452 Schiller, *1865 Printing Re-Described*, 110.
454 Imholtz ‘Early Printing History,’ n.p.
456 Hancher, *Tenniel Illustrations*, xv.
458 Wakeling, *Lewis Carroll*, 73.
460 Hancher, *Tenniel Illustrations*, 114.
scope of what Burstein later describes as Carroll’s art direction. But his art direction went beyond his collaboration with Tenniel.

Carroll hired brothers George and Edward Dalziel – Victorian England’s ‘most distinguished firm of engravers’ – to do facsimile engravings of Tenniel’s illustrations. Carroll developed a strong relationship with the Dalziels; he endeavored to understand engraving methods and inserted himself in the artist–engraver proofing approval process. (He also inserted himself in the artist–printer proofing approval process.) Carroll greatly respected the Dalziels, yet he went against their advice to print the illustrations directly from the wood blocks. Printing straight from the blocks would have been cheaper in the short term and shown finer detail in print. The Dalziels’s advice would have been sound assuming that AAIW would not be reprinted and re-packaged numerous times. But it was. And Carroll must have anticipated it. He ordered that the book be printed from electrotypes in order to preserve the engravings. Every so often, when a reprint’s quality fell below his standards, Carroll had new plates made from the blocks. His short-term investments of time and capital paid off with long-term cost savings and quality control.

Carroll’s suppression of the first printing (by Clarendon) and the successful reprinting (by Richard Clay of London) has been described many times. The gist of it is that Tenniel, in his own words, ‘protested so strongly against the disgraceful printing, that [Carroll] cancelled the edition [i.e. impression].’ Tenniel’s concerns stemmed from ‘careless press work that diminished the contrast between the light and dark areas of a picture.’ Recent scholarship on the first printing rightly attributes the diminished

461 Ibid., 107–8.
462 De Freitas, Tenniel’s Wood-Engraved Illustrations, 26, 39.
463 Hancher, Tenniel Illustrations, 100.
464 De Freitas, Tenniel’s Wood-Engraved Illustrations, 26–7, 45.
465 Cohen and Gandolfo, Carroll and Macmillan, 295.
466 E.g. Cohen and Wakeling, Carroll and His Illustrators, 5–7; Hancher, Tenniel Illustrations, 100; Imholz, ‘Early Printing History,’ n.p.; Schiller, 1865 Printing Re-Described, 10–1; Williams and Madan, Carroll Handbook, 29–35.
467 Hancher, Tenniel Illustrations, 100 (original emphasis).
468 Ibid.
contrast to, at least in part, low-quality paper and finds typographic flaws (e.g. a mix of normal and condensed characters, numerous widows and orphans and inconsistent word-spacing). Nevertheless, Carroll’s untrained eye focused on Tenniel’s objections to the inking. Here we can refer again to Heller, who points out that, ‘Not everyone can be an art director. … It means having an ego but taking pleasure in the ego of others. … It means accepting the limits of one’s own competence and seeking out the talents of others to bolster it.’ Carroll was a novice determined to publish books of the highest quality possible. He recognized that Tenniel was an accomplished artist who wanted to preserve the integrity of his work and his reputation, so Carroll suppressed the Clarendon impression based on Tenniel’s objections only. At Macmillan’s suggestion, Carroll agreed to offload the rejected Clarendon sheets on the American market – for which he cared nothing – in order to recuperate some of his print costs; the first American edition of *AAIW* was thus born of an English reject (Chapter 4).

Carroll reprinted the book with Clay, a commercial printer who ‘was considered by contemporaries to be the finest maker of electrotypes and printer of wood engravings.’ Carroll requested that Clay print the illustrations from the existing electrotypes and reset the text (based on the Clarendon impression). Clay tidied the typesetting – 89 differences have been found between the Clarendon and Clay printings – and delivered a more finely printed run. Carroll diarized a cost sheet that totals his financial investment in the edition at £600, including illustrations, wood blocks, printing (£240 at Clay), binding and advertising, but excluding £135 for the suppressed Clarendon printing. Six hundred pounds – let alone £735 – was more than the annual

Jaques and Giddens, *Carroll’s Alice*, 30, 37. It was printed on a medium-grade Wolvercote paper partly because the head printer of the press also managed the mill that supplied the paper (in-person conversation with Martin Maw, Archivist of Oxford University Press; Cohen and Gandolfo, *Carroll and Macmillan*, 35).

Schiller, *1865 Printing Re-Described*, 10.


salary of an Oxford don.\textsuperscript{477} Carroll’s significant outlay proves his dedication to the project. An important part of art direction is ‘establishing one’s authority’ and ‘The money you spend, not the money you make, is a measure of your authority.’\textsuperscript{478} This is consistent with Carroll’s deliberate spending and avowed indifference to commercial success. With his investment came a sense of entitlement; he never shied away from demanding ‘the highest standard of technical and aesthetic production.’\textsuperscript{479} Despite his initial doubts about financing the reprint, he considered Clay’s impression ‘very far superior to the old [rejected impression by Clarendon], and in fact a perfect piece of artistic printing.’\textsuperscript{480}

Carroll’s vision evolved over the course of publication. He wanted to publish in quarto with a two-column layout, but he took Macmillan’s advice to publish in octavo.\textsuperscript{481} The octavo’s single-column layout is in keeping with earlier Macmillan children’s books. As Hancher notes, it ‘maximizes the relevance of the pictures to the text by placing them as close as possible to the passages they illustrate … Carroll’s own illustrations in the gift manuscript were closely correlated to the text, and he made sure that the Tenniel illustrations were placed with the same care.’\textsuperscript{482} Recall that Carroll planned for the Cheshire Cat to fade with the flip of a page. He likewise planned the subject, size, page and placement of every illustration.\textsuperscript{483} The text and illustrations are so well integrated that the text sometimes reads like captions. The plan’s columns specify ‘number’ (i.e. page number), ‘height,’ ‘width,’ and ‘subject.’ Carroll also indicates whether illustrations should be centered, let in at the side of the text block or or hug the text in an L shape.

Carroll’s plan also shows that he considered the mouse’s tale to be an illustration even though it is typeset. The mouse’s tale is shaped as a mouse’s tail (Figure 3.1b). It is

\textsuperscript{477} Cohen and Wakeling, \textit{Carroll and His Illustrators}, 6.
\textsuperscript{478} Heller and Vienne, \textit{Art Direction Explained}, xv.
\textsuperscript{479} Cohen and Wakeling, \textit{Carroll and His Illustrators}; also Cohen and Gandolfo, \textit{Carroll and Macmillan}, 220.
\textsuperscript{480} Carroll, \textit{Diaries}, 1:236.
\textsuperscript{481} Ibid., 1:217.
\textsuperscript{482} Hancher, \textit{Writing, Illustration and Publication}, 8–9.
\textsuperscript{483} See reproduction of illustration plan in Williams and Madan, \textit{Carroll Handbook}, f.p. 196; see also Wakeling, \textit{Lewis Carroll}, 76.
a visual pun that exemplifies Carroll’s art direction. The typographic treatment heightens the meaning of the editorial content. Genette observes that, ‘[typographic] considerations may seem trivial or marginal, but there are cases in which the graphic realization is inseparable from the literary intention …,’ and he goes on to cite, for example, early-twentieth-century poet Guillaume Apollinaire. Apollinaire’s visual or concrete poems were considered avant-garde by critics and artists alike some 50 years after Carroll’s concrete poem of the mouse’s tale; Carroll was ahead of his time. Like Apollinaire’s poems, it is difficult to imagine the mouse’s tale ‘deprived of this [graphic] dimension’ of the tail shape. ‘Deprived’ is a good word. The poem would lose its emphatic tone, and be much less memorable, without its unique typographic treatment. The mouse’s tale shaped as a mouse’s tail is an example of Carroll effectively marrying the authorial body text and the publisher’s peritext. His creative vision departs from the publisher’s ‘standardization’ of body text typesetting and plays with the materiality of typography. It is also an example of Carroll’s privileged position as both author and art director, for many publishers would likely not have bothered to invest the time and labour that were necessary to realize the tail. The tail as Carroll drew it in the gift manuscript (and later published in a facsimile edition) curves half-a-dozen times, becoming narrower with each bend, the line length varies from two characters to two dozen and the text gradually rotates upside down. He also uses underlining, punctuation and capitalization to draw the eye down along the tail. An early printed proof of the tail lays it out in a justified column placed centrally on the page. Its decreasing line length and font gives the tail a tidy sense of closure as it fades to the word ‘death,’ but the rigid structure otherwise retains little of the character in Carroll’s manuscript. Carroll cut and pasted the proof’s column of text to create a curved tail. His mock-up prefigures the tail’s first printing plate (for the recalled edition) and later the first authorized publication. The early evolution of the tail – from manuscript, to proof, to revise and to first print – is a neat example of

484 Genette, Paratexts, 34.
485 Ibid.
486 Ibid.
487 Reproduced in Delahunty and Schulz, eds., Wonderland: Through the Visual Arts, 68.
488 Reproduced in ibid., 69.
Carroll’s art direction from concept to publication, and it is evidence of his determination to realize his creative vision.

Like any diligent art director, Carroll observed market trends. The octavo format that AAIW adopted was that of Kingsley’s The Water-Babies, a successful children’s book that Macmillan had recently published and Carroll owned. The Water-Babies uniquely influenced the look and feel of AAIW. While similarities can retrospectively be drawn between Alice and aforementioned books that Carroll is known to have owned and/or read, The Water-Babies was singularly discussed by Carroll and Macmillan. It was ‘a production model’ that influenced AAIW’s format, binding design and cloth fabric. Carroll wrote, in his earliest surviving letter to Macmillan, that ‘bright red will be best – not best, perhaps, artistically, but the most attractive to childish eyes. Can this colour be managed in the same smooth, bright cloth that you have in green [on The Water-Babies]?’ Carroll took his lead from the market: for colour, he prioritized the audience’s aesthetics over his personal preference; for cloth, he followed the precedent set by a competing title. Macmillan told Carroll to obtain a copy of the edited collection The Children’s Garland from the Best Poets because it has ‘a red cloth such as I fancy you want.’ AAIW was bound in red cloth by Burn of London, ‘the finest binder in England.’ These three standalone titles – The Children’s Garland from the Best Poets (1863), The Water-Babies (1864) and AAIW ([1865] 1866) – are octavos full-bound in a similar quality cloth with gold ruling blocked around the boards and horizontally centered medallion illustrations blocked in gold. Barthes contends that, ‘The text is a tissue of quotations …’ art direction, which ought to be viewed as a secondary text, similarly references pre-existing visual and material sources. The fact that the first edition of AAIW visually and materially ‘quotes’ the art directions of Water-Babies and Children’s Garland is plain. Taken together, these three books look like examples of a series design,

489 Carroll, Diaries, 1:217; Cohen and Gandolfo, Carroll and Macmillan, 10.
490 Cohen and Gandolfo, Carroll and Macmillan, 40.
491 Ibid., 35.
492 Ibid., 36.
493 Ibid., 37, 221.
494 Barthes, Image Music Text, 146.
but their similarities are better described as a generic design that reflects the emerging Victorian children’s market.

*AAIW* was published shortly before Christmas 1865. Christmas sales began as a Victorian trend, and many of Carroll’s books would enjoy seasonal sales spikes. *AAIW* was seen as a gift book by both sides of the trade: Macmillan and booksellers, as well as consumers and readers. Carroll did not deliberately position the first print run of *AAIW* as a Christmas book. He later included Christmas (and Easter) greetings in many copies of his books, but he was loath to ever rush the publication of any book just to garner holiday sales. Whether or not Carroll realized it, the book’s octavo format and red-and-gold case was in keeping with the generic Christmas book aesthetic that was popularized by Dickens’s books.\(^{495}\) In this context, the red-cloth edition of *AAIW* functions a sign: Christmasness is the signified; the format and colour palette are signifiers. The book’s giftability was underscored with its price point. *AAIW* targeted an affluent audience at 6 shillings.\(^{496}\) Its marketability also had much to do with the quantity and quality of illustrations. Pre-publication advertisements say it has ‘numerous’ illustrations; Carroll protested because he understood ‘numerous’ to mean about 20. He thought it a higher mark of quality to specify that there are 42 illustrations.\(^{497}\) The title page accordingly reads ‘With forty-two illustrations by John Tenniel.’ Tenniel’s name was a major selling point. As Hancher notes, early reviews indicate that ‘it was not Carroll’s text but the set of illustrations by John Tenniel that made the book worth noticing.’\(^{498}\) Carroll was wise to accept criticism of his illustrations and commission the commercially popular Tenniel, and it was fortuitous that this edition – and subsequent editions – published before holidays.

*AAIW* was an immediate success: 500 copies sold in three weeks.\(^{499}\) Macmillan reprinted the book within a year, prompting Carroll to estimate that he would break even

\(^{495}\) Moore, *Victorian Christmas*, 20. For a case study of *AAIW* and other Carroll titles as Christmas books, see ibid., 109–11.

\(^{496}\) Susina, *Place of Lewis Carroll*, 37, also 110.


\(^{498}\) Hancher, *Tenniel Illustrations*, xv.

and/or turn a profit within two years of publication.500 In 1890, after some tens of thousands of copies were published, Carroll complained to Macmillan about the printing of the illustrations: ‘I’ve thought a good deal about the Quality of the recent impressions … and am not at all comfortable about them.’501 In 1893 Carroll complained again: ‘the electrotypes are either beginning to wear out, or else have been badly “made-up.”’502 By this time annual sales were beginning to average 495 copies.503 In 1897, in order to control quality and keep the edition in print, Carroll published a ‘new issue’ of the red-cloth edition.504 It preserved the 1866 design but was recast and printed with new electrotypes on better paper than had been used recently.505 Avoiding a repeat of the printing fiasco of 1865, Carroll secured Tenniel’s approval of a printer’s proof before completing the run.506 The best estimates of the total number of red-cloth AAIWs published before Carroll’s death in 1898 are 86,000 or 87,000 copies.507 The red-cloth edition is variously recognized as the ‘standard’ and the ‘ordinary’ edition by collectors and scholars.508 It also acted as a guide by which Carroll directed his later books: Carroll would say his next book should have a similar quality of cloth to the red-cloth AAIW, fewer illustrations than the red-cloth AAIW and so on.509 In this way the edition seems to function as ‘The classical sign [which] is a sealed unit, whose closure arrests meaning, prevents it from trembling or becoming double, or wandering.’510 It is an edition that had authority in its own time, with Carroll and Macmillan’s frequent references to it, and it still does today, with collectors and scholars’ recognition of it as the standard edition, the ordinary edition. But Carroll dismantled the sign, disrupting the

500 Ibid., 1:246.
501 Cohen and Gandolfo, Carroll and Macmillan, 139, 274.
502 Ibid., 295.
503 Ibid., 329.
504 Carroll, Diaries, 2:528; Cohen and Gandolfo, Carroll and Macmillan, 295–6, 357.
505 Carroll, Diaries, 2:528; Cohen and Gandolfo, Carroll and Macmillan, 329.
506 Carroll, Diaries, 2:539; Cohen and Gandolfo, Carroll and Macmillan, 341, 357.
507 Imholtz, ‘Early Printing History,’ n.p. Adapted AAIW designs, such as specially-bound presentation copies and ‘Hospital’ copies, are not included these estimates.
508 Lovett and Lovett, Annotated Checklist, 6; Smith, Alice One Hundred, 9; Williams and Madan, Carroll Handbook, 35.
509 E.g. Carroll, Diaries, 1:239; Cohen and Gandolfo, Carroll and Macmillan, 48, 65, 105, 111, 164, 205.
markets for and meanings of *Alice*. His subsequent re-presentations of *Alice* further prove this point.

Carroll art directed adapted designs, changing individual elements and materials to suit specific audiences. Carroll bound a presentation copy (of the recalled printing) for Alice Liddell in vellum to commemorate their special relationship.  

511 He also commissioned an adapted design to donate to hospitals in 1877. It had cheaper cloth, blind blocking, sprinkled edges and ‘Presented for the use of Sick Children’ set in gothic type on the title page and front board. Ever mindful of his audience’s reading experience, Carroll stressed the importance of a stronger binding that ‘shall be able to stand an exceptional amount of knocking about without coming to pieces’ while being circulated among the hospitalized children.  

512 There also exists at least one copy of another adapted design: an 1882 printing of the red-cloth edition bound in green cloth.  

513 Green may have been a deliberate choice, perhaps a presentation copy or a trial of the colour green (which was used for a later edition) or an accident, maybe a binder’s scrap. In any case, these adapted designs make for a colourful publication history that ensured *Alice*’s meaning did not close on a final signified.

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512 Cohen and Gandolfo, *Carroll and Macmillan*, 139.

513 See National Art Library pressmark AA.CARL.A.1882. I examined this copy in 2012. It is not recorded in the standard Carroll bibliography (Williams and Madan, *Carroll Handbook*). In 2013 I bought it to the attention of bibliographer Selwyn Goodacre, who in turn shared my findings with fellow Carrollians. Goodacre (correspondence with the author, July 19, 2013) and collector Clare Imholtz (correspondence with the author, August 1, 2013) confirm that they were hitherto unaware of any green-cloth copies.
‘Alice’s Adventures Under Ground (1886)

Figure 3.2. *Alice’s Adventures Under Ground, 1886. Published by Macmillan, London and New York.*
This copy University of British Columbia, Alice .book 1. Photos by author.

The first edition (and only Carroll-directed impression) of *AAUG* is dated 1886, and it was published that year by Macmillan in London and New York (Figures 3.2a and 3.2b). It is a full-bound red-cloth octavo hardback with gold blocking on the front board, spine and back board. It has an extent of 116 pages, which are gilt on all edges and bound in 16-page signatures with black endpapers. The body text and 37 integrated illustrations are printed in black ink. The print run was 5,000 copies.514

*Alice’s Adventures Under Ground* is a facsimile of the handwritten, hand-drawn manuscript that Carroll gave to Alice and expanded into *AAIW. AAUG* is the only *Alice* for which Carroll himself generated all editorial content, both textual and illustrative. Carroll anticipated that facsimile publication would lead to ‘a considerable [financial] loss, as I expect the cost of production will be enormous.’515 To venture a ballpark guess at costs shows that Carroll was gaining confidence in his technical knowledge of book production. To proceed with the project despite projected losses shows Carroll’s passion for it. *AAUG* is a rare example of an art director enjoying full financial and editorial control. Entrusted by Alice with the gift manuscript’s care, Carroll insisted that he have

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515 Cohen and Gandolfo, *Carroll and Macmillan*, 188.
literally hands-on involvement in its reproduction, telling Alice, ‘… I am having all the photographs taken in my own studio, so that no one touches the MS book except myself.’\footnote{Carroll, \textit{Diaries}, 2:588.} He thought of two reproduction methods: lithography, but it is ‘rough, and gritty, and quite wanting in delicacy of finish;’ and ‘to photograph it, page by page, upon wood-blocks, and cut them like ordinary pictures: and then … electrotype the blocks …’\footnote{Ibid.} Macmillan agreed that the former would be ‘wooly and gritty’ and said that the latter would be ‘really interesting’ but expensive.\footnote{Cohen and Gandolfo, \textit{Carroll and Macmillan}, 188–9.} Carroll, as art director, brainstormed solutions to his reproduction dilemma, weighed each approach’s pros and cons and then sought input from a colleague. The knowledge base required to think through these steps indicates that Carroll had immersed himself in the printing and publishing industries since launching his first book two decades earlier.

Carroll and Macmillan arranged to have each page of the manuscript photographed by J. H. Noad (whose negligence caused Carroll to engage in detective work and take legal action); the negatives were reproduced as zinc plates by John Swain; the zins were electrotyped by Clay, who printed the book.\footnote{Ibid.} This was a rigorous production process – along the lines of the one that Macmillan called interesting and expensive – and Carroll actively participated in it. He checked printer’s proofs and remarked that ‘Each page is generally good, by itself (except that the pictures are now and then too light or too dark …),’ but he was aggrieved that ‘the pages are not so placed that the tops of two opposite pages shall be on the same level … this defect would be, in my view, a fatal one.’\footnote{Carroll, \textit{Diaries}, 2:591, 647–8; Cohen and Gandolfo, \textit{Carroll and Macmillan}, 191–2, 197, 210.} Carroll’s aforementioned illustration plan for \textit{AAIW} demonstrates that he carefully considered the layout of single pages. His concern with top margins on facing versos and rectos in \textit{AAUG} demonstrates that he was, rightly, also concerned with the double-page spread as a cohesive unit. Despite assurances from Macmillan and Clay that the margins would be equalized, Carroll found that Burn hurriedly bound copies with unequal margins, and consequently ‘The \textit{artistic} effect of all
such copies is, to a great extent, spoilt." Carroll accepted the copies but asserted that ‘if a similar thing happens in future, I will have no mercy at all, but shall come to town and myself examine the whole impression, and cancel all spoilt copies, and decline to reckon them as part of my order.’ Sprinkling critiques with adamant italics and issuing warnings with a tug of his purse strings are actions that were characteristic of Carroll. His focus was, at all times, the pursuit of quality.

Carroll conceptualized AAUG as an ‘edition de luxe:’ ‘it must be red cloth and gilt edges, to match the other Alices [i.e. the red-cloth AAIW and TTLG]. But we cannot have medallions [on the case]; my drawings are too bad for that. So my idea is to have the title printed in gold, in some fanciful way, on one side, no gold lines, and the back and the other side left without [a Macmillan] device.’ There are multiple takeaways from this quote: a strategic continuation of the title’s red-and-gold branding; an easy admission of inadequate or, more likely, insufficiently crisp illustrations; and resourceful problem solving with a typographic treatment as a substitute for illustrated material. Carroll followed this quote with a hand-lettered sketch that looks markedly similar to the final typographic binding design on the front board. AAUG is the only Carroll-directed edition of Alice that features a typographic front cover, which is to say that it has no illustrated content. The title of the book is literally front and centre. As Genette observes,

The title is directed at many more people than the text, people who by one route or another receive it and transform it and thereby have a hand in circulating it. For if the text is an object to be read, the title (like, moreover, the name of the author) is an object to be circulated – or, if you prefer, a subject of conversation. The addressees of the title (i.e. the name of the book) are the general public, of which a subset are consumers (i.e. purchasers) of the book, of which a subset are readers of the text. This edition explicitly trades on its title, banking on consumer recognition of ‘Alice’s Adventures …’ as language that links AAUG to the phenomenally popular AAIW. This verbal cue is reinforced with visual cues. The exterior of AAUG echoes that of AAIW

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521 Ibid., 214, 221.
522 Ibid., 221.
523 Ibid., 205–6, 221.
524 Genette, Paratexts, 75.
from the colour scheme to the title to the illustration treatment. At some point between concept and publication a curious decision was made to compensate for Carroll’s ‘bad’ *AAUG* drawings by blocking, on the back board, a medallion of a Tenniel illustration from *AAIW*. Both the content of the illustration and the treatment of that illustration (i.e. a detail in a medallion and its placement on the back board) mimic *AAIW*. The materiality of *AAIW* can be considered a ‘prior paratext’\(^{525}\) of *AAUG*. Although Carroll started the *AAUG* gift manuscript before publishing *AAIW*, *AAIW* was published before *AAUG*. Carroll’s target audience for *AAUG* was his existing *AAIW* readers. To use Genette’s language, *AAIW* is a ‘threshold of interpretation’ for the public’s engagement with *AAUG*. Carroll strategically traded on this association; both *AAUG*’s title and art direction are unmistakably derivative of the red-cloth *AAIW*.

The red-cloth *AAIW* had sold some 70,000 copies by early to mid-1885, so ‘it occurred to [Carroll] that there must be a good many people, to whom a facsimile of the MS would be interesting.’\(^{526}\) Extending the aforementioned metaphor that Barthes sets up for the text, the red-cloth edition can be seen as the original theatre production of *Alice*. The manuscript facsimile *AAUG* then gives the audience a behind-the-scenes look at Wonderland. Carroll proposed a whopping initial print run of 10,000 copies, but the house of Macmillan estimated modest sales of 500–1,000 copies because ‘People are by this time so much accustomed to plain type that it is only a collector here and there who will buy a facsimile from MS.’\(^{527}\) Genette acknowledges what is a generally underappreciated audience: ‘people who buy the book but do not read it (or at least not in its entirety);’\(^{528}\) one suspects that this group includes many collectors. Regardless of whether collectors read the book, though, their consumption of the work, as purchasers, contributes to the title’s commercial successes. *AAIW* had an adult audience that included parents and non-parents, but they were a secondary audience. Carroll first and foremost considered *AAIW* to be a children’s book, and Macmillan positioned it in that way. Targeting collectors – adults – with *AAUG* established *Alice* as a crossover title, which it remains to this day. Conceiving *AAUG* as an ‘edition de luxe’ positioned it as an

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\(^{525}\) Ibid., 5.

\(^{526}\) Carroll, *Diaries*, 2:591.

\(^{527}\) Cohen and Gandolfo, *Carroll and Macmillan*, 211.

\(^{528}\) Genette, *Paratexts*, 74.
upmarket book, yet its price was not fantastic: at four shillings, it was a third cheaper than the red-cloth *AAIW*. Carroll aimed to publish 5,000 copies before Easter 1886 – likely because he considered it a gift book, like the red-cloth *AAIW*, which was brought out at Christmas. Reproduction delayed publication until December, however, so *AAUG* became another Christmas book.\(^{529}\) The ambitious print run and planned holiday release may suggest a pursuit of profit, but Carroll simply wanted to increase audience engagement with *Alice*; the relatively inexpensive price point corroborates an absence of financial motivation. It is just as well that Carroll was not driven by profit because the edition was not a commercial success; it was not reprinted in Carroll’s lifetime. Macmillan, it seems, was right about the collector market being niche. *AAUG* is now regarded ‘as a kind of prequel, a sort of working version of *Wonderland* similar to a published version of a director’s script.’\(^{530}\)

**People’s Edition of *Alice’s Adventures in Wonderland* (1887)**

\[\text{Figure 3.3. People’s Edition *Alice’s Adventures in Wonderland*, 1887. Published by Macmillan, London and New York.} \]
\[\text{This copy University of British Columbia, Alice .book 25. Photos by author.} \]

The first ‘People’s Edition’ of *AAIW* is dated 1887, and it was published that year by Macmillan in London and New York (Figures 3.3a and 3.3b). It is a full-bound green-cloth octavo hardback with black and red blocking on the front and back boards, and


\(^{530}\) Susina, *Place of Lewis Carroll*, 66.
black or red blocking on the spine. It has an extent of 196 pages, which have plain edges and are bound in 16-page signatures with white endpapers. The text and 42 integrated illustrations are printed in black ink. The number of copies in the print run is not noted.\textsuperscript{531}

The People’s Edition of \textit{Alice’s Adventures in Wonderland} is what Carroll called the ‘cheap edition,’\textsuperscript{532} targeting a lower-end market than the red-cloth edition. Both editions have the same content, including body text and illustrations, and the same octavo format. They differ in their art directions. When Carroll proposed a cheap edition in 1869, he suggested degrading the red-cloth edition: cheaper paper, more text on the page, three-quarters fewer illustrations, separate illustrations (i.e. not integrated in the text), sprinkled edges and an unornamented case. Macmillan suggested that the layout be retained but the ‘paper and press work and binding’ be cheapened. Carroll rejected these plans because they would ‘reduce it in quality, not in quantity.’\textsuperscript{533} Carroll and Macmillan struggled to agree on how to achieve a less expensive edition, but ‘Art direction transcends constraints; in fact, it thrives within them.’\textsuperscript{534} Eighteen long years after proposing the book, Carroll saw specimen pages and declared, ‘We have got the right thing at last.’\textsuperscript{535}

The People’s Edition was a clear, decisive break from the elegant red-and-gold branding that Carroll carried across \textit{AAIW, TTLG and AAUG}. This latest edition was full-bound in green cloth. The black-and-red pictorial binding design of Tenniel’s ‘Cards flying down upon Alice’ illustration\textsuperscript{536} was framed with a red ruled box and a hand-lettered title: the dynamic treatment of type and illustration reads like a poster. The front board of the red-cloth edition presented the story with a small, portrait-like illustration and no title whatsoever, whereas the front board of the People’s Edition announced the story with an illustration of Alice in action and a large, flowing title. Of all the Carroll-directed \textit{Alice} editions, the People’s Edition was the only one that was branded with a


\textsuperscript{532} Cohen and Gandolfo, \textit{Carroll and Macmillan}, 77–8.

\textsuperscript{533} Ibid. (original emphasis).

\textsuperscript{534} Mall, ‘Art Direction and Design.’

\textsuperscript{535} Cohen and Gandolfo, \textit{Carroll and Macmillan}, 235.

\textsuperscript{536} Throughout this dissertation all Tenniel illustrations are named as per the LCS-endorsed lists of titles: Lastoria, ‘Titles for \textit{Wonderland} Illustrations;’ ibid., ‘Titles for \textit{Looking-Glass} Illustrations.’
(rather large) Macmillan logo on the case. The logo is on the back board and is therefore not visible when sitting spine out on a bookshelf – unlike the red-cloth edition, which bears the Macmillan name the spine – but the logo is instantly recognizable when the volume is held open by the reader. Whereas the case of the red-cloth *AAIW* is discreet in its overall appearance, the People’s Edition is splashy. The book’s exterior shouts its title, main character and publisher. Inside, the People’s Edition is printed on thinner paper with plain edges rather than gilt. It has fewer pages, which are more flimsily bound in signatures of 16 pages rather than eight pages.

In order to achieve an edition cheaper than the red cloth, Carroll aimed for quantitative rather than qualitative reductions. Was he successful? The People’s Edition’s binding design was more of a change of aesthetics than a question of quality. However, the paper, edging and binding method were all qualitative degradations; the only quantitative reduction was the page count. All of these changes would have saved on production costs, thus achieving a cheap edition. Whether or not quality was ultimately compromised is debatable: bibliographer Selwyn Goodacre describes the People’s Edition as ‘attractive’ and ‘more modern;’ Hancher describes it as ‘less luxurious,’ reasonably complaining that the resetting of the text (in order to compress it to a reduced extent) disturbs ‘the precise bracketing’ of illustrations.\(^\text{537}\) Revisiting layout examples given from the red-cloth edition, the Cheshire Cat does not fade in the People’s Edition and the mouse’s tale is cluttered by additional body text on the page. Genette observes that, ‘… typographical choices may provide indirect commentary on the texts they affect.’ The relatively cramped setting of the People’s Edition, then, can be seen to brand *Alice* as cheap. If the quality of the People’s Edition was let down, it was perhaps not by overall art direction or production values but by page design – which, ironically, was changed in order to achieve the only quantitative reduction.

In discussing the economics of Victorian manufacturing, media studies scholar Alexis Weedon notes that, ‘… however much a customer liked a book, the likelihood of repeat purchase was limited.’\(^\text{538}\) Weedon’s comment on consumption mirrors Barthes’s comment on readership: ‘Everyone can testify that the pleasure of the text is not certain:

\(^{537}\) Goodacre, ‘Corrections to *Alice,*’ 132; Hancher, *Tenniel Illustrations,* 121.
\(^{538}\) Weedon, *Victorian Publishing,* 75.
nothing says that this same text will please us a second time; it is a friable pleasure, split by mood, habit, circumstance …."539 The market’s positive re-engagement with *Alice* could not be guaranteed. With this second edition of *AAIW*, Carroll was, sensibly, not targeting existing readers. He was targeting an audience that had perhaps heard of *Alice* but had not yet read it. Carroll conceived the People’s Edition because ‘the present price [of the red-cloth edition] puts the book entirely out of the reach of many thousands of children of the middle classes, who might, I think, enjoy it (below that I don’t think it would be appreciated).’540 It targeted ‘poorer readers’ with a price point of 2 shillings 6 pence.541 Carroll suggested placing ‘[CHEAP EDITION]’ on the title page, but Macmillan said that ‘cheap’ was ‘not a nice word to see on a book’ and that ‘people’s edition’ would be ‘pleasanter.’542 Carroll feared that sales of the People’s Edition could negatively impact those of the red-cloth edition: ‘People may think it unreasonable to pay … more, merely to get better paper and binding [with the red-cloth edition].’543 Despite its divergent art direction and numerous changes to the caliber of design and production values, Carroll was right; the People’s Edition was an immediate bestseller and caused sales of the red-cloth edition to suffer.544

Two months before the People’s Edition was published in December 1887 (yet another Christmas book) Carroll strategized an expanded design: an omnibus that combined sheets from runs of the People’s Editions of *AAIW* and *TTLG* at a price point that was cheaper than buying two single-title volumes.545 Presumably to save on production costs and maintain a consistent visual, Carroll used both People’s Editions binding designs: the front board is the same as the single-title *AAIW*, the back board is the same as the single-volume *TTLG*. Overall, the first half of the omnibus, including the front board, is the same as the single-title *AAIW*. The omnibus was published in January

539 Barthes, *Pleasure of the Text*, 52.
541 Ibid., 78; Susina, *Place of Lewis Carroll*, 110.
543 Ibid., 79.
544 Goodacre, ‘Corrections to *Alice*,’ 132.
1888.\textsuperscript{546} (It also could have benefited from Christmas sales since they did not abruptly end on December 24 as they do now.\textsuperscript{547}) The best estimate of the total number of the People’s Edition of \textit{AAIW}s (including single-volume and omnibus editions) published before Carroll’s death in 1898 is 71,000 copies.\textsuperscript{548} From the outset Carroll had said, ‘I don’t mind its [the People’s Edition] damaging the sale of the other [red-cloth edition] a little, provided we thus put the book within reach of a new sphere of readers.’\textsuperscript{549} Although sales of one edition ate into the other’s market share, there was a consumer appetite for both, and both remained in print throughout Carroll’s lifetime. With the People’s Edition, Carroll achieved his stated goal of increased readership.

\textit{The Nursery “Alice” (1890)}

![The Nursery “Alice” (1890)](image)

\textbf{Figure 3.4.} \textit{The Nursery “Alice,”} 1890. Published by Macmillan, London. This copy University of British Columbia, Alice .book 103. Photos by author.

The first published edition of \textit{The Nursery “Alice”} is dated 1890 (though some copies are dated 1889), and it was published that year by Macmillan in London (Figures 3.4a and 3.4b). It is a quarto hardback with unglazed white paper boards printed in colour on the front and back boards and a plain white cloth spine. It has an extent of 76 pages, which are bound in eight-page signatures with white endpapers. The text is printed in brown ink

\textsuperscript{546} Ibid.. \textsuperscript{547} Moore, \textit{Victorian Christmas}, 41. \textsuperscript{548} Imholtz, ‘Early Printing History.’ \textsuperscript{549} Cohen and Gandolfo, \textit{Carroll and Macmillan}, 77.
and the 20 integrated illustrations are printed in full colour on white paper. The print run was 10,000 copies.\textsuperscript{\textit{550}}

The (emerging) market for The Nursery “Alice” is perhaps the clearest of all four Alice editions: it is ‘an early example of a picture book’ for ‘pre-readers’ from zero to five years of age.\textsuperscript{\textit{551}} There is an important distinction to be drawn, however, between consumers and (pre-)readers of the book. Carroll anticipated that the book would be purchased by mothers for their children. In the ‘Preface (Addressed to Any Mother),’ Carroll says his ambition is for the edition not to be read but ‘to be thumbed, to be cooed over, to be dogs’-eared, to be rumpled, to be kissed’ by young children.\textsuperscript{\textit{552}} Carroll aimed for art direction that would encourage such interaction, and design and production values that could withstand it. AAIW and The Nursery “Alice” are quantitatively differentiated by their body text-to-illustration ratios – 42 illustrations in 192 text-heavy pages of the red-cloth AAIW compared to 20 illustrations in 56 text-light pages of The Nursery “Alice.” Complementary considerations that Carroll made for the younger audience include: a larger, quarto format; colour print over boards instead of blocking on cloth; a sturdy binding of thinner signatures; thicker paper; larger font; text printed in brown ink instead of black ink; and, most significantly, full-colour illustrations. The Nursery “Alice” is also the only Carroll-directed re-packaging that prominently features the work of two illustrators.

Carroll diarized his initial (and final) concept of the book: ‘pictures printed in colours, to be larger and thinner than the original [red-cloth AAIW], with a selection of the text and of the pictures.’\textsuperscript{\textit{553}} Carroll wrote AAIW before commissioning an illustrator, but he waited for Tenniel to finish The Nursery “Alice” illustrations before he wrote this retelling.\textsuperscript{\textit{554}} This change of tack is evident from a comparison of the two body texts: AAIW references only two of its 42 illustrations, whereas The Nursery “Alice” references 19 of its 20 illustrations. The latter is a ‘narrative script’ for adults to read as children

\begin{footnotes}
\item[\textit{551}] Ibid., 93; also Wace, ‘Carroll to Crompton,’ 250.
\item[\textit{552}] Reproduced in Cohen, ‘Another Wonderland,’ 122.
\item[\textit{553}] Carroll, Diaries, 2:394.
\item[\textit{554}] Ibid., 2:437, 466; Cohen, Carroll: Biography, 122.
\end{footnotes}
follow along with the illustrations.\textsuperscript{555} Carroll, as author, again marries the body text to the publisher’s peritext, which, as art director, he had a hand in creating. The body text explicitly directs readers to behold the illustrations. In so doing, it draws attention to the book’s design (i.e. page layout and illustration placement) and production values (i.e. colour printing). \textit{The Nursery “Alice”} is thus self-reflective of its own materiality, meshing the authorial peritext and the publisher’s peritext in ways that other editions do not. On the whole, though, this edition’s balance of text and illustration is awkward: the cover is more heavily illustrated than any of the other \textit{Alices} and the Cheshire Cat still fades, but the mouse’s tale is curiously absent and more than a third of the slim book is preliminary material and endmatter. In terms of packaging, it is the treatment of the illustrations that makes this \textit{Alice} stand apart from the others.

\textit{The Nursery “Alice”} represents Carroll’s only attempt at colour printing.\textsuperscript{556} The case features two colour illustrations by E. Gertrude Thomson, an illustrator of greeting cards and books.\textsuperscript{557} The dreamy and sentimental cover illustrations are a stark contrast to the realistic and sober interior illustrations. The integrated interior illustrations are essentially coloured enlargements of 20 of Tenniel’s 42 \textit{AAIW} illustrations. (Some minor alterations were made to them.\textsuperscript{558}) There has been much debate about who coloured Tenniel’s illustrations: Tenniel or Edmund Evans, ‘the most accomplished Victorian colour printer.’\textsuperscript{559} Wakeling notes that Evans printed \textit{The Nursery “Alice”} ‘using what was a relatively new and expensive process known as chromoxylography … to achieve a variety of hues and tones.’\textsuperscript{560} He printed from wood blocks in seven colours. Seven passes – or eight passes, including that of the key blocks – make finer reproductions than three-colour printing, which had been introduced in the 1870s.\textsuperscript{561} Carroll invested in top-notch print. He therefore felt justified in rejecting the first run, saying, ‘The pictures are

\textsuperscript{555} Susina, \textit{Place of Lewis Carroll}, 90–1.
\textsuperscript{556} Carroll had only considered printing \textit{AAIW} in red ink (Cohen and Gandolfo, \textit{Carroll and Macmillan}, 144, 145).
\textsuperscript{557} Cohen, \textit{Carroll: Biography}, 120.
\textsuperscript{559} Susina, \textit{Place of Lewis Carroll}, 88; also Goodacre, ‘\textit{Nursery “Alice”}’ (1975), 101.
\textsuperscript{560} Wakeling, \textit{Lewis Carroll}, 87.
\textsuperscript{561} Goodacre, ‘\textit{Nursery “Alice”}’ (1975), 109; Susina, \textit{Place of Lewis Carroll}, 88.
far too bright and gaudy, and vulgarise the whole thing."^562 As with the first printing of AAIW, he used America as a dumping ground. (Ironically, the sheets were difficult to sell because American publishers thought they were not bright enough.)^563 Once the approved reprint was bound for English publication, Carroll was perturbed that copies were too tight to open flat. The thick, heavy paper used to achieve quality colour print made the folded and collated sheets difficult to bind; Carroll nevertheless had harsh words for the ‘very stupid’ binder.^564 All in all, art directing a picture book proved a tricky business.

The Nursery “Alice” – another gift book, published in time for Easter – was not a commercial success and it did not receive much press.^565 Although Carroll figured a print run of 10,000 copies and a retail price of two shillings, the book hit the market at four shillings and is kindly described as a slow seller.^566 Owing to Carroll’s disapproval of the print and bind and his overly ambitious sales projections, The Nursery “Alice” ‘presents one of the most complex problems in the entire bibliographic study of the works of Lewis Carroll’^567 according to Goodacre, who details nine English variants, including a People’s Edition and presentation copies. The main differences are title-page date, print quality, title-page price (no price and 1–4 shillings) and binding material.^568 Whereas the People’s Edition of AAIW was a strategic publication differentiated by its art direction, the People’s Edition of The Nursery “Alice” is essentially differentiated by its cheaper retail price; it was published in a scramble to clear out copies. Barthes declares, ‘We must … tackle the sign, no longer by way of its “composition,” but of its “setting;” this is the problem of value.’^569 Barthes acknowledges the work – the physical book – as a sign. Therefore, it is not unreasonable to reflect on the value of an edition when it is located in its marketplace setting. The Nursery “Alice” had fierce competition from other Alices. At

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562 Cohen and Gandolfo, Carroll and Macmillan, 257.
564 Cohen and Gandolfo, Carroll and Macmillan, 263–4, 266.
565 Cohen, Carroll: Biography, 124–5; Susina, Place of Lewis Carroll, 89.
566 Carroll, Diaries, 2:394; Cohen and Gandolfo, Carroll and Macmillan, 347; Williams and Madan, Carroll Handbook, 162.
567 Goodacre, ‘Nursery “Alice”’ (1975), 100. For more general discussion see Jaques and Giddens, Carroll’s Alice, 62–76.
569 Barthes, Elements of Semiology, 54.
no price point did the Victorian children’s market value *The Nursery “Alice”* as highly as it valued preceding editions. Other editions regularly sold through print runs, but no price adjustments could incentivize consumers to shift *The Nursery “Alice”* stock. When Cohen discusses the book’s overall lack of success he speculates that the intended audience was too specialized and/or consumers and reviewers were distracted by the other *Alice* editions then on the market. Or perhaps it was abundantly clear that *The Nursery “Alice”* is what art directors call ‘a “save” – to package something in such a way as to hide its structural flaws.’

**Conclusions**

Each edition of *Alice* that Carroll art directed has a unique selling point that strategically targeted a new audience and thus contributed to the title’s diversity and longevity. Carroll was an accidental art director, but then again, he was also an accidental author. *Alice*’s first form was oral: a story told on a boat ride to Alice Liddell and her sisters. Its second form was an elaborate manuscript that Carroll printed and illustrated by hand in a green leather notebook as a gift for Alice Liddell. Its third form was the red-cloth *Alice’s Adventures in Wonderland* ([1865] 1866) for children of the upper classes. Carroll then conceived and executed a range of editions, including adapted and expanded designs. He targeted specific segments of the Victorian children’s literature market with his art direction: collectors with *Alice’s Adventures Under Ground* (1886), a manuscript facsimile; ‘poorer’ readers with the People’s Edition of *Alice’s Adventures in Wonderland* (1887), an overall cheapened production; and (the mothers of) new, pre-readers with *The Nursery “Alice”* (1890), a picture book. Carroll’s primary objective was to ‘secure the best possible artistic results’ with each re-packaging. Not every edition enjoyed critical and/or commercial success. But that hardly mattered. *Alice* – as a title built of multiple editions – became a phenomenon. Ripple effects of *Alice*’s successes spread immediately in the Victorian publishing industry, and they are still felt today.

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571 Heller and Vienne, *Art Direction Explained*, xiii.
Carroll collected what he called ‘books of the “Alice” type’ – that is, content type. His collection could have included, then as now, books that follow his art direction.

Carroll’s art direction played with conventions, yielding innovations. He art directed a few singular triumphs, like the celebrated mouse’s tale. It is the collection of *Alice* editions, though, that is arguably his greatest legacy as an art director. Taken together, as a portfolio of pieces, the title is strong. The books do what they say on their generic tins – the cheap edition looks like a cheap edition and the picture book looks like a picture book – but they also contain surprises, like the Cheshire Cat fading with the flip of a page, that are sensitive to the editorial content. Collectively, the books built a solid foundation for the title’s long publishing history. Carroll’s art direction not only targeted multiple audiences, but it also gave rise to new *Alices*. Imitations and parodies of *Alice* that were published in the late-nineteenth and early-twentieth centuries mimicked Carroll’s art direction, from cloth selection to binding design to typographic treatment, suggesting that the look and feel of the books were as essential to *Alice* as text and illustration. Many twenty-first-century editions of *Alice* ‘trade on a kind of broken-doll aesthetic,’ reworking Carroll’s recognizable Victorian fairy-tale aesthetic into a dark and quirky Neo-Victorian style (Chapter 6). Carroll’s art direction is source material for today’s art directors.

Regarding Carroll’s professional activities through the lens of present-day practice provides fresh insight into how and why Carroll commodified *Alice*. Art director is an anachronistic but, more importantly, fitting title for the role that Carroll played in the visual and material realizations of his texts. Heller and Vienne acknowledge that ‘most art directors are handmaidens of those in higher positions [who decide upon content] … Art directors are seldom remembered by the public at large.’ Carroll is an unusual figure. He lives in the popular imagination as a writer, but his authorship extends to art direction. Accordingly, works by collectors and academics in the field of Carrollian

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573 E.g. Lovett, *Carroll Among His Books*, entries 83, 1049, 1397.
574 E.g. Lewis, *Clara in Blunderland*; Richards, *A New Alice*.
575 Lastoria, ‘Neo-Victorian *Alices.*’
studies touch on Carroll’s involvement in book ‘production.’ However, they lack a critical industrial perspective, thus tending to marginalize the impacts of the look and feel of the book on the title’s markets. Susina breaks new ground in the literature: ‘One of the most important and underappreciated aspects of Carroll’s multi-faceted career is that of savvy businessman and entrepreneur of his various Alice books. … He understood that a book was an aesthetic object that can be made more appealing by good design.’ This chapter’s complementary recovery of Carroll as an art director follows each edition of Alice from initial concept to final publication, reflecting on creative and commercial successes. It is, critically, supported by industry experience. Heller notes that, over the course of his own career, ‘The media, technologies, and styles have changed but the fundamental notion of what an art director is remains …;’ this holds true for the century-and-a-half span between Carroll’s career and today’s recovery of it. Being an art director ‘means having vision enough to see, define, and direct the total picture.’ Carroll’s eye may have been untrained but he nevertheless had vision.

The Carroll-directed editions of Alice, which were influenced by contemporaneous books, establish what can be seen as the title’s standard or typical design and production values:

- a modern serif typeface;
- justified text;
- integrated Tenniel illustrations;
- black ink only;
- off-white wove paper;
- 16-page signatures;

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577 Each instance of ‘production’ must be interpreted because it is used in the Carrollian literature as an umbrella term for all manufacturing processes and all physical properties (e.g. Cohen and Gandolfo, Carroll and Macmillan, blurb, 2, 15; Cohen and Wakeling, Carroll and His Illustrators, xxiii; Jaques and Giddens, Carroll’s Alice, 63; Schiller, 1865 Printing Re-Described, 10).
578 Susina, Place of Lewis Carroll, 8.
579 Heller, ‘Made Not Born,’ xix.
580 Ibid.
• cloth over boards;
• sewn binding;
• round back.

Not all of the four Carroll-directed editions (or five editions, including the omnibus with TTLG) exhibit all of these specifications, but each edition exhibits most of them. As with most trade books, this set of Alice specifications balances strategic goals, aesthetic preferences, audience expectations and practical constraints. Despite many common design and production values, Carroll art directed a diverse line of Alices. Later editions of Alice can be seen to variously adopt and adapt the standard specifications that Carroll established, all the while reflecting their own market conditions.
Chapter 4.

Castaway, Pirate and Orphan *Alices* (1866–1907)

In America in 1866 *Alice* was launched by Appleton in a highly competitive environment. *Alice* was one of few children’s books but one of many British books. The American market was saturated with ‘pirate’ editions of British books published by American ‘reprinters.’\(^{581}\) Such editions were not really pirates because there was no Anglo–American copyright law (until 1891) and the publishing houses were not really reprinters because they printed from fresh type or plates. Nevertheless, the ‘connotation of criminality’\(^{582}\) is significant. The booming business of unauthorized editions was generally considered immoral by contemporary ‘gentleman’ American publishers and British publishers and authors, who did not receive payment.\(^{583}\) *Alice’s* English publisher, Macmillan, had straightforwardly commercial goals: ‘to increase the sale and to guard against any piracy.’\(^{584}\) Carroll’s stance on the American market in general, and piracy in particular, was nuanced.

In 1865 Carroll rejected printed sheets of *AAIW* (Chapter 3) and later sold them to Appleton of New York; the first American *Alice* can thus be considered an authorized edition of rejected sheets. In 1869 Carroll suggested to Macmillan a kind of consignment sale of *AAIW* to an American publisher, like Appleton, or a bookseller. To Carroll, any such deal would be contingent on the books’ design and production values:

> If any arrangement of this kind could be made, I had rather the copies sent out should be just the same [quality] as we are selling here (or else distinctly inferior and cheaper: no confusion between the two kinds should be possible – or we shall be having the cheap ones sent over and sold here as the good ones) – the “same” is the best idea, in my opinion.\(^{585}\)


\(^{582}\) Everton, *Grand Chorus*, 104.

\(^{583}\) Ibid., 3–22, 102–6.

\(^{584}\) Wakeling, *Lewis Carroll*, 58.

\(^{585}\) Cohen and Gandolfolo, *Carroll Macmillan*, 82. It is unclear whether any American *Alices* were published as a result of this correspondence. Boston-based Lee and Shepard did publish *AAIW* in 1869, the year in which Carroll wrote this letter; whether or not the edition was authorized is also unclear.
Preserving the integrity of English *Alices* was Carroll’s primary objective when strategizing American *Alices*. In 1886 Carroll wrote to Macmillan to insist on ceasing discounts to an American agent:

I expect you [i.e. Macmillan] will be inclined to say … that, if I won’t let them have my books cheap, they will do without them: but my answer is, “let them do without them, by all means.” … They are even quite welcome to pirate them, if they like: such reproductions can never complete, in the *English* market, with copies [of *AAIW*] printed by Clay. And, as to the [forthcoming] coloured edition [*The Nursery “Alice”*], I rather hope they *will* try to pirate it: I should be very curious to see the result!\(^{586}\)

This quote expresses Carroll’s characteristic distaste for the American market and disdain for American manufacturing, and it reaffirms his protectionism of the English market and his high regard for English printing. He goaded American reprinters, confident that their pirate editions were inconsequential. But just two days later, Carroll confirmed his instructions to Macmillan to buy, at Carroll’s own expense, pirate plates in America, apparently with a view to halting a pirate edition.\(^{587}\) Almost as an afterthought, Carroll haughtily wrote, ‘To print and publish any copies from these plates, except for me, would (I believe I am correct in saying) be an infringement of the copyright, which I have not parted with and do not intend to part with.’\(^{588}\) It was Carroll’s abhorrence of the impropriety of reprinters that spurred him to take action. Carroll’s stance on piracy was driven by his strong morals and high aesthetic standards but tempered by his near indifference to the American market. American reprinters variously replicated, refashioned and appropriated Carroll’s art direction and *Alice*’s publishing history.

This chapter considers editions that can be called castaway, pirate and orphan *Alices*. Castaway editions comprise printed sheets that Carroll rejected and shipped off to America. So-called American ‘pirate’ editions, a sampling of which is examined here, are ones that broke no international copyright law but breached trade courtesy. Orphan editions are ones published by Macmillan in the wake of Carroll’s death. There is a tendency in the literature to speculate on how Carroll would have responded to *Alices*

\(^{586}\) Ibid., 202 (original emphasis).
\(^{587}\) Ibid., 203–4.
\(^{588}\) Ibid., 204. Carroll was evidently misinformed about copyright law since, as mentioned, no Anglo–American agreement existed at the time.
published posthumously.\textsuperscript{589} It is an approach to historicizing Alice and recovering Carroll that is difficult to avoid. Carroll was a strong character and he left a rich corpus of supporting primary documents. Although it is tempting to look at books with Carroll’s eyes, it is impossible and regressive. It is more progressive to objectively observe the lineage of art direction that came before an edition and the evolution of editions that came after it. In this way, the marks that the Carroll-directed editions bear on successive editions become clear. The innovations of subsequent art directions likewise become clear.

With the early English Alice\textsc{es}, a tight lineage can be drawn from one edition to the next because they were all art directed by Carroll and published by Macmillan (Chapter 3). A wealth of primary documents exists because Carroll was proactively involved in publication, regularly journaling decisions and sending and receiving missives. These epitexts have been preserved because of enduring interest in Carroll as an author, in Alice as a story and in Macmillan as a house. The editions that, for example, Macmillan published after Carroll’s death are more difficult to track. Primary documents are not as plentiful; there is no author journal and no such back-and-forth correspondence because decisions were made in house. The posthumous Macmillan editions were not collaborative publications. Macmillan only had to consider its own interests, which were commercial not artistic. Taken together, the four trade editions that Macmillan published after it secured Carroll’s copyrights (1898) and before the properties entered the public domain (1907) smack of the publisher’s ambition to saturate the market.

Carroll was fastidious in his control of Alice in the British market, but his introduction of Alice to the American market was an afterthought. The first American Alices were castaways. They comprise sheets that Carroll rejected from the first run of each of the red-cloth AAIW and The Nursery “Alice” (Chapter 3 and below). The sheets were intended for British publication but, since Tenniel considered the print quality to be substandard, Carroll remainederred them in America. He was not concerned about the impression inferior Alices would make on American critics or consumers; the American

\textsuperscript{589} E.g. Jaques and Giddens, Carroll’s Alice, 137–8, 156; Susina, Place of Lewis Carroll, 134, 148, 156.
market was simply a means for him to recuperate some print costs. The American earliest editions are wholesale adoptions of Carroll’s art direction; subsequent editions show an increasingly independent Alice. Like Carroll, scholars have largely neglected the early American market. Jaques and Giddens argue that,

… it is important to recognize the role that the plethora of editions that emerged in America played in elevating the books to classic status. Various marred by cheap production values, sketchy illustration, inaccurate introductions, and a lack of attention to textual detail, Lewis Carroll himself may not have approved of many of the editions that emerged in the United States, including those from his own publisher. But these editions begin a journey of reimagining Alice beyond the jurisdiction of her initial author, illustrator, and publisher – a journey that could not truly begin in England until 10 years after Carroll’s death.

Alice’s evolution after Carroll’s death is significant not only because the author died but because the art director died.

With posthumous Alices, ‘The Death of the Author’ is real and the authorial paratext is sent from the grave. Barthes’ articulations of semiotics and Genette’s theory of paratext are flexible enough to allow for different kinds of authorship, including art direction, and authorization, including appropriation. Whereas Chapter 3 focuses on Carroll’s art direction as a form of authorship, this chapter focuses on a gradual transfer of power from Carroll to other agents as encoders of signs or senders of paratextual messages. Does art direction, by virtue of rendering the text a consumer product, ‘furnish [the text] with a final signified?’ Can art direction ‘restore’ and ‘interpret’ meaning? Are illustrations part of the authorial body text or the publisher’s peritext? How does one book’s peritextual adoption of a series design impact the title’s profile and market reach?

This chapter surveys 10 editions – two castaways, four supposed pirates and six orphans – from two countries in chronological order. As in the previous chapter, this

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590 Morgan, House of Macmillan, 80. Carroll would occasionally – and often then incidentally – enquire about American sales. For example, in a postscript to a letter to Macmillan, Carroll asks, ‘If you get any tidings as to how it is selling in America, pray let me know’ (Cohen and Gandolfo, Carroll and Macmillan, 44).

591 Jaques and Giddens, Carroll’s Alice, 137–8.

592 Barthes, Image Music Text; Genette, Paratexts, 8–9.

593 Barthes, Image Music Text, 147.

594 Ibid., ‘Theory of the Text,’ 33.
chapter leads with the design and production values of each edition, examining them independently and then in relation to preceding and subsequent editions. (See Appendix 2 for each edition’s specifications.) It then analyzes qualities of each edition’s art direction that are tied to larger issues in Alice’s publishing history, from series designs and variant bindings to transatlantic co-editions and copyright issues.

Publication History

Appleton’s Alice’s Adventures in Wonderland (1866)

Figure 4.1. Alice’s Adventures in Wonderland, 1866. Published by Appleton, New York.
This copy British Library, C.131.dd.1. Photos by author.

The first American edition of AAIW (Figures 4.1a and 4.1b), published by Appleton in New York in 1866, was born of a British reject. Carroll unintentionally art directed the first American edition. It comprises printed sheets that he rejected, and it is bound in the gold-blocked, red-cloth case that he conceived for British publication by Macmillan (Chapter 3). The first British and first American editions’ specifications are virtually identical, the primary difference being the publisher’s name. The first American edition bears the Appleton name in place of Macmillan on the spine and it has an Appleton title.
page, which replaces the cancelled Macmillan title page.\(^{595}\) Carroll rejected the first, Clarendon printing of the first, standard red-cloth edition based on Tenniel’s objections to diminished contrast of his illustrations. Recent examinations find additional, typographic flaws, but Carroll focused on Tenniel’s concerns. Carroll suppressed the 2,000-copy run. Prior to Carroll’s rejection, approximately 50 copies were bound with the Macmillan name. Carroll presented them to friends and Macmillan retained a file copy. The remaining 1,950 or so sets of sheets were not bound for sale in England. As Cohen and Gandolfo say, Carroll ‘exiled’ the sheets to America.\(^{596}\) Carroll was prepared to waste the sheets, but he (and Tenniel) consented to Macmillan selling them to an American publisher.\(^{597}\) Industry publications like Publishers Weekly indicate that ‘unloading remainder stock [including unbound sheets] on the American market’ was common practice; London publishers regarded America as a ‘dumping ground.’\(^{598}\) Carroll shared this condescending attitude. The opinions of American audiences were inconsequential to Carroll, so he was happy to recuperate some of the print costs from the sale.

Macmillan sold the sheets on Carroll’s behalf to Appleton of New York. Macmillan also arranged for Appleton’s replacement title page to be printed, the cases to be made and the book to be bound in England and shipped to America. The publisher’s peritext, including the book’s art direction, was thus transferred from one house to the other; even though the producer was Macmillan (and Carroll), the sender of the publisher’s peritext was Appleton. Like Macmillan, Appleton began as a bookseller, and a substantial part of its retail business was selling British imports. AAIW was acquired by William W. Appleton, a junior member of the firm, while on a purchasing trip to England.\(^{599}\) The company began publishing children’s books in the 1840s. Despite Appleton’s familiarity with the children’s market, piles of bound copies of AAIW sat in their stock room for months, practically untouched. It was, as the house’s centenary

\(^{595}\) It has long been accepted that there are two issues of the first American edition. The first issue has a title page that was printed by Clarendon Press at Carroll’s expense. The second issue has a title page that was printed in America (Williams and Madan, Carroll Handbook, 33). Recently, collector Jon Lindseth (‘Leaves from the Deanery,’ 21) has noted that there are ‘four versions of the book [i.e. prelims], with no priority.’

\(^{596}\) Cohen and Gandolfo, eds., Carroll and Macmillan, 257.

\(^{597}\) Ibid., 38; Williams and Madan, Carroll Handbook, 30–3.

\(^{598}\) West, ‘Book-Publishing,’ 365, 367.

\(^{599}\) Ibid., 364.
history calls it, a ‘plug.’ It was a slow seller, ‘Then, of a sudden, the edition seemed to melt away over night. “Alice” had “arrived”.’\textsuperscript{600} There appears to be no published analysis of why the Appleton AAIW suddenly ‘melted away.’ Despite the stock selling through, Appleton declined when Macmillan offered them more copies.\textsuperscript{601} Appleton earned its place in the publishing history of Alice by virtue of being the first to bring the title to America.

**Lee and Shepard’s Alice’s Adventures in Wonderland (1869)**

The first edition of AAIW (Figures 4.2a and 4.2b) to be printed and bound in America was published by Lee and Shepard in Boston in 1869. It is, to all appearances, a knock-off of the first Carroll-directed edition. This octavo edition not only borrows Carroll’s text and Tenniel’s illustrations – which it wipes clean of artist and engraver signatures\textsuperscript{602} – but it also borrows the overall art direction. On the whole, the Lee and Shepard edition mirrors the 1866 American Appleton, which in turn mirrors the 1865 British Macmillan. Other than the change of publisher logo on the spine, the binding design of the Lee and Shepard

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\textsuperscript{600} Overton, Portrait of A Publisher, 7, 32, 52–53.

\textsuperscript{601} Jaques and Giddens, Carroll’s Alice, 25–6.

\textsuperscript{602} Tenniel’s name does, however, appear on the title page. The Dalziels are not credited anywhere in the edition.
edition differs aesthetically from its predecessors in the most minor of ways: it lacks rules on the spine and has a subtly different typeface on the spine. The most apparent difference is the cloth. Whereas the Macmillan and Appleton editions are bound in smooth, red cloth, this edition is bound in rough, green cloth with variants recorded in orange and burgundy. (Variant cloths are difficult to track and may indicate various printings.) Unlike the Appleton AAIW, which adopted Carroll’s art direction out of necessity (given that the sheets were already printed) and convenience (of having the sheets bound in replicated cases in England), Lee and Shepard chose to imitate Carroll’s art direction. The Lee and Shepard AAIW was printed and bound domestically, but its aesthetics were imported from England.

It is unclear whether this edition is a so-called ‘pirate.’ Research on copyright and sales and distribution of early American editions is at the periphery of the literature. Carroll bibliographer Falconer Madan summarily states, ‘Until 1891 American publishers could reprint British books without restraint, but after that year only by agreement with British authors and publishers.’ Given that the 1869 Lee and Shepard edition could have been published with neither Carroll nor Macmillan’s consent, it could be a ‘pirate.’ However, the annotated bibliography of the Lovett collection and online exhibition copy for the Imholtz collection each describe it as the ‘[f]irst authorized American printing’ of AAIW. But authorized by whom? Lee and Shepard’s later publication of TTLG sheds some light on AAIW. Jaques and Giddens write that, subsequently, ‘… Macmillan had sold the rights [to the sequel, TTLG] for American distribution to Lee and Shepard of Boston … Macmillan handled printing and binding [in Britain] on Lee and Shepard’s behalf. … Lee and Shepard had published a reprint of Wonderland in 1869, and Macmillan thought that they would be an ideal distributor for Carroll’s new Alice

603 Sewell, Much of a Muchness, 54, 231.
604 The text and illustrations had been pirated before, in a magazine. Carroll reported to Macmillan that American magazine Merryman’s Monthly had published half of the AAIW text and select illustrations in December 1866 – mere months after Appleton first published AAIW in America – with the intention to conclude it in the following issue (Williams and Madan, Carroll Handbook, 37). Collector and bibliographer Charlie Lovett (@CharlieLovett42 Twitter message to author, March 4, 2018) says Merryman’s Monthly is ‘possibly the only American edition [Carroll] had.’
606 Lovett and Lovett, Annotated Checklist, 17; University of Maryland, ‘Early Books.’
The *AAIW* ‘reprint’ was printed from fresh plates, partially evidenced by the omission of Tenniel and the Dalziels’s respective signatures on the illustrations. Why did Lee and Shepard take a different approach to publishing *TTLG* than it had with *AAIW*? Carroll suggested that *TTLG* be printed in England and distributed in America. He suggested offering first refusal of *TTLG* to Appleton, to whom he and Macmillan had sold the first, rejected *AAIW* sheets, however Carroll does not name Lee and Shepard. Given that Macmillan eventually sold *TTLG* sheets to Lee and Shepard, it seems likely that Carroll was, at some point, aware of their earlier *AAIW* edition. But what, if any, involvement did Carroll or Macmillan have in the 1869 American *AAIW*? This authorization is an example of *fan/academia* knowledge that is shared by tight-knit Carrollians, like the Lovetts and the Imholtzes, but is not published for wider circles. It is, in any case, obvious that Carroll’s art direction was adopted for the first American-made *Alice*.

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607 Jaques and Giddens, *Carroll’s Alice*, 50.
608 Ibid.
609 Cohen and Gandolfo, eds., *Carroll and Macmillan*, 64; Jaques and Giddens, *Carroll’s Alice*, 51.
610 Brooker (“‘It is Love,’” 879, original emphasis) describes LCS members as ‘*fan/academia*[s], indicating by the slash that the two fields and practices may in certain cases … be interchangeable.’ He infiltrated LCS as part of his research on fandom. Brooker finds that LCS’s fandom is evident in ‘the pleasure it gains from what would strike an outsider as absurd pedantry,’ and LCS’s academic inclinations are evident in its rigorous research and religious footnoting (ibid., 867). Brooker’s characterization of *fan/academics* is fair, but he overlooks two critical points on the quality and dissemination of their research. First, published LCS content, with its laser focus on Carroll, often lacks a broader, critical historical context. Second, significant but unpublished research is shared privately among Carrollians. For these two reasons – a general lack of context and the tight knittedness of the most academic of fans – some scholarship is inaccessible to the uninitiated. This dissertation benefits from the generosity of fellow Carrollians and it provides critical historical and industrial contexts.
Macmillan’s *The Nursery “Alice”* (1890)

*Figure 4.3. The Nursery “Alice,” 1890. Published by Macmillan, New York.*
This copy University of British Columbia, Alice .book 102. Photos by author.

*The Nursery “Alice”* (Figures 4.3a and 4.3b) was published by the American branch of Macmillan in New York in 1890. It is a large-format colourized picture book that Carroll intended to be read aloud to children up to the age of five years (Chapter 3). As with the first American publication of *AAIW* by Appleton, this is an edition made of sheets that Carroll rejected for English publication. Carroll judged the first run of *The Nursery “Alice”* ‘far too bright and gaudy.’ It was his first attempt at colour printing, but he did not waiver in his conviction. He rejected all 10,000 sets of sheets, which he had financed, and once again used America as a dumping ground. ‘After protracted negotiations,’ Macmillan of New York purchased 4,000 sets of sheets.

*The Nursery “Alice”* is notable here because it is another example of Carroll’s strategic use of the American market for remaindering and because it highlights the burgeoning trend of transnational publishing.

Both London and New York are given on Macmillan title pages in some earlier *AAIW* reprints and in *AAUG*, but they are not in *The Nursery “Alice.”* This is curious because it became increasingly common for Macmillan to include both cities on title pages across their lists from 1870 onwards.

marked by ‘publishers on both sides [making efforts] to establish branch firms across the water, a logical and … deceptively easy-looking task. Only one house – Macmillan, in Britain – was truly successful in transplanting itself across the ocean.’ In roughly 1869, Macmillan established a direct agent or branch office in New York. In 1890, the year in which Carroll’s rejected The Nursery “Alice” sheets were unloaded on America, the New York branch of Macmillan became an independent partnership. It is unclear whether this change in business took effect before or after The Nursery “Alice” sale. In 1896 the Macmillan Company of New York was incorporated and, ‘It ceased to be merely an agency for the sale of English Macmillan’s books and became a publishing house.’ Macmillan Alices were thus originally published as English editions by Macmillan of London, then there was a period of transatlantic co-editions and finally each of the two houses published respective English and American editions. The Nursery “Alice” blurs this timeline because the sheets were sold from London to New York during a year of transition, when the New York office went from being a transatlantic agency to an independent house. Bound copies of the 4,000 sheets sold to America are differentiated by their ‘bright and gaudy’ colours – noticeable only when compared side by side with relatively subdued English publications – and replacement title pages that specify Macmillan New York.

616 Morgan, House of Macmillan, 163.
Henry Altemus of Philadelphia published *AAIW* (Figures 4.4a and 4.4b) in the Altemus’ Young People’s Library series in 1898 (dated 1897). Compared to the Appleton and Lee and Shepard editions, economies have been made. In terms of durability, it is wire stitched instead of sewn, which means that copies’ ‘chances for survival were not good.’ In terms of decoration, there are no head or tail bands and the edges are not gilt, which is to say it is plainer. It is a squatter format than abovementioned *AAIW* editions, yet it has more lines per page and thus a decreased extent. More words on smaller and fewer pages means decreased paper costs. Perhaps the only investment in quality that the Altemus edition has over aforementioned *AAIW* editions is the frontis plate. It is the same Tenniel illustration of ‘King and Queen of Hearts sitting on their throne in court’ as in the preceding editions, but it is printed in full colour. Like the 1869 Lee and Shepard edition, this Altemus edition wipes Tenniel and the Dalziels’ signatures from all of the illustrations; Tenniel’s name does not even appear on the title page. Altemus is thus

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617 Unknown, ‘Altemus and Alice.’ Note: The site is not attributed. Email to the site contact is undeliverable. A query posted to Carrollians in ‘The Lewis Carroll Society [UK]’ group on Facebook (March 4, 2018) generated one response: Clare Imholtz believes the site is run by Cary Sternick, whose work she says has been published in *Knight Letter*, the journal of the Lewis Carroll Society of North America (LCSNA).

618 Bohem, ‘Alice’s Adventures with Altemus,’ 423.

619 It is unclear whether this omission is indicative of piracy. When Altemus first published *AAIW*, in 1895, ‘… it was still necessary to have a special reprint agreement with Macmillan, although evidently it was not
part of a long tradition of reprint publishers that authorize the originators’ work as its own.

Comparing this edition to the Appleton and Lee and Shepard editions is not unlike comparing Macmillan’s red-cloth edition to its People’s Edition in that the predecessors are classy and the successor is splashy. Although the sparse, gold-blocked and gilded editions are in keeping with mid-nineteenth-century expectations of children’s books and Victorian Christmas gift books (Chapter 3), the multi-colour-blocked binding designs look more accessible for children – at least to the twenty-first-century eye. It is full bound in yellow cloth with green, red, orange and black blocking on the front and black and white blocking on the spine. The front board features the dour Tenniel illustration of ‘Duchess nursing the baby.’ The blocking loses some of the detail of the engraved illustration by simplifying it to a line drawing but punches it up by adding bold patterns to the Duchess’s attire. The illustration appears on an original, graphic background and the title is set in a clean, chunky typeface. The spine features the title blocked in white in an ornate typeface and an Art Nouveau flower blocked in black. This refined spine with its random floral design is at odds with the garish illustrated front board. In this survey of editions, the Altemus 1898 edition is the first to depart from the Carroll-directed editions. Like earlier editions, it features a Tenniel illustration, but instead of simply reproducing a portrait-style illustration of the title character, it adapts an illustration of a lesser-known character. The former is subdued; the latter is flamboyant. On the whole, this Altemus edition lends credence to Carroll’s opinion that the American market favoured ‘bright and gaudy’ publications.

Between 1895 and approximately 1930 Altemus published *AAIW, TTLG* and/or omnibus editions in 29 hardback series. They are often miscatalogued because their copyright dates are unreliable. However, the presence or absence of a dustjacket – as

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necessary to print a statement of this agreement in the book. At any rate, Macmillan is never mentioned, and neither, in some of the series, is Tenniel’ (ibid.). Bohem says in her associated footnote, ‘After all her adventures, it would be too bad to think Alice may also have been pirated.’ (ibid., 6). As with the 1869 Lee and Shepard edition, the question of authorization lurks in the background of Carrollian studies with no clear answers.


621 For example, I believe that a copy held by University of British Columbia is miscatalogued: Alice .book 32 is catalogued as 1897 but it apparently dates between 1902–23. The title page design indicates that it was
special collections librarian Hilda Bohem implores, ‘May a thousand blessings fall upon the librarian who had the wisdom to save the dust jacket [sic].’\textsuperscript{622} – and variant frontispieces, title pages, endmatter advertisements, binding materials and binding designs are clues used for dating copies.\textsuperscript{623} The prelims tout the books in the second, 1898 series as appearing ‘in uniform style,’ which is laughable given the variety of copies in the series. The binding materials, designs and techniques vary widely across the all of the series. Alice exteriors in the earliest handful of series, for example, range from blockings of coloured Tenniel illustrations in matte foil on solid-coloured cloth to ornamental flowers and Art Nouveau women in metallic foil on patterned cloth or paper to printed and pasted-on two-colour typographic or full-colour illustrated paper labels. Copies of a single title, like AAIW, can vary widely even within a single series. Some copies are full bound in linen printed with unrelated illustrations, from cartoonish children hunting with rifles to countrywomen hauling pails of water to stoic seascapes. The variety of Altemus Alice\textquotesingles is overwhelming and, as Bohem remarks, ‘evidence of Alice\textquotesingles durability.’\textsuperscript{624}

\textsuperscript{622} Bohem, ‘Alice’s Adventures with Altemus,’ 430. The absence of dustjackets is a thorny research issue. It is not always possible to know which editions were published with dustjackets. Some of the editions that are documented in the Appendices may have been published with dustjackets that are not described here. Wherever this is the case, it is because the copies that were viewed lack dustjackets.

\textsuperscript{623} Unknown, ‘Altemus and Alice.’

\textsuperscript{624} Bohem, ‘Alice’s Adventures with Altemus,’ 430.
Macmillan’s Sixpenny Series *Alice’s Adventures in Wonderland* (1898)

Figure 4.5. Macmillan’s Sixpenny Series *Alice’s Adventures in Wonderland*, 1898. Published by Macmillan, London and New York.

This copy British Library, W22/1255. Photos by author.

Macmillan published *AAIW* as part of Macmillan’s Sixpenny Series625 (Figures 4.5a, 4.5b and 4.5c) in both London and New York in 1898. It marks a number of firsts in the publishing history of *Alice*. It is the first edition that Macmillan published after Carroll’s death and without his oversight. It is the first paperback *Alice* and the first *Alice* to include out-of-house advertisements. It is also the first *Alice* that Macmillan published in a series. Although the *AAIW* text and illustrations are complete, the edition’s design and production values mimic those of Victorian serial novels published in parts in paperback fascicles. The paperback front cover design of the Sixpenny *AAIW* is a cross between a fascicle cover and a book title page. Serial covers tend to be printed in black only or black and red and tend to center the title and illustration(s) within a ruled frame or center

625 Macmillan published many reprint series. Some of the series names are confusingly similar, including Macmillan’s Sixpenny Series, which includes *AAIW*, Macmillan’s Three-and-Six-Penny Library of Books by Popular Authors and Three and Sixpenny Novels. The only Sixpenny editions listed in Macmillan’s *A Bibliographical Catalogue of Macmillan and Co.’s Publications from 1843 to 1889* are dated 1889. They are two theology novels by Charles Kingsley: *Westward Ho!*, which is a title originally published by Macmillan, and *Hypatia*, which is a title that Macmillan acquired after one edition had been published by another house. Macmillan’s Sixpenny editions of each of these titles was published after numerous printings and re-packagings. The catalogue gives scant specifications for any editions of any title, enabling few ready comparisons of re-packagings. However, compared to earlier editions, it appears that the Sixpenny editions were achieved by decreasing extents and combining multiple volumes in one volume. The 1889 Sixpennies were the cheapest editions of each title. Macmillan segmented the markets for Kingsley’s titles, targeting the lowest class with the lowest retail price last. The Sixpenny editions of Kingsley’s books were themselves reprinted; despite knowing neither the number of copies sold nor the size of print runs, the fact that the Sixpennies were reprinted is some measure of their commercial success. Recall that it was a Kingsley children’s book that served as a production model for Carroll’s first edition of *AAIW* (Chapter 3); in this respect – using a Kingsley book as inspiration – the Sixpenny *AAIW* is tangentially in keeping with the approach to art direction that Carroll established.
the title within a pictorial frame. The Sixpenny *AAIW* front cover centers the title and Tenniel’s ‘Alice sitting at a mad tea-party’ illustration, as well as author and illustrator names and publication information, within a triple-ruled border. It is headed with the series title in a Gothic typeface. The cover is cleaner than fascicle covers that feature a jumble of illustrations and hand-drawn letters, but it is more cluttered than typical, typographic title pages. Unlike most contemporary fascicles or title pages, the cover (including front, back and insides) is printed in red ink. The red ink lends the cover a perhaps unintentional duality, at once rendering the cover elements (and inside-cover advertisements) sensational and referencing the Carroll-directed red-cloth *AAIW*. Also like serials, the paper is toothy and thin. Extant copies exhibit the edition’s poor production values. The paper is deeply yellowed with age. The pages have horizontal waves, which ripple outwards from the gutter to the fore edge, suggesting that they were printed against the grain; the volume does not lay quiet. Repairs such as taped pages and reinforced or new bindings are common. Even so, pages tend to be loose and crumbling. Overall, the Sixpenny edition’s design and production values suggest that it is an ephemeral *Alice*.

The ephemeral nature of the Sixpenny edition is made explicit by the presence of advertisements. The back cover, inside front and back covers, as well as two prelim pages and two endmatter pages feature advertisements. Across these seven pages, the advertisements range in size from full page to one-eighth of a page. The in-house advertisements for Carroll and Macmillan’s other titles are consistent with those in the endmatter of some Carroll-directed copies. But this edition marks the first time that Macmillan published paid advertisements in *Alice*. Barthes unpacks the ‘rhetoric of image’ in advertisements, but the advertisements in this *AAIW* edition are mostly composed of text. In any case, it is the very presence of advertisements, and the product categories that are advertised, that are of interest here. Barthes fails to discuss the impact of advertisements in situ. Genette, on the other hand, acknowledges that advertisements are part of the publisher’s peritext. He summarily says, ‘it is up to the

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626 Carroll also once contemplated printing the entirety of *AAIW* in red ink (Cohen and Gandolfo, *Carroll and Macmillan*, 144, 145).

reader to establish an ad’s relation to the theme of the book. The advertisements for children’s magazines and Christian (children’s) publications are natural product fits with AAfW. The other advertisements are mostly eat-me, drink-me treatments for life’s problems, big and small. There are numerous advertisements for nutritional supplements, cure-all medicines and cocoa, as well as ones for life insurance, hair oil, sewing notions and shoe polish. By association with other consumer products, the book itself becomes more explicitly a commodity. The back cover features a half-page charitable advertisement for ‘The “Lewis Carroll” Memorial Cot’ for the Sick Children at Great Ormond Street Hospital, London. The death of the Author is thus embedded in this edition. The advertisement solicits donations from ‘the children of England, for whom Lewis Carroll wrote.’ Taken together, these advertisements suggest that the Sixpenny edition had a broad projected consumer base that included both children and adults.

How does Macmillan’s Sixpenny AAfW compare with the Carroll-directed Alices? The text is unabridged and all 42 Tenniel illustrations are included. Its extent, though, is roughly a quarter less than that of the People’s Edition, which was the cheapest edition that Carroll art directed. This significantly decreased extent is achieved with a larger page size, larger text area, narrower margins, greater number of lines per page and greater number of words per line. There is a mass of content per double-page spread; the text and illustrations are stifled. For example, the mouse’s tail, over which Carroll took great pains to execute to his satisfaction, takes fewer and smoother curves, which are enabled by numerous hyphenated word breaks. Gone are nuances of illustration placement that Carroll established in the red-cloth edition and largely preserved in the People’s Edition. For example, the Cheshire-Cat no longer fades from recto to recto with the flip of a leaf; the L-shaped illustrations are now wrapped by the text rather than the other way round; multiple illustrations appear on some single pages; and whereas the White Rabbit enjoyed pride of place above the start of Chapter I in the Carroll-directed AAfWs, he is now shrunken and wrapped by text on the following page. In sum, the content is complete but compressed. With that said, the text of the Sixpenny edition, and later the Miniature Edition (1907, see below), takes in only about a half of Carroll’s final corrections; bibliographer Fredson Bowers cites this as, ‘A typical case of reprints ignoring

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628 Genette, Paratexts, 26.
authorially corrected editions and returning to less authoritative texts … It is clear from this and other evidence that the copy-texts for modern cheap reprints are likely to be most negligently selected. The same might be said for the art directions of many cheap reprints. Among the advertisements in the endmatter is a list of works by Carroll. Macmillan ironically hawks Carroll-directed editions in an edition that crosses a number of Carroll’s boundaries: the Sixpenny AAIW targets a lower-class market than Carroll approved; it departs from his aesthetics and standards of quality; it is a blatantly commercial product; and the text does not deliver on Carroll’s final wishes. Carroll made, in addition to the standard red-cloth AAIW, a facsimile manuscript, a cheap edition and a picture book. Across all of these editions, he unfailingly prioritized quality over profit. This edition conversely prioritizes profit over quality. In this respect, Macmillan’s Sixpenny AAIW is a clear break from Carroll’s approach to art direction.

The routine commercial decision to publish a title first in hardback and then in paperback, or ‘pocket edition,’ as part of a series interests Genette. His analysis of centuries of French and English markets in general rings true of Alice in particular. The ‘pocket edition’ is a book ‘bound in a flexible material,’ and it is ‘simply the republication at a low price of old or recent works that have first undergone the commercial test of the trade edition.’ So far, so Alice. Genette’s analysis focuses more on consumer expectations than publisher’s intentions:

‘pocket size’ is [by the late-twentieth century] basically no longer a format but a vast set or nebula of series – for ‘pocket’ still means ‘series’ – from the most popular to the most ‘distinguished,’ indeed, the most pretentious; and the series emblem, much more than size conveys two basic meanings. One is purely economic: the assurance (variable, and sometimes illusory) of a better price. The other is indeed ‘cultural’ and, to speak of what interests us, paratextual: the assurance of a selection based on revivals, that is, reissues.

Genette eloquently articulates the longstanding consumer perception that the paperback book is cheap and good. The pocket edition is ‘capable of connoting equally well a

629 Bowers, Textual and Literary Criticism, 156; Godman, ‘Carroll’s Final Corrections,’ 248.
630 Genette, Paratexts, 20.
631 Ibid., 21 (original emphasis).
work’s “popular” nature or its admission into the pantheon of classics.\textsuperscript{632} Macmillan’s publication of the paperback Sixpenny \textit{AAIW} is, at least with the benefit of hindsight, confirmation of the work’s popularity and – not ‘or,’ as Genette says – its classic status.

It is an accepted – if not well-established – fact in Carrollian circles that Macmillan owned the copyright to the \textit{AAIW} text and illustrations until October or November 1907. Copyrights expired after ‘the usual period’ of 42 years after \textit{AAIW}’s first publication (1865).\textsuperscript{633} But why did Carroll’s publisher, rather than his estate, retain the copyrights? The literature and the Carrollian community largely take for granted that, somehow, Macmillan secured copyrights after Carroll’s death.\textsuperscript{634} Like the question of whether certain American editions were published with consent, perhaps the question of how Macmillan acquired \textit{Alice} copyrights is largely unexplored by Carrollians because, as Barthes observes, ‘What relation can there be between the pleasure of the text and the institutions of the text? Very slight.’\textsuperscript{635} Most Carrollians are first and foremost fans, not scholars.\textsuperscript{636} However, Edward Wakeling, editor of Carroll’s diaries, writes in personal communication that Wilfred Dodgson, Carroll’s brother and the executor of his estate, sold the copyrights to Macmillan in 1898.\textsuperscript{637} Macmillan immediately began to exploit its

\textsuperscript{632} Ibid., 18 (my emphasis).


\textsuperscript{634} That Macmillan owned \textit{Alice} copyrights 1898–1907 is stated in, for example, Cohen, \textit{Carroll: Biography}; Jaques and Giddens \textit{Carroll’s Alice}; Susina, \textit{Place of Lewis Carroll}. However, in the LCSNA journal, \textit{Knight Letter}, collector Alan Tannenbaum (‘Copyrightland,’ 14) says that the copyright for the \textit{AAIW} text was transferred from Carroll’s estate to Macmillan on January 12, 1907 and that Tenniel transferred ownership of his \textit{AAIW} illustrations to Macmillan on January 15, 1907. (The sources for Tannenbaum’s article are not documented, but he acknowledges the assistance of collectors August and Clare Imholtz and Macmillan archivist Alysoun Sanders.) These dates are curious, though, because Macmillan published at least three editions (Chapter 4) between Carroll’s death in 1898 and the date of copyright acquisition that Tannenbaum posits. Neither a query on copyrights posted to Carrollians in The Lewis Carroll Society group on Facebook (September 22, 2017) nor personal communication with experts (Eugene Giddens @Eugene_Giddens Twitter messages to author, September 22 and 26, 2017 and Jan Susina @alicentweetland Twitter messages to author, September 22 and 26, 2017) provided further answers to questions of copyright transference. Giddens (@Eugene_Giddens Twitter message to author, September 22, 2017) says that Carroll had enquired about selling the \textit{AAIW} copyright in 1870, but Clare Imholtz (Facebook message to author, September 29, 2017) does not recall such enquiries in the Macmillan archives. \textit{Alice} copyright is a surprisingly under-researched area of Carrollian scholarship.

\textsuperscript{635} Barthes, \textit{Pleasure of the Text}, 60.

\textsuperscript{636} Brooker, ‘“It is Love.”’

\textsuperscript{637} Wakeling, email to author, September 26, 2017. I shared this information via Twitter and email with Giddens, Imholtz and Susina, who also accept Wakeling’s authority on this issue. See also Tannenbaum, ‘Copyrightland.’
newly secured copyrights: Carroll died in January 1898; Macmillan published the Sixpenny *AAIW* in December 1898. The design and production choices made to achieve the People’s Edition – which Carroll informally called the cheap edition – took Carroll and Macmillan 18 years to finalize. By contrast, Macmillan, acting alone, made quick work of the Sixpenny edition; Macmillan published this even cheaper edition mere months after Carroll’s death. The standard Carroll bibliography cites some evidence (e.g. estimates and proofs) that Carroll contemplated a sixpenny edition. However, Wakeling compellingly argues in personal communication that Carroll was not involved with the 1898 edition and that he would have despised of it.

The Sixpenny *AAIW* shows neither the artistic vision nor attention to detail that mark the earlier, Carroll-directed *Alices*. In these respects, it is a low point on which to begin a survey of British *Alice* art direction that was beyond Carroll’s control. However, this *Alice* edition is significant because Macmillan adapted design and production values to target an audience that it knew was outside of Carroll’s well-established authorial and directorial vision. In light of Carroll’s correspondence and diary entries, which clearly and consistently evidence his unwavering dedication to quality and, it must be said, classism, there can be little doubt that Carroll would have rejected the Sixpenny *AAIW*. Even if Carroll did develop a Sixpenny edition as Williams and Madan suggest but Wakeling contests, he almost certainly would have suppressed the publication of the 1898 Sixpenny on the grounds of its shoddy manufacture, like he did with the first runs of red-cloth *AAIW* and *The Nursery “Alice”*. The Sixpenny *AAIW* is the first British edition to break with Carroll’s art direction, and it was a steady seller. It was reprinted at least eight times, more or less annually, before Macmillan’s copyright expired in 1907. Despite the consumer appeal of this cheap paperback, more copies of the durable

\[\text{\footnotesize 638 Williams and Madan, } Carroll\ Handbook, 235.\]
\[\text{\footnotesize 639 Ibid., 36.}\]
\[\text{\footnotesize 640 Wakeling, in-person conversation, July 4, 2012; also Cohen and Gandolfo, eds., } Carroll\ and\ Macmillan, 77; Hancher, Tenniel Illustrations, 122.\]
\[\text{\footnotesize 641 Cohen and Gandolfo, } Carroll\ and\ Macmillan, 97, also 195–6.}\]
\[\text{\footnotesize 642 E.g. Cohen, } Carroll: Biography, 300; Cohen and Gandolfo, } Carroll\ and\ Macmillan, 77.\]
\[\text{\footnotesize 643 Williams and Madan, } Carroll\ Handbook, 235.\]
hardbacks that Carroll art directed have survived. In this respect, Carroll’s vision of Alice has outlasted that of the Sixpenny.

**McKibbin’s Alice’s Adventures in Wonderland (1899)**

![Image of Alice’s Adventures in Wonderland, 1899. Published by McKibbin, New York. This copy University of British Columbia, Alice .book 34. Photos by author.](image)

Figure 4.6. *Alice’s Adventures in Wonderland*, 1899. Published by McKibbin, New York.

Gilbert H. McKibbin of New York published *AAIW* (Figures 4.6a and 4.6b) in 1899. It is an unremarkable edition in that it adopts many of the standard *AAIW* specifications; the unabridged text is set in a justified serif face, it is a full-bound hardback sewn in 16s and the trimmed page size and text area are virtually the same as the 1898 Altemus edition. Like the 1898 Altemus edition, the McKibbin features a multi-colour-blocked binding design on the front board. However, whereas the Altemus has a coloured Tenniel illustration of the Duchess on the front board, this edition features an original illustration of Alice, albeit one that is heavily influenced by Tenniel. This edition is reminiscent of the Carroll-directed *The Nursery “Alice”* in that it too features coloured Tenniel illustrations within a cover that is illustrated by an artist other than Tenniel.

Like all of the *AAIW* editions discussed above, the McKibbin edition’s interior features Tenniel’s (uncredited) 42 illustrations. Unlike preceding *AAIW* editions,

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644 It is unclear whether this edition is part of the McKibbin’s ‘Manhattan Young People’s Library’ series (Sewell, *Much of a Muchness*, 236). McKibbin published *TTLG* also in 1899. It may have been part of the series, but the binding designs are markedly different and do not share a series design.
however, this edition features full-colour illustrations throughout the book. The texture lent by the Tenniel’s black cross-hatching is supplemented with coloured horizontal lines. For example, the background sky of ‘Alice and Mouse swimming in the pool of tears’ has horizontal blue lines, as does the foreground earth of ‘Mouse telling its tale to Alice and creatures.’ The illustrations tend to have been printed with the plates out of register; each of the four process colours is visible and detail is lost, creating an overall effect that can be described as soft and reminiscent of watercolour painting or just sloppy. The colouring, texturing and out-of-fit printing results in illustrations that are far busier than Tenniel’s original, refined black-and-white engravings. The coloured illustrations are a key feature of this edition; whereas many editions’ title pages call out the quantity of illustrations, this edition privileges quality, saying ‘with illustrations in colors.’ The sequence of Tenniel’s four Father William illustrations is integrated with the text in most editions, but in this edition a text-free double-page spread is devoted to them; they lend a unique break from the verbal narrative. Also, the scale of the illustrations, proportionate to the page, is larger than is typical.

With no thanks to its interior illustrations, though, the McKibbin *AAIW* has found some unusual afterlife success. The front of this edition is positioned on websites as a quintessential early *Alice*. It accompanies content as diverse as research guides, recipes and popular culture history. The websites apparently use the cover to lend their online content some historical gravitas. Any old-fashioned *Alice* would suffice, so why is the McKibbin cover a common choice? It is a study in contrasts. Stylistically, the typography is clean and strong with just enough adornments to make it childlike. The illustration is at once quaint and unsettling. It is not by Tenniel but it is unmistakably styled after his work, rendering it at once recognizable and unfamiliar. The White Rabbit and Alice are in prim and proper attire but the White Rabbit looks worried and Alice stares blankly as she leans towards him, making for a subtle juxtaposition of attire and body language. Alice has yellow hair but she wears a red dress, departing from the iconic blonde girl in a blue dress. Black, white, yellow, red and cream foils make for strong visual contrast on the grey cloth. The cloth has rich visual texture that is not unlike Tenniel’s cross-

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hatching, and its impact is heightened against the blunt matte foils. All of these contrasts translate well from the nineteenth-century book to the twenty-first-century screen. These websites’ appropriation of Alice’s publishing history to sell their original content is subtle but it is part of a long tradition, the most blatant early example of which is a book published by Harper at the turn of the twentieth century.

Harper’s Alice’s Adventures in Wonderland (1901)

Figure 4.7. Alice’s Adventures in Wonderland, 1901. Published by Harper and Brothers, New York and London.
This copy University of British Columbia, Alice .book 76. Photos by author. Dustjacket not shown.

Harper and Brothers, ‘who were the most active and successful of the genteel pirates,’646 published AAIW (Figures 4.7a and 4.7b) in New York and London in 1901. All of the artwork – both exterior and interior – is original. The binding design is reminiscent of the first, Carroll-directed edition in that it is full-bound and features a gold-blocked Alice. On the Carroll-directed red-cloth edition Alice is blocked in centre and stares out at the viewer. On Harper’s ivory paper-covered board, however, Alice is shown in profile and placed on the bottom left of the front board. She looks up and gestures to the title, which is blocked in the top right corner. A vast white space exists between Alice and the title. The green dustjacket mirrors the gold blocking of the front board, as well as the title, author name and publisher name on the spine. It has a deckle fore edge and tail with a gilt

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top. The gold ties together the binding design, dustjacket and edging; the green carries from the dustjacket to the colour printing on endpapers and text papers.

The refined exterior of the book belies its busy interior. The 40 illustrations, by Peter Newell, are black-and-white plates awash with grey tones. As an early set of illustrations by an artist other than Tenniel, they warrant comparison. Virtually all of the characters are wide-eyed and shocked looking, which is a stark contrast to Tenniel’s sober characterizations. It is not only the style of Newell’s illustrations that sets them apart from those of Tenniel. Whereas Tenniel’s illustrations are, as a rule, integrated with the text (and therefore relatively inexpensive to produce), Newell’s illustrations stand apart as plates. This is the earliest edition in the present survey that furnishes full-page illustrations throughout the book and as plates. Newell’s illustrations are captioned, usually with snippets of Carroll’s text. In terms of meaning making, Barthes would say that the captions are linguistic reinforcements of the messages that the illustrations send647 and Genette might say that the captions authorize the brand-new illustrations. Placing plates to consistently face the page with the associated text is time consuming and expensive – here the binder has tipped in individual plates (i.e. glued them in the gutter to the following text page) instead of sewing a wrap of two plates around a signature – and thus not common practice. The captions somewhat compensate for the illustrations’ lack of physical integration with the verbal narrative. Plates are an example of a high production value, and a sign to the consumer of high quality, that does not necessarily enhance the reading experience.

The real stand-out feature of this edition is its pictorial single-page borders by Robert Murray Wright. The text pages are printed in black and green ink: black for the text and green for the borders. The handful of borders repeat throughout the book. They feature all manner of animals from land, sea and air. Some, like flamingoes, rabbits and mice, echo Wonderland characters, but the buffalos, fish, geese and so on are more curious than complementary. Stylistically, the borders are apparently influenced by Art Nouveau. The animals are fluid, with the tail of a cat merging with the fin of a fish, for example. Perhaps even more distracting than the subject, style or colour of the borders is

their scale. The format of the book is relatively large, with a trim size that is roughly 15 per cent bigger than that of the first, 1865 edition. Genette observes that, ‘In the classical period, large formats (quarto) were reserved … for prestige editions that enshrined a literary work.’\(^{648}\) This holds true with Harper’s *AAIW* and as a general rule today. Despite the larger page size, the Harper edition has a substantially smaller text area than any of the editions discussed thus far. The chunky borders dominate each page, tightly nestling the text within a small frame. The borders force uncomfortable line lengths, word breaks and white space. The text is nearly as cramped as Alice is in the White Rabbit’s house. Whereas the cover luxuriates in white space, the interior restricts it. This is perhaps the first *Alice* discussed here that feels designed to be owned not read.

Inasmuch as the aesthetics of this edition are a marked departure from those of the Carroll-directed editions, this edition self-consciously links itself to Carroll with the peritext. It appropriates authority via the captions, as discussed, and more explicitly via the frontispiece and the introduction. The frontispiece, a photograph, is a portrait of Carroll.\(^{649}\) The Multigraph Collective, in their book on the interactivity of print, observe that publishers have included portrait-style frontispieces for centuries, often in collected works and, as with Harper’s *AAIW*, posthumous editions.\(^{650}\) The portrait frontis is variously theorized to authenticate, memorialize and authorize the work.\(^{651}\) The Harper edition’s introduction, by Edward S. Martin, an American magazine journalist and literary editor, proceeds in this vein. It describes something of Carroll’s proactive involvement from manuscript to book: ‘… [Carroll] took the pains with it that it was his nature to take about anything to which he turned his hand or mind. He made the best book he could; got the best pictures he could for it, and worked with illustrator and publisher over every detail of its construction.’\(^{652}\) True, but what has all of this to do with

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\(^{649}\) Sewell (*Much of a Muchness*, 193) records four variants of this edition. One variant has a portrait of Newell; three variants have a portrait of Carroll.


\(^{651}\) Ibid.

\(^{652}\) Nearly 90 years later, Genette (*Paratexts*, 16) uses this same phrase, ‘material construction,’ to similarly describe ‘selection of format, of paper, of typeface, and so forth.’ Whereas Genette deems material construction to be part of the publisher’s peritext, Martin essentially ascribes it to the authorial paratext. Carroll’s engagement as an art director thus blurs theoretical boundaries.
Harper’s own *AAIW*? It is constructed in a much larger format with a thicker book block and superfluous ornamentation and the Tenniel illustrations have been replaced. The introduction tells the reader that, ‘It must have been destined from the beginning that Mr. Newell should illustrate *Alice* … It is matter for general felicitation that so suitable a union has been accomplished at last. Even the delay has been advantageous, for it has given us the Tenniel pictures, which are identified beyond fear of separation with Alice and her familiars.’ 653 This introduction suggests that Newell ought to have illustrated the title earlier but that he, or Harper, graciously gave Tenniel the spotlight, an act for which the title’s audience should be grateful. This edition thus audaciously attempts to take some credit for Tenniel’s illustrations, which predate those of Newell by nearly four decades. It attempts to trade on a publishing history that is not its own.

Print culture scholar Michael Everton, in his book on business ethics and American publishing in the eighteenth and nineteenth centuries, singles Harper out from the crowd of ‘Gentlemen Publishers, literary tradesmen whose self-styled belief in friendship over profit elevated them above competitors.’ 654 Everton makes it plain that Harper was, in practice, largely focused on the bottom line and ‘honest only when honesty served its interests.’ 655 In this light, Harper’s romanticization of links to Carroll and Tenniel is unsurprising. But despite Harper’s considerable effort to employ the peritext to marry new content to *AAIW*’s backstory, much of the peritext distances the reader from the text: the plates are placed irregularly, breaking the pace of the text; the editorial apparatuses of frontis, introduction and captions lend weighty, if posturing, authority; and the large format and bulky block of the book inhibit a physically intimate reading experience. Each of these peritexts makes the book more collectible than readable; it is designed primarily for the consumer, not necessarily for the reader.

Harper’s publishing history of *Alice* had a false start. In December 1865 Harper of New York announced in the press, as was the convention for staking unofficial claim to titles, that they intended to publish *AAIW*. 656 (It is unclear if this would have been the

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654 Ibid., 3.
655 Ibid., 44, also 9 and 127.
656 Imholtz and Imholtz, ‘The *Alice* that Never was,’ 47. See also Exman, *House of Harper*, 99.
very first printing of *AAIW* that Carroll and Tenniel rejected and Appleton subsequently bought from Carroll via Macmillan and published in America.) However, no relevant correspondence between Harper and Carroll or Macmillan has been found.\(^\text{657}\) One of Harper’s readers, who advised on which books to acquire, apparently rejected *AAIW* after the announcement was published.\(^\text{658}\) The Appleton *AAIW* is known to Carrollians for being the first *Alice* published in America, but Harper’s *AAIW* is perhaps equally well known. It introduced a fresh *Alice*, one with fresh illustrations, decorations, format and so on that are marked departures from its predecessors.

Harper’s *AAIW* represents a turning point in the history of *Alice*, moving from authorization (by Carroll and then copyright holders Macmillan), or lack of authorization (by pirates), to what Barthes calls restoration and interpretation. Art direction can be seen through Barthes’s post-structuralist lens. He contends that textual criticism is a technique for maintaining or rediscovering the canonical meaning of the text.\(^\text{659}\) So is art direction. But art direction draws on creative sensibility and business acumen in its restoration and interpretation of meaning. Textual criticism does not. It is a stricter, less overtly strategic technique for engaging with the text than art direction. Art direction is not bound by canonical meaning. Art direction can maintain or rediscover the canonical meaning of the text, but it can also shape new meanings. The Harper edition foreshadows the boom of fresh *Alices* that would be published in England following the expiration of copyright six years later. They expand both the markets for, and meanings of, *Alice*. Before that, though, Macmillan published more restorative *Alices*, which cling to the title’s canonical meaning but branch the title out to new market segments.

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\(^{\text{657}}\) Imholtz and Imholtz, ‘The *Alice* that Never was,’ 47–8.

\(^{\text{658}}\) Ibid., 47.

\(^{\text{659}}\) Barthes, ‘Theory of the Text,’ 33.
Macmillan’s The Little Folks’ *Alice’s Adventures in Wonderland* (1903)

Macmillan published The Little Folks’ edition of *AAIW* (Figures 4.8a and 4.8b) in London and New York in 1903. In the prelims it calls itself an ‘adaptation,’ but its content is perhaps more accurately an abridgement: ‘Although the story reads continuously, it is in reality but one-sixth of the length of the complete [AAIW] edition, and contains only a selection [i.e. 32 of the 42] of the illustrations.’ Among the most apparent abridgements are the absence of chapter starts – the text is set as one continuous piece of prose – and the mouse’s tail. Its art direction, on the other hand, could indeed be called an adaptation. It is full bound in red, like the first editions of *AAIW* and *AAUG*, and it features coloured Tenniel illustrations, like The Nursery “Alice.” It is diminutive in its children’s hand-held format – it measures smaller than Macmillan’s standard sizes, and in its extent of 128pp. Yet the edition gives space to the illustrations. Each of the 32 simplified, full-colour illustrations stands alone on the page; body text is printed on the reverse. They therefore have the effect of appearing like plates but also the economy of being printed with the text. Printing the plate-like illustrations with the text also offers

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661 It seems that there is not a technical term for this treatment of illustrations. It is not strictly necessary in terms of briefing a printer because the illustrations are printed with the text and do not require separate specification. However, aesthetically the illustrations merit a term because they have more impact as standalone illustrations than illustrations that are integrated with the body text.
flexible placement, enabling the illustrations to appear close to in-text mentions. Each page offers bite-sized text: there are 15 lines of text with an average line length of some 26 characters set in a large point size on each page. When Carroll brought out the People’s Edition, it was so called only on the title page. By contrast, The Little Folks’ Edition is branded on the spine, front board, half-title page and title page, as well as in a preliminary note. Apart from the single preliminary note partially quoted above, there is no editorial peritext; there are no introductions, poems or advertisements. The edges are not gilt, there are no head or tail bands and the endpapers are plain. This is not a fussy edition; it is small, sturdy and colourful. Overall, it delivers on the brand promises of being for ‘little folks.’

The full-colour illustrations are a key indicator of this edition’s target audience. Genette acknowledges that illustrations are of ‘paratextual relevance,’ but he does not discuss them in depth because ‘that study exceeds the means of a plain “literary person”’⁶⁶² He considers that illustrations are partly the author’s responsibility when: he provides them himself, as Carroll did with AAUG; or ‘commissions them in precise detail,’ as Carroll did with Tenniel’s illustrations for AAIW and The Nursery “Alice;” ‘but also, and more indirectly, each time he accepts their presence.”⁶⁶³ This last point seems open to including both reprints – an interesting point with regard to the Carroll-directed Alices, since the print quality of illustrations was an ongoing concern – and re-packagings, or new editions. Genette oversimplifies the nature of illustrations in his cursory discussion, and the fact that he self-identifies as a ‘plain “literary person”’ invites an industry-oriented intervention and consideration of the target audience. Illustrations can be part of the author’s text, but they are always part of the publisher’s peritext. Illustrations can deliver authorial content that is firmly tied to the verbal body text. Then again, as is often the case with texts that are in the public domain, the author might have little or no influence over which illustrations the publisher chooses to accompany the author’s text. Either way, the treatment of illustrations, including reproduction method, reproduction quality, sizing, placement and so on, ought to be recognized as the

⁶⁶² Genette, Paratexts, 405, 406.
⁶⁶³ Ibid., 406.
publisher’s responsibility, much in the same way that the author’s text is typeset by the publisher.\textsuperscript{664}

In this posthumous The Little Folks’ edition, the content of the illustrations is modified from that of the illustrations that Carroll authorized, just as the text is similarly adapted. But the content of the illustrations is less significantly changed than their treatment. The treatment of the illustrations is an example of the publisher’s peritext benefitting the consumer–book relationship and the reader–text relationship differently. Black-and-white line drawings that are integrated with the text, as in multiple Carroll-directed editions, enable a seamless experience for the reader of the text. The high production values of the full-colour plate-like illustrations, as in this Macmillan-directed edition, call attention to the illustrations and are a unique selling point that attracts the consumer of the book. So, the former illustration treatment can be argued to privilege the reader and the latter to privilege the consumer. With The Little Folks’ AAIW, Macmillan manipulated the illustrations that Carroll had commissioned; Macmillan simplified, colourized, resized and placed the illustrations in ways that Carroll had not anticipated in order to target an audience that Carroll had not addressed. For Genette to say that illustrations are of ‘paratextual relevance’ is a gross understatement. The Little Folks’ AAIW demonstrates that even when the original source illustrations are authorial and textual, they are fodder for the publisher’s peritext.

The Little Folks’ AAIW is the second edition Macmillan published after Carroll’s death. The first posthumous edition – the commercialized Sixpenny described above – was a decisive break from Carroll’s art direction. This subsequent edition is a more natural extension of line of books that Carroll art directed. In many ways it is a mix of Carroll’s red-cloth AAIW and The Nursery “Alice.” Jaques and Giddens consider that ‘perhaps’ Carroll would have ‘been dismayed to have found that his attempts specifically to engage little ones in Alice’s world had been reprised in a manner that crudely cut the original text and significantly reduced the quality of the coloured artwork.’\textsuperscript{665} That may well be true. But Macmillan did achieve an edition that was appropriately designed and

\textsuperscript{664} For typesetting as a means of making meaning see Genette, Paratexts, 33–6; Van Leeuwen, ‘Typographic Meaning.’

\textsuperscript{665} Jaques and Giddens, Carroll’s Alice, 156.
produced for an audience that Carroll had not captured. Even Jaques and Giddens acknowledge the edition’s success: ‘Although Macmillan’s Little Folks’ editions seem a slightly disingenuous production in the light of Carroll’s own careful adaptation for young readers, they nonetheless begin a trend of revising and appropriating Alice specifically for “child” audiences.’ Macmillan published TTLG in a companion volume, also in 1903. Macmillan published a ‘facsimile’ edition in 2015, celebrating the sesquicentennial anniversary of the publication of the red-cloth edition.

Macmillan’s Illustrated Pocket Classics for the Young Alice’s Adventures in Wonderland (1904)

Figure 4.9. Illustrated Pocket Classics for the Young Alice’s Adventures in Wonderland, 1904. Published by Macmillan, London and New York. This copy (1908 reprint) author’s personal collection. Photos by author.

Macmillan published AAIW as part of its Illustrated Pocket Classics for the Young series (Figures 4.9a and 4.9b) in London and New York in 1904. It is a tidy, unabridged edition that is unremarkable but for its strict adherence to a series design. It is full-bound in smooth, dark blue limp leather. The title is blocked in gold foil at the top of the front board. A Macmillan logo is blind blocked (i.e. debossed without foil) in the centre of the board. On the spine, the title and publisher are blocked in gold foil, as is an ornamental floral design that is reminiscent of the Altemus edition. The front board, spine and back

666 Ibid., 157.
board have blind blocked rules and borders. The top edge is gilt. The frontis, which is the usual Tenniel ‘King and Queen of Hearts sitting on their throne in court,’ and the title page are printed with a second colour; blue rules frame the frontis and segment the title page into four connected boxes, one each for title, author, illustrator and publisher information. The interior is otherwise a fairly standard design: justified serif type, integrated Tenniel illustrations and so on. Surprisingly, this edition lacks a series list. It is only verbally called out as part of the series on the reverse of the title page. It is an example of an edition that relies almost exclusively on its series design to communicate that it is part of a curated group of books.

This edition is, with good reason, the plainest Alice that Macmillan had published. Its unassuming art direction succeeds in both differentiating this edition from other Alices and unifying AAIW with other titles in the series. Macmillan’s preceding edition positions Alice as a charming story for ‘little folks,’ whereas this edition positions it within a group of enduring texts for adolescents. Illustrated Pocket Classics for the Young began as something of a sub-series of Illustrated Pocket Classics. It was ‘aimed at what we would call “young adult” today.’ The blue cloth and gold- and blind-blocked binding design are hallmarks of the series, as are the blue-ruled frontis and title page. Books in the series were covered in brown paper dustjackets. They replicate the binding design (without the blind-blocked rules on the front and back boards) in black ink. They also provide a series list, which describes it as, ‘A Series of Dainty Volumes, with Beautiful Illustrations’ in foolscap octavo. There are ‘two attractive forms of binding:’ ‘limp leather’ (as described above) and ‘cloth elegant.”

667 Titles in the series include, for example, Tom Brown’s Schooldays, The Water Babies and The Last of the Mohicans. Morgan’s (House of Macmillan, 102) use of ‘endurance’ as a watchword for Macmillan’s overall publishing strategy resonates with this list of series titles, each of which were published multiple times before being included in this series.

668 Unknown, ‘Illustrated Pocket Classics.’

669 A 1904 advertisement – part of the ‘value-inflating hyperbole’ of the publisher’s epitext – in The Bookseller prices the ‘cloth elegant’ at 2s and the ‘limp leather’ at 3s and modestly suggests that they are ‘suitable for Christmas presents’ (which is rather a letdown since Genette makes the publisher’s epitext sound so exciting) (Genette, Paratexts, 347; advertisement reproduced on Unknown, ‘Illustrated Pocket Classics’).
Series design is a marketing and meaning-making tool that is relatively obvious – after all its unique selling point is recognizable branding. Series are built of, for example, titles written by the same author or in the same genre. It is the sameness that is championed by the series. Series design sacrifices the individual identities of single titles in order to construct a new, cohesive group identity for multiple titles. Genette argues that series publication amplifies the meaning-making of paperback publication, which, as described above, assures good value(s). Much of what Genette says about paperback series also applies to hardback series. He contends that the series is ‘a more intense and sometimes more spectacular specification of the notion of the publisher’s emblem.’ Series publication is aggrandizing. It raises the profiles of both individual titles – because there is strength in numbers – and the publisher – because the house proves it has a long enough reach to curate and re-brand multiple titles in a single group. The publisher’s use of series, ‘certainly responds to the need felt by big-name publishers to demonstrate and control the diversification of their activities.’ Series publication is a superlative exertion of the publisher’s power over content, making disparate titles conform to a common aesthetic. Macmillan brought out this series-designed Alice roughly halfway through the duration of its copyright. The house was apparently asserting its authority over the title and attempting to saturate the market with diverse editions ahead of the title’s entry into the public domain. AAIW and TTLG were each published in this series in 1904. A 1908 copy of AAIW states that it was reprinted in both 1907 and 1908. The unique selling point of the series design evidently held value in the market even after AAIW entered the public domain in 1907.

670 For a survey of recent approaches to series design for trade books, see Bigman et al., ‘Art of Book Series Design.’
671 Genette, Paratexts, 22.
672 Ibid.
Macmillan’s Miniature Edition *Alice’s Adventures in Wonderland* (1907)

![Miniature Edition Alice's Adventures in Wonderland, 1907. Published by Macmillan, London.](image)

This copy (1908 reprint) author’s personal collection. Photos by author.

Macmillan published the Miniature Edition of *AAIW* (Figures 4.10a and 4.10b) in London in July 1907, four months before the company’s copyrights expired in November. It is an effortless publication in that it did not require an all-new creative concept. Macmillan essentially replicated the Carroll-directed red-cloth edition in a smaller format. However, Macmillan did make some economies. For example, the triple-ruled border on the front and back boards are blind blocked rather than blocked in gold foil. The medallion of the Cheshire Cat on the back board is absent. The edges are all plain rather than gilt. The endpapers are plain rather than coloured. These are smart savings. The book is instantly recognizable as a replication of the 1865 edition, and these decreased production values do not hinder that recognition. These modifications enabled Macmillan to bring what is superficially the same book as the one that Carroll art directed to the market at a significantly reduced price point.\(^{673}\)

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\(^{673}\) The integrity of this cheap edition’s text has, like that of the Sixpenny *AAIW*, received criticism for not taking in Carroll’s final corrections. This is not an uncommon complaint of contemporary cheap editions of other titles (Bowers, *Bibliographical Description*, 156).
How did sales of this miniature edition compare to those of the original? In a 1908 Miniature Edition reprint, the list of Carroll works in the endmatter gives the original edition as crown octavo priced at 6s (the same price it was when it was first published in 1865) and the Miniature Edition as pott octavo priced at 1s. The Carroll-directed red-cloth edition is described as being in its ninety-first thousand and the Miniature Edition is in its fiftieth thousand. This means that Macmillan printed (and presumably sold) nearly half as many copies of this smaller, cheaper edition in one year as it had of Carroll’s red-cloth edition in more than forty years. The list of works in the endmatter tallies six Macmillan editions of AAIW (i.e. red cloth, People’s Edition, Illustrated Pocket Classics for the Young in leather and in cloth, this Miniature Edition and The Little Folks’ Edition), in addition to AAUG and the omnibus of AAIW and TTLG. (The Nursery “Alice” is absent from the list.) Despite the variety of Macmillan Alices, and even with the onslaught of copyright-free editions from competing publishers (Chapter 5), Macmillan variously re-issued, re-printed and re-set the Miniature Edition, re-publishing it some fifteen times through 1920. Macmillan also published TTLG in a companion Miniature Edition in 1908. This survey of Alices that were beyond Carroll’s control hereby returns full circle. Carroll’s art direction of the original, red-cloth edition, combined with modified production values to achieve a decreased price point, allowed for a new edition that was an immediate commercial success, even in a more competitive environment.

Conclusions

Castaway, pirate and orphan Alices diversified the title as it began to gain geographic and temporal distance from Carroll. Their art directions reflect the times and spaces in which they were published. The two castaway Alices – Appleton’s 1866 AAIW and Macmillan’s 1890 The Nursery “Alice” – transplant Carroll’s art direction from the English market to the American market. This is largely, of course, because the castaway editions comprise sheets that Carroll art directed but ultimately rejected for English publication due to print quality. The binding designs of the castaway American editions mirror those of the English editions. Whether or not maintaining Carroll’s aesthetic across markets was

674 Williams and Madan, Carroll Handbook, 236.
strategic, it would have been more convenient and cost effective than originating new binding designs. Carroll thus inadvertently art directed Alice for both England and America.

The four American ‘pirate’ editions discussed here evolve Alice’s aesthetic most obviously with colour. Lee and Shepard’s 1869 AAIW replicates Carroll’s original binding design, but it does so on a variety of coloured cloths. This is a relatively subtle departure from Carroll’s art direction. Later editions, amusingly, uphold Carroll’s belief that Americans liked ‘bright and gaudy’ books. The multi-coloured binding design of the 1898 Altemus AAIW is garish. The spine’s dainty, neutral-coloured type and ornaments are juxtaposed with the warm colours blocked in bold swathes and patterns on the front board. The bright binding design of the Altemus edition hijacks Tenniel’s refined, black-and-white engraving. So too does the 1899 McKibbin AAIW. All 42 of Tenniel’s illustrations are colourized throughout the book. It is a botched print job, though, because the plates were out of fit. Regardless, the colouring is over bright, the texturing is distracting and the four-colour inking is uneven. The illustrations are overwhelmed by their colour treatment. Contrastingly, the 1901 Harper AAIW is decorated with only one colour. From the green paper of the dustjacket to the green ink of the ornamental border on text pages, colour marries the exterior and interior of the book. While this edition cannot be faulted for being bright, it is gaudy in its overuse of green ornamentation. Colour was evidently a unique selling point of American pirates.

The four orphan editions that Macmillan published after Carroll’s death represent the house’s efforts to capitalize on its short-lived copyright ownership (1898–1907). Macmillan played with the full range of peritexts that Genette attributes to the publisher: formats, series, the cover and its appendages, the title page and its appendages, typesetting and printings.675 Genette’s concept of the publisher’s peritext helps clarify how art direction commodifies the text. Format was the key differentiator of these Alices. The large-format Sixpenny paperback edition targeted the lower classes; the diminutive The Little Folks edition targeted (the parents of) small children; the ‘dainty’ Illustrated Pocket Classics for the Young series edition targeted (the parents of) young adults; and

675 Genette, Paratexts, 16–36.
the Miniature Edition targeted the middle classes, who might have aspired to own the larger and more expensive original red-cloth edition of the upper classes. Carroll, in his capacity of art director, had not targeted these specific market segments.

Riffing off Barthes, this chapter could be entitled ‘The Death of the Art Director.’ Barthes asserts that, ‘To give a text an Author is to impose a limit on that text, to furnish it with a final signified, to close the writing.’ Does attaching the text to an Art Director similarly fix meaning? If so, Chapter 3 could be called ‘The Birth of the Art Director.’ Carroll’s art direction was so deliberate, and it is so richly described in surviving primary documents, that all posthumous editions could be argued to ‘restore’ or ‘interpret’ his art direction. Does it have red cloth? Restoration. Does it have red ink? Interpretation. But, having published multiple editions, Carroll himself proved that art direction brings new life to the text – new markets and new meanings. Art direction commodifies the text by wrapping it in a package of signifiers. The art direction of a single edition structures the meaning of the text but it does not fix the meaning of the title. A title that has been published in numerous editions, or packagings, does not have a final signified. While an edition trades on its attempt to fix meaning, a title’s endurance comes from its flexibility of meaning. Alice’s flexibility was tested as the title entered the public domain.

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677 Ibid., ‘Theory of the Text,’ 33.
Part III
Chapter 5.

*Alice Grows Up (1907–66)*

After the standard term of 42 years after initial publication, copyright for Carroll’s *AAIW* body text expired in November 1907. Macmillan exploited these copyrights from 1898, when the company bought them from Carroll’s estate, until their expiration in 1907. Despite the fact that Macmillan had attempted to saturate the market by publishing an array of *Alices* (Chapter 4), a slew of other publishers readied their own editions in anticipation of copyright expiration. The list of houses that were quick out of the gate is a who’s-who of early twentieth-century Anglo–American trade publishing, including Heinemann, Doubleday, Thomas Nelson and Sons, Hodder and Stoughton and Grosset and Dunlap. At least 17 new editions (12 in England and five in America) were published in the last quarter of 1907. 17 editions in roughly three months is more than eight times the number of *AAIW* editions that Carroll had art directed over a period of 25 years and about four times the number of trade editions that Macmillan published in the ten years that it owned the *AAIW* copyrights. *Alice* was already a well-known title, but its entry into the public domain was phenomenal. These 17 editions represent the work of ten or 11 new *Alice* illustrators. (Some artists illustrated more than one edition and some are

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678 Macmillan’s notice to the trade is reproduced in Tannenbaum, ‘Copyrightland,’ 13.

679 For example, the Chatto and Windus edition was the first to hit the market. It was illustrated and in production even before Macmillan’s copyright expired. A present-day rule-of-thumb lead time for manufacturing and distributing a book with common specifications is about three months, from receipt of edited manuscript and final artwork to publication (Bullock, *Book Production*, 27). This means that, considering today’s increased efficiencies, Chatto and Windus likely commissioned artist Millicent Sowerby to illustrate *Alice* in 1906 or early 1907.

680 Williams and Madan, *Carroll Handbook*, 236–7, 244. Although Williams and Madan is the most complete published listing of 1907 editions, it appears that some additional editions were not recorded. For example, the University of British Columbia collection includes a miniature edition illustrated by Tenniel (*Lewis Carroll, Alice’s Adventures in Wonderland* (London: St. Martin’s Press, 1907)) that is not listed in Williams and Madan.

681 Chapter 2 discusses five Carroll-directed *Alices*, but those include *AAUG*, *Nursery* and an omnibus edition of *AAIW* and *TTLG*. Only *AAIW* entered the public domain in 1907. Tannenbaum (Facebook message to author in Lewis Carroll Resources group March 18, 2019) says that the copyrights for the text of *AAUG* and *The Nursery “Alice”* expired in January 1948, 50 years after Carroll’s death, and that the copyrights for the illustrations in *The Nursery “Alice”* expired in February 1964, 50 years after Tenniel’s death.
artists are credited anonymously. At first glance, it would seem that fresh illustrations – by artists other than Tenniel – are the primary difference between editions.

By 1907 the Tenniel illustrations had enjoyed a 42-year reign over Alice. Some pirate editions published other artists’ illustrations, but they did not dethrone those of Tenniel. New illustrations were received by ‘a largely hostile press: Tenniel’s vision had so thoroughly impinged itself on Alice that, for many reviewers, nothing else would do.’ For example, a late 1907 review of five freshly illustrated editions says, ‘Directly the protection of the law is removed, a conspiracy of ready artists and enterprising publishers seize this wonderful unity and tear it asunder, like harpies. They drag Lewis Carroll’s [body] text from Sir John Tenniel’s context, and dress it up in strange attire of various suits.’ Such consternation was typical. Publishers anticipated it, and some tried to prevent or deflect it in their editions’ preliminary texts. The introduction to Harper’s 1901 Newell-illustrated edition, for example, observes that Tenniel’s illustrations are inseparable from Alice (Chapter 4). Also, the preliminary poem in a 1907 edition asks Alice if she can part from Tenniel and try a new ‘costumier.’ But illustrators were not the only costumiers who dressed Alice – so too did art directors. Although there was much noise about new Alice illustrations, publishers continued to repackage the Tenniel illustrations in an array of new editions. Even when the body text and illustrations remained the same across editions, it was art direction that gave each edition its edge.

The materiality of each edition communicates the publisher’s strategic approach to positioning Alice in what had suddenly become a very competitive market. Chapter 3

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682 In roughly chronological order of initial publication date, the illustrators of the English editions are Millicent Sowerby, T. Maybank, A. Rackham, C. Robinson, Alice Ross, W. H. Walker, Blanche Macmanus (two editions), Brinsley le Fanu, Anonymous and A. Ross (possibly Alice Ross, listed above). Between October and December 1907, three illustrators (i.e. Rackham, Robinson and Walker) were published in both England and America. B. P. Gutmann is the only illustrator of an American edition in this period that was not also published in England. One of the five new American editions was illustrated by Tenniel (Williams and Madan, Carroll Handbook, 236–7, 244).

683 Hogarth, ‘Alice and Her Illustrators,’ 53.


685 For quotes from a number of similarly disapproving reviews, and analysis of them, see Jaques and Giddens, Carroll’s Alice, 139–42.

686 For discussion of the poem, Austin Dobson, by see Jaques and Giddens, Carroll’s Alice, 143.
discussed the strategic packaging of each of the four Carroll-directed *Alices*: the upmarket, cheap, facsimile and picture book editions. Target audiences ranged from the upper class to the middle class, from babies to collectors. Across all of these editions, *Alice* remained a fairy tale. Chapter 4 saw *Alice* launched in the American market with its original fairy-tale art direction in tact. At the turn of the twentieth-century, the range of high- and low-end editions published in America and England indicates that the title was a nascent classic. By the time *Alice* entered the public domain in 1907, and all the more so by the time the title reached its centenary anniversary in 1965, it had an enduring publishing history with which it had to grapple. Publishers had to decide whether to embrace *Alice*’s place in the canon of children’s literature or to expand the title’s horizons. How did publishers carve out their niche, materially re-presenting the book to the consumer and the body text to new and existing readers? How did publishers use art direction rhetorically, convincing consumers to acquire the book and guiding the meaning that the reader (thinks they) make of the text?

Whereas semiotics and paratext are useful in Part I for understanding immediate impacts of art direction, Part II views the longer-term impacts of *Alice* art directions through the complementary lenses of reader-response theory and genre theory. Reader-response theory and genre theory are useful here because they bear in mind the weight of history on the text – or the book, as this dissertation has it. Genre theorist Fowler observes that, ‘A historical tradition flows from the original meaning and grouping down through the genre to the new interpretation and regrouping. … generic descent … orients wisdom about a work.’687 Fowler is talking about the body text and evolving perspectives of it. These perspectives are informed by comparisons to groups of other, new body texts. The body text, though, is relatively stable compared to the wide range of editions that package the body text. Fowler is talking about the singular body text being passively regrouped in a changing landscape, whereas the concern here is multiple editions actively regrouping the body text in a changing landscape, or competitive environment. With multiplicity and diversity, art direction accelerates and amplifies the evolutionary process. It morphs the body text’s generic identities. Re-packaging is a means of regrouping. *Alice* was originally published as a fairy tale, and it continues to be re-

published as such. But when *Alice* entered the public domain, the title soon took on additional generic identities without ever losing its original one. Each individual edition of *Alice* may have a finite number of generic identities, but thanks to its publishing history the title will always be a fairy tale and a classic and a film tie-in and so on. The title is the total of all its past and present incarnations.

How did *Alice’s* early fairy tale publication – its ‘original meaning’ – orient the generic identities of later editions? Genre theory and reader-response theory consider the body text in relation to other body texts and they are concerned with the framing of the body text, or what they both call the ‘repertoires’ of the body text. With genre theory, the emphasis is on the characteristics of the group; with reader-response theory, the emphasis is on the mechanics of the individual body text. How can these approaches be shifted from considering the repertoires of the body text to the repertoires of the book? Genres are roughly synonymous with publishing categories (also known as subject headings and retail categories). Books in each category have some common design and production values. Reader-response theorist Iser articulates techniques of the body text that condition the reader’s response. His articulation can be expanded to consider the ways in which design conventions condition the book–consumer and text–reader relationships. Together these theoretical lenses offer insight into how each edition’s art direction communicated meaning to the audience from within its respective publishing category. This chapter follows *Alice’s* material evolution from the title’s entry into the public domain to its centenary anniversary in 1965/66. In roughly chronological order, this chapter explores the diversification of *Alice* as represented by 15 editions in four publishing categories for two age groups: ‘juvenile fiction – fairy tales/fantasy;’ ‘juvenile fiction – film tie-ins;’ ‘juvenile fiction – classics;’ and finally targeting the adult market, ‘adult fiction – classics.’ (See Appendix 3 for each edition’s specifications.) No longer children’s literature packaged exclusively as a children’s book, this chapter sees *Alice* grow up.

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688 Categorization has not been uniformly adopted across publishing and bookselling industries (author’s SHARP-L query of June 28, 2018, archived at https://list.indiana.edu/sympa/arc/sharp-l/2018-06/msg00109.html, and related discussion). The categories used here are informed by the BISAC subject headings, which have been developed by the Book Industry Study Group, ‘Complete BISAC Subject Headings List.’
Alice as ‘Juvenile fiction – Fairy Tales/Fantasy’

Children’s literature scholar Maria Nikolajeva observes that, ‘Within the context of children’s literature, the concepts of fairy tales and fantasy are often used to denote anything that is not straight realistic prose.’ But Carroll published Alice as a fairy tale (see Chapter 3), and his work has been likened to that of his contemporaries George MacDonald (who urged Carroll to publish AAIW) and Charles Kingsley (author of the book that was the production model for the first edition of AAIW), who have historically been regarded as authors of fairy tales. Even so, is Alice a ‘fairy tale proper?’ Nikolajeva defines a fairy tale as ‘tak[ing] place in one magical world, detached from our own both in space and in time.’ Fellow children’s literature scholar Perry Nodelman, who unhelpfully regards all children’s literature as being one single genre, unpacks a key ‘home/away/home’ motif in AAIW. Nikolajeva also recognizes this motif in AAIW. However, she more helpfully ties it to a (sub)generic identity: fantasy. She argues that, ‘…fantasy may be roughly defined as a narrative combining the presence of the Primary and the Secondary world, that is, our own real world and at least one more magical or fantastic imagined world.’ By convincingly arguing that AAIW is a fantasy rather than a fairy tale, did Nikolajeva strip Alice of Carroll’s authorial intention? In theory, perhaps, but it hardly matters here because, in practice, the publishing industry beat her to it. This chapter demonstrates that publishers took liberties with the generic identity of Alice nearly a century before Nikolajeva’s 2003 article. Accordingly, Alice’s material evolution from fairy tale to fantasy (and beyond) becomes apparent with this decades-long survey of editions. The generic markers of fairy tales and fantasies have been articulated in terms of text, but what are their respective generic markers in terms of art direction?

689 Nikolajeva, ‘Fairy Tale and Fantasy,’ 138.
690 For a survey of criticism, historical research and the influence of contemporary authors on Alice as a fairy tale, see Susina, Place of Lewis Carroll, 25–46.
691 E.g. Nikolajeva, ‘Fairy Tale and Fantasy,’ 139.
692 Ibid., 141.
693 Nodelman, The Hidden Adult, 60.
694 Nikolajeva, ‘Fairy Tale and Fantasy,’ 142, 154.
695 Ibid., 142.
Heinemann and Doubleday’s *Alice’s Adventures in Wonderland* (1907)

In November 1907 – as soon as *AAIW* entered the public domain – Heinemann in London and Doubleday in New York co-published an edition of *AAIW* that is illustrated by Arthur Rackham (Figures 5.1a and 5.1b). The trade edition bears comparison to the 1901 Harper edition (Chapter 4) because of their similar trim size,\(^{696}\) hefty book block and sparse binding design. Both designs feature text set towards the top of the front board and an illustration blocked in gold foil on green material towards the bottom of the front board. Whereas the Harper edition is elegant with its script-inspired typeface and flowing illustration of Alice, the Heinemann/Doubleday edition is bold. It features a block of justified, all-caps text in a thick typeface and an illustration of the Mock Turtle and Gryphon that is reminiscent of a coat of arms. The title on the front board of the Harper edition is centred in a block that is placed top right and the Alice illustration is placed bottom left, creating a spare but dynamic cover; the Heinemann/Doubleday justified text block and illustration are both centred on the board, making for a rigid design. Despite this rigidity, the overall appearance of the Heinemann/Doubleday cover is playful, with

\(^{696}\) Both the Harper and Heinemann/Doubleday editions discussed above are non-standard formats. Their trim sizes make for page proportions that are wider than current standards.
its unusual typeface (e.g. the O is oblique and shorter than the other characters) and typesetting (e.g. ornaments bring variety to the line breaks, spacing and justification). This playfulness carries on to the spine with multiple line breaks, ornaments and the Cheshire Cat, who has blank facial details reversed out of black blocking. Even though the content is set in a column that is physically restricted by the edges of the spine, its busy, quirky setting manages to hint at the topsy-turvy world of Wonderland.

The style of Rackham’s illustrations is, if not playful, fanciful. Just as the 1901 Harper edition showcased its new illustrations – it is illustrated by Peter Newell rather than John Tenniel – so too did the 1907 Heinemann/Doubleday edition. Compared to Tenniel’s 42 integrated illustrations and Newell’s 40 plates, Rackham’s 28 illustrations are quantitatively unimpressive. They are, however, varied and exalted in their treatment. 15 illustrations are black-and-white line drawings that are printed with the text; some are integrated with the text while others are printed in a manner similar to plates in that they are full-page illustrations that are blank on the reverse of the page. A further 13 illustrations are full-colour plates. Each plate is preceded by a tissue. These coverings are less protective than they are ceremonial and imposing. They can be considered an example of what Iser calls a ‘cutting technique.’ They are a ‘means of intensifying the reader’s imaginative activity.’ Cutting techniques are suspenseful breaks in the body text. The tissues similarly force suspenseful breaks in the book. The semi-transparent tissue fully covers the plate but some of the plate’s shape and colour are perceptible through it. Further, each tissue leaf is printed with a caption for the forthcoming plate. These visual and verbal cues do not reveal the coming illustration but they do suggest it. They are consistent with Iser’s claim that, ‘The temporary withholding of information acts as a stimulus, and this is further intensified by details suggestive of possible solutions.’ The plates’ presentation, as a cutting technique, is engaging and it creates space for the reader to make meaning. Suspenseful, ceremonial breaks from the body text are imposed by the reader’s unveiling and beholding of the plates. The plates also have consumer appeal, and the pseudo-protective tissues heighten the perception of their

698 Ibid., 192.
699 Ibid.,
luxury. The plates were printed by a specialty colour print shop that is credited in the book above the name of the text printer. The hierarchical list of credits can be read as confirmation that Heinemann/Doubleday regarded the full-colour plates as a unique selling point.

The Heinemann/Doubleday edition is representative of numerous giftable fairy-tale *Alice*s that hit the market soon after *AALW* entered the public domain.\(^{700}\) The illustrations – by such artists as Millicent Sowerby (published by Chatto and Windus, 1907), Harry Rountree (published by Thomas Nelson and Sons, 1908), A. E. Jackson (published by Hodder and Stoughton, 1915) and Gwynedd M. Hudson (published by Hodder and Stoughton, 1922) – were the key differentiator. Although the styles of illustration vary, from Rackham’s ethereal Alice to Hudson’s gruesome Mad Hatter, these fairy-tale editions’ art directions are generic. Semiotician Daniel Chandler says, ‘…if we are studying the way in which genre frames the reader’s interpretation of a text then we would do well to focus on how readers identify genres rather than on theoretical distinctions.’\(^{701}\) Whither the publisher in Chandler’s call for attention to the real-life practicalities of the text–reader relationship? How does the book signal its genre to the consumer? Chandler says that ‘much of our genre knowledge is likely to be tacit.’\(^{702}\) It follows that an individual work’s generic markers would be difficult to articulate.

However, when these fairy tale editions are surveyed as a group – as a genre – their visual and material ‘repertoires of recognizable features’\(^{703}\) become apparent.

The early public-domain fairy-tale *Alice*s are characteristically large-format,\(^{704}\) bulky tomes that are full-bound in cloth. Decorative blocking and/or printed labels on the

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\(^{700}\) Heinemann/Doubleday re-packaged Rackham’s illustrations, simultaneously publishing two editions: the trade edition described above and a limited edition. They both include the same tissue-covered plates, are printed from the same setting of the text and have the cases are blocked from the same brasses. However, the limited edition has more expensive paper, a larger format, larger margins and a gilt top and the plates are trimmed and mounted on coloured paper. This is a concise example of production values being used by the publisher to segment the market.

\(^{701}\) Chandler, ‘Genre Theory,’ 3.

\(^{702}\) Ibid., 3.

\(^{703}\) Fowler, *Kinds of Literature*, 47.

\(^{704}\) See ‘Standard book formats (UK)’ Table 9.1 in Clark and Phillips, *Inside Book Publishing*, 210. The range of editions discussed above range from approximately demy octavo to royal octavo, both of which are popular hardback sizes today, up to pinched crown quarto. These three formats are mid-sized according to the list of
front board depict two Wonderland characters; one additional character is usually blocked on the spine. The title and creator(s) names are blocked in all caps in a thick serif typeface centred on the front board. The books are printed on thick off-white or cream text paper with full-colour, non-Tenniel illustrations printed on art paper. The Heinemann/Doubleday edition exhibits all of these characteristics. As for the interiors, all editions integrate the majority of illustrations with the body text and they unfailing offer a full-colour Wonderland. The earliest editions, including that of Heinemann/Doubleday, do so on plates only; the later editions introduce two-colour text printing alongside plates and four-colour printing throughout. *Alice* was initially conceived of, and published as, a fairy tale, but these out-of-copyright editions aggrandize it. They monumentalize the body text and lionize the illustrations. Chandler references film scholar Steve Neale when observing that both repetition and difference within a genre are essential because, after all, ‘mere repetition would not attract an audience.’\(^{705}\) Accordingly, later fairy tale and fantasy editions branch out from these prototypical, grand Alices. They remain playful and fanciful in their treatment of the content, but they are more dynamic. That is, they further blend textual and visual content with innovative illustration styles, reproduction techniques, page layout and typography.

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\(^{705}\) Chandler, ‘Genre Theory,’ 2.
Cupples and Leon’s *Alice’s Adventures in Wonderland* (1917)

In 1917 Cupples and Leon of New York published a hardback edition of *AAIW* in a large format of crown quarto (Figures 5.2a and 5.2b). Despite a relatively slim extent of 128 pages, the volume is a thick tome thanks to its bulky paper. It seems like a big, substantial book. But many of the design and production values, including its extent, print quality and binding design, are not as luxurious as the Heinemann edition described above or any of the similarly sumptuous fairy tales that welcomed *AAIW* to the public domain with a bang. How did it compete with the quality of its predecessors? Where they went high, this edition went low. The design of the Cupples and Leon edition is less refined and its materials are of lesser quality. Despite the book’s bulk, the cover lends the edition an ephemeral air; it resembles contemporaneous magazines with its large, loud illustration and a sales pitch of a headline. The Cupples and Leon printed paper front is brighter and arguably more ‘gaudy’ than the copies of *The Nursery “Alice”* that Carroll remaindered in America, and it also resembles the colour and content of the 1897 Altemus edition (Chapter 4). It shouts ‘with cut-out illustrations’ just as (if not more) loudly than the title of the book. The title-page touts the edition’s colour illustrations – but the book has none. It is, in fact, (poorly) printed in one colour throughout. The cut-out illustrations, by Julia Greene, are black-inked silhouettes of Wonderland characters and objects. A handful of
silhouettes appear on each page, and double-page spreads within the same chapter appear as mirror images (i.e. the silhouettes on the verso are horizontally flipped on the recto). The generous bottom and fore-edge margins – which are the book’s only luxurious design and production value – allow for playful arrangement of the silhouettes. They literally frame the body text. Although the book’s production values can, at best, be described as mediocre, the edition manages to at once simplify the aesthetic of the fairy tale illustration that was established with the abovementioned editions and, self-consciously or not, harken back to the Victorian period with its scrapbook-style silhouettes. But it fails to deliver the colour illustrations that the title-page promises the consumer.

The front cover of the book and, less directly, the title-page are not unlike advertisements. Advertising scholar Linda M. Scott, who advocates for reader-response theory to be adapted to consumer research, asserts that ‘Advertising [as a genre] is the literature of economic exchange.’ The front of the Cupples and Leon edition draws on the conventional language of that literature to sell a consumer product: the book. The book makes explicit its commodification of the Alice body text by self-reflexively commenting on its adornments. ‘With cut-out illustrations’ is advertising; it calls out a feature of the book. ‘With cut-out pictures in colors,’ which appears on the title-page, is false advertising. It is possible that Cupples and Leon simply made a mistake on the title-page. Nevertheless, the statement falsely informs, first, the consumer’s decision to acquire the edition and, second, the reader’s engagement with the text. Scott says that, ‘…“reading as consumers” means understanding the text as an effort to sell, which in turn implies not only issues of brand awareness or product attribute beliefs, but also outright skepticism and resistance.’ In this case – which is, it has to be said, unusual – consumer skepticism is well founded. The book does not deliver on a claim it makes of its own materiality.

706 The earliest known portrait of Carroll is a silhouette (reproduced in Cohen, Carroll: Biography, 6).
707 Scott, ‘Bridge from Text to Mind,’ 464.
708 Ibid.
E. P. Dutton’s *Alice’s Adventures in Wonderland* (1929)

![E. P. Dutton's *Alice’s Adventures in Wonderland* (1929)](image)

**Figure 5.3.** *Alice’s Adventures in Wonderland*, 1929. Published by E. P. Dutton, New York. This copy University of Alberta, PR 4611 A5 H4 1929. Photos by author.

An edition with a thoroughly fresh approach to visualizing *Alice* is the 1929 *AAIW* published by E. P. Dutton in New York (Figures 5.3a and 5.3b). Measuring between A and B formats, it is a small, portable hardback. It is full bound in purple cloth with gold typographic and pictorial blocking. This edition is best known for its illustrations by Jazz Age artist William (Willy) Pogany, but it also features standout typography. The body text, which runs nearly two hundred pages, is set in Bodoni Bold. It is a heavy and dark typeface. Such typefaces, with their ‘Extreme thick and thin strokes … make reading more difficult, preventing smooth transitions from one word or group of words to the next. Thin strokes are less visible, creating confusion with letters of similar shape. … a dazzle or sparkle effect is created. … and legibility decreases significantly.’\(^709\) Generous leading introduces much-needed white space, but the overall effect is overwhelming and inconducive to sustained reading. However, ‘Expressive forms of typography may intelligently ignore [conventions].’\(^710\) Bodoni is a modern type family that was ushering in bold, fresh aesthetic, and in that sense it fits with the *raison d’etre* of this edition. The illustrations were all new; they depict Alice as a flapper and they have a contemporary Art Deco feel.\(^711\) Further, Bodoni Bold is complemented, or juxtaposed, with what

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710 Ibid., 64.
711 Hogarth, ‘Alice and her Illustrators,’ 57.
appears to be hand-lettering. All of the verses appear in this lettering, and it is used as a display face for the chapter titles. The lettering could be described as sharp and jagged, but it imitates italic humanist typefaces (e.g. the lowercase e has a diagonal cross stroke), which in turn harken back to calligraphy. But these letterforms also have pronounced, modern thick and thin strokes that echo those of the Bodoni Bold. Additionally, thick and thin vertical rules frame the illustrations. The heavy and light typesetting, lettering and ruling, combined with black-only printing, carry strong contrast throughout the book. Although this edition is best known for its illustrations and contemporary styling of Alice, its typography plays a considerable role in modernizing the book. Nikolajeva states that, ‘Unlike the fairy tale, fantasy is closely connected with the notion of modernity …’ Scientific and technological developments have, Nikolajeva argues, conditioned audiences ‘to accept the possibility of the range of phenomena that fantasy deals with [including] alternative worlds, nonlinear time …,’ both of which are present in Alice. The heavy-handed use of a contemporary modern, bold typeface for the body text announces Alice as a twenties girl. The mixing of metal-set type and hand-lettering is technologically complex, and the resulting aesthetic is innovative and jarring. The art direction of this edition stands out from the familiar and cozy aesthetics of yesteryear. In the present survey, this Dutton edition is the tipping point between fairy-tale and fantasy treatments of Alice.

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712 The letterforms are almost even enough to have been set from type but their slight irregularities indicate that they were most likely hand-lettered. The curvature of the letterforms in the mouse’s tail is the strongest indication that they were done by hand. (This analysis is informed by conversations with printing historians John Kristensen and Katherine M. Ruffin of University of Virginia’s Rare Book School on June 8, 2018.)

713 Nikolajeva, ‘Fairy Tale and Fantasy,’ 139.

714 Ibid., 140.
Adprint’s *Alice’s Adventures in Wonderland* (1948)

Figure 5.4. *Alice’s Adventures in Wonderland, 1948. Published by Adprint, London.*

This copy University of British Columbia, Alice .book 49. Photos by author.

In 1948 Adprint of London, in association with Chanticleer Press of New York, published a more obviously fantastically edition of *AAIW* (Figures 5.4a and 5.4b). At 120 pages, it is a slim but not unsubstantial edition. It is bound between sturdy boards with printed paper sides. The front cover features a colour photograph of Alice staring at the back of a miniature, well-dressed rabbit. The photograph, which also appears inside the book as a plate, is modelled after Tenniel’s illustration of ‘White Rabbit skurrying away from Alice.’ The edition is published, as per the title page, ‘With the original illustrations by Sir John Tenniel in black and white, and in full colour from sixteen scenes and figures by Hugh Gee.’ The reproductions of ‘scenes and figures’ are the unique selling point. They are composited full-colour photographs of a real-life girl, props and coloured cut-outs of Tenniel’s characters. The content and composition of Gee’s photographs mimic those of Tenniel’s illustrations. The 16 photographs are reproduced as plates with full bleeds (i.e. the ink runs right to the edges of the page). 27 of Tenniel’s 42 *AAIW* engravings are integrated with the text. All illustrations are well placed, appearing close to the narrative moments that they reference, and the plates are captioned. The

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715 Gee illustrated numerous children’s books for Adprint/Chanticleer and Collins, sometimes with co-illustrator Sally Gee, with photographs.
illustrations are a draw for the consumer but they have been thoughtfully incorporated into the book for the reader.

The Adprint edition heightens Alice’s tension between a dream world and everyday life by mixing select, familiar black-and-white engravings by Tenniel with new colour photographs by Gee. Comparative literature scholar Julia Hirsch considers ‘children’s books with photographic illustrations’ to be a genre. Although Hirsch largely focuses on non-fiction books, she comments on staged images in a handful of children’s fiction titles. She generally finds that, ‘the adjective [of “fiction”] is powerless in describing the photographs which attempt to convince us of their own reality.’

Gee’s artful photographs, though, tread a line between realism and surrealism. Photographs of a real child playing fetch with a giant puppy and reaching to shake the human hand of a dodo, for example, are eerie. The not-quite-real photographs play with the aforementioned ‘home/away/home’ motif of the fantasy genre, visually blurring the boundaries of here and there.

This fantasy edition also visually blurs the boundaries of then (1865) and now (1948). It builds on the familiar illustrations that were originally published in the first, 1865 fairy-tale edition. It does so in multiple ways: reprinting numerous Tenniel engravings; cutting out characters from the engravings; recreating scenes depicted in the engravings; and juxtaposing the engravings with the composited photographs by housing them in the same volume. The layering effect of this edition is a material articulation of Iser’s point that, ‘the meaning of a literary text is not a definable entity but, if anything, a dynamic happening.’

The original, fairy-tale publication of the Alice body text and engravings do not limit the story to a singular meaning. Tenniel’s fairy-tale illustrations act as a source text for Gee’s fantasy photographs. Gee’s composited photographs are an example of meaning as a ‘dynamic happening’ because he manipulated and built upon Tenniel’s illustrations to create his own art. Engravings were typical of nineteenth-century children’s books and photographs were increasingly common in twentieth-

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717 Hirsch (‘Photography in Children’s Books’) addresses neither composite images nor the use of photography alongside manual illustration. There is a paucity of research on the use of photography to illustrate juvenile fiction.
718 Iser, Act of Reading, 22.
century children’s books. By manipulating and photographing Alice’s fairy-tale engravings, Gee’s use of contemporary technology repositions Alice as a fantasy. The contrast of compositied photographs printed as full-colour plates and black-and-white engravings integrated with the text heightens the tension between the two image reproduction technologies, much the same as the Dutton fantasy edition creates tension with metal-set type and hand-lettering. Gee read the Tenniel illustrations, and his reworking of them is evidence of his personal meaning making. In turn, the publication of Gee’s photographs provides new conditions for Alice’s audience to create meaning.

Adprint’s Alice was a contemporary take on time-honoured content. Children’s book historian Leonard S. Marcus observes that, after launching in 1936, ‘Life magazine rapidly transformed black-and-white still photography into the dominant illustration medium of the popular magazine. Life – and, from 1937, its rival Look – were in effect becoming [America’s] picture books.’ Adprint’s Alice was published in an environment that was increasingly populated by photojournalism and moving pictures. Its publication is roughly contemporaneous with feature films of Alice. Two black-and-white live-action feature films (Nonpareil, 1915 and Paramount, 1933) were released before this edition was published and Disney’s (1951) feature-length animated Alice in Wonderland film was released soon after this edition was published. This fantasy edition, with its staged photographs, sits comfortably alongside film tie-in editions in the competitive Alice environment.

Alice as ‘Juvenile Fiction – Film Tie-Ins’

Film tie-in editions (or, more broadly, media tie-in editions) have more than a century-long history but the publication of them is now a common industry practice – so common, in fact, that definitions of the category are rare and vague. (This definition is as good as any: the tie-in is a ‘phenomenon… in which the book is either adapted into some

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719 Marcus, Minders of Make-Believe, 138.
720 Tie-ins are commercially savvy. Today, ‘Major TV or film tie-in titles receive cross-media promotion involving the link-up between the publisher and the media company for mutual benefit. Film and TV adaptations work wonders for the sales of classic authors as well, increasing their sales by three or four times.’ (Clark and Phillips, Inside Book Publishing, 248).
other medium or is a spin-off product from it.'\(^{721}\) Paradoxically, the category of ‘Juvenile fiction – film tie-ins’ is the most easily recognizable category discussed in this chapter. It is a genre that is not primarily defined by its body text or by even its bookness, but by its relationship to another medium. The unique selling point of the below *Alice* editions is the treatment of their illustrations, which are either stills taken directly from film or illustrations adapted from film. The below three editions tie in with a breadth of early *Alice* films, from silent to sound to animated.

**Grosset and Dunlap’s *Alice in Wonderland and Through the Looking-Glass* (1915?)**

![Figure 5.5](image)

**Figure 5.5.  *Alice’s Adventures in Wonderland and Through the Looking-Glass, 1915(?)*. Published by Grosset and Dunlap, New York.**

This copy University of British Columbia, Alice .book 276. Photos by author.

In 1915(?) in New York Grosset and Dunlap published the first film tie-in edition of *Alice* (Figures 5.5a and 5.5b).\(^{722}\) It is a hardback omnibus edition of *AAIW* and *TTLG*. With a relatively small trim size between A and B formats, it has a generous extent of 312 pages plus 16 pages of plates. It is full bound in tan cloth with green and black blocking. The front board features a large full-colour printed label of a colourized film still. The binding design, like the rest of the book, is not flashy but it is well crafted. For

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\(^{721}\) Feather and Woodbridge, ‘Bestsellers in the British Book Industry,’ 211.

\(^{722}\) A bibliography of *Alice* film tie-in editions has not been published. However, Carrollians agree that this is the first film tie-in edition (Facebook group discussion on Lewis Carroll Resources page started by author July 19, 2018).
example, the blocking has a tight register (i.e. the black-foil outline around the green-foil text is blocked precisely), which can be difficult to achieve because it is done in two passes. The colour label was printed in at least four passes. The film is in black and white, so the obvious, easy and inexpensive choice would have been to print a black and white label. Grosset and Dunlap, though, invested in colouring the still and making it a more complex print job. The label is thus a novelty and a signifier of high quality. The title page touts the book as ‘illustrated with scenes from the photo play’ produced by The Nonpareil Feature Film Corporation, also in 1915. The eight film stills appear as black-and-white plates on art paper. Given that they are printed in one colour, they could have more economically been printed with the body text on text paper. This would have saved on paper, print and bind costs but sacrificed the quality of the images. Specially printing them on art paper and binding them as plates is another investment in high quality. All of these investments are consumer draws that arguably have little impact on the reader. One particular treatment of the plates, though, does impact the reading experience.

The text pages have a portrait orientation (i.e. the page is taller than it is wide) but the plates have a landscape orientation (i.e. the page is wider than it is tall). This change of content and direction can be seen through an Iserian lens to enhance the reader’s understanding of the text. The change of content – from verbal to illustrative – and the change of orientation – from portrait to landscape – offer the reader new perspectives of the text. Theoretically, different perspectives enhance the reader’s realization of the object of the text. Practically, this change of orientation sacrifices a fluid read of the book; the reader must rotate the book to switch from reading the body text to looking at the plates and vice versa. However, the landscape orientation preserves the mise-en-scène’s ratio at the largest size permitted by the page, thereby giving the best possible representation of the film. The photographs are value-adds that are largely divorced from the body text; they are not well integrated. It is conceivable that this edition would not

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723 Although the 1915 Nonpareil production is not the first Alice film – that was produced in 1910 – this 1915(?) Grosset and Dunlap edition is the first film tie-in edition.

724 Iser (Act of Reading, 96–9) discusses perspectives with reference to the formal characteristics of the body text. Considerations of plates and orientations are expansions of reader-response theory.
convert the consumer of the book to become the reader of the text. The photographs are ultimately more about selling books than they are about ‘realizing’ the text.

**Whitman’s *Alice in Wonderland* (1934)**

![Image of a book with the title page open, showing a film still.]

*Figure 5.6. Alice in Wonderland, 1934. Published by Whitman, Racine, WI. This copy University of British Columbia, Alice book 513. Photos by author.*

In 1934 in Racine, Wisconsin the Whitman Publishing Company published what the title page calls, ‘A novelized version of the motion picture “Alice in Wonderland” a [1933] Paramount picture based upon the story by Lewis Carroll’ (Figures 5.6a and 5.6b).\(^{725}\) The cover features a colourized detail of a film still. It has, by today’s formats, an irregular trim size of 213 x 239 mm. The book has a landscape orientation, and its horizontal plane is emphasized by the page’s unusually short and wide proportions. The title page, unlike that of the Grosset and Dunlap tie-in edition, does not explicitly call out the illustrations. The importance of the illustrations is communicated with their treatment. They constitute the first content – visual or verbal – inside the book. The self-binding endpapers (i.e. endpapers that are printed on the text paper) are pictorial. Each page of the two double-page spreads features a unique film still. A fifth still is featured on the reverse of the front flyleaf as a frontis, facing the title page. The stills take pride of place. With that said, though, they are not printed specially. The numerous stills (41 in 114(?) pages) would likely have been cost prohibitive to print as plates on art paper so they are printed on text paper. As a concession to quality, though, all of the stills bleed. This is the earliest edition

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discussed in the present survey that has illustrations that bleed. Bleeds are a high production value that necessitates a larger sheet size, which means an increased paper cost. The publisher’s investment in bleeds indicates that the illustrations are a key selling feature. Further, the stills also dictate the landscape orientation of the book. As for the body text, its setting is light and airy. The margins, leading and word spacing are generous. Compared to the text-heavy pages of the Nonpareil film tie-in edition, there are relatively few words are on the page. The stills are on a pedestal – and that pedestal is the body text, which is of lesser significance. The repertoires of the body text are dominated by the repertoires of the book. Rather than have a few stills accompany the text, Whitman art directed this book to showcase the stills.

This edition’s savvy, cost-effective production values are unsurprising given that Whitman Publishing Company grew out of a print shop. When Wisconsin-based Western Printing and Lithographing company’s only publishing client, Chicago-based Hamming-Whitman Publishing Company, defaulted on payment for juvenile books in 1916, Western had to sell off the stock. Having done so easily, ‘the partners realized that owning a publishing company would assure them of always having something to print.’ So they bought the publisher, moved it to Wisconsin and renamed it Whitman Publishing. Winship argues that, ‘An investigation of the relationship between manufacturing and publishing will shed much light on our understanding of the place of the publisher in the book trade.’ He acknowledges that many publishing firms were ‘intimately involved in book manufacturing. What were the advantages and incentives for this choice?’ Winship mainly focuses on nineteenth-century American publishing, but his inquiry is still fruitful. One known advantage for Western/Whitman was that the parent company’s commercial and government printing contracts entitled it to sizable paper allowances during World War II rationing that restricted other printers’ and publishers’ outputs. Being owned by a large print shop conceivably gave Whitman additional competitive advantages over other publishers, such as savings on print costs, internal expertise on print production (e.g. the self-binding endpapers mentioned above

727 Marcus, *Minders of Make-Believe*, 162.
and below represent economies that save on cost but do not necessarily sacrifice the consumer’s perception of quality), easy access to new machinery and priority for press time and materials. Whitman/Western published film tie-in editions not only with Paramount but with Disney, too. (Disney made a licensing deal with Golden Press, the imprint behind iconic mass-market brand Little Golden Books. Golden Press was founded by Simon & Schuster, which partnered with Western.) The below Disney tie-in edition exhibits similarly smart production values.

**Golden Press’s Walt Disney’s *Alice in Wonderland* (1951)**

![Image of Walt Disney’s *Alice in Wonderland* (1951) published by Golden Press, New York.](image)

**Figure 5.7.** *Walt Disney’s Alice in Wonderland, 1951. Published by Golden Press, New York.*

This copy University of British Columbia, Alice .book 283. Photos by author.

In 1951 Golden Press of New York published an edition of *AAIW* that accompanies the animated Disney film of the same year (Figures 5.7a and 5.7b).\(^{730}\) Printed by Western, it is ‘A Big Golden Book.’\(^{731}\) It is ‘big’ thanks to its oversized page of 317 x 234 mm. This book significantly differs from the aforementioned tie-in editions. This entire book has a portrait orientation. Preservation of the mise-en-scène was not a concern. The illustrations, while taken from the animated film, are not film stills. They are rather

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\(^{730}\) Two of the numerous Disney *Alice* tie-in editions are included in this dissertation (1951 and 2010). Brian Sibley (email to author September 19, 2018), President of the LCS and an authority on Disney *Alices*, does not know of any published scholarship that focuses on Disney tie-in editions.

\(^{731}\) This is one of several Golden Press lists. The ‘Little Golden Books’ series was launched in 1942 and the ‘Giant Golden Books’ series was launched in 1944 (Marcus, *Golden Legacy*, 72–3). The key product differentiator is trimmed page size (and retail price).
selections or cropped images or, in the case of the cover and endpapers, collages of characters. This edition fully integrates the illustrations and body text, usually placing the body text below the featured illustration and framing the body text on three sides with decorative illustrations. This edition is more of a retelling of the film than it is a reproduction of the film. It is a children’s book that is based on a children’s film that is based on a children’s book. The remediation of Alice comes full circle, from book to film to book. All 32 full-colour pages, including the self-binding endpapers, are one signature. This means that they were in all likelihood printed on a single sheet of paper; Western would have had to run the job on an enormous sheet-fed press or, more likely, on a rotary web press – in any case, it was run on machinery that only a large printing company would have had. The front and back endpapers have the same design except that the back flyleaf is printed with the two concluding lines of body text. The illustrations are eye catching because they are large and vibrant. Upon closer scrutiny, though, some clever economies have been made. Apart from the endpapers and title-page spread, all illustrations are single pages (i.e. they do not run over the gutter). Also, the endpaper illustrations are the only ones that bleed; all other illustrations are framed with white space. Bleeds have been used to great effect on the endpapers, making the inexpensive self-binding endpapers look like they are conventional endpapers. They save on cost without scrimping on visual impact. Although white space is normally a luxury – because paper is the greatest hard production cost – in this instance it is more economical than bleeds. Having all illustrations bleed would have necessitated either a smaller trim size or an even larger paper size. The book’s large format and full-colour printing are its only high production values. It is likely that economies afforded by Western’s large-scale print operation and a large print run made them attainable. The paper and binding are of middling quality; they are sturdy and fit for purpose. On the whole, the book is cheap and cheerful; it is consistent with both the Golden Books and Disney brands.

**Alice as ‘Juvenile Fiction – Classics’**

Following fairy tale or fantasy editions that hit the market immediately after *AAIW* entered the public domain and media tie-in editions that coincided with the releases of *Alice* motion pictures, *Alice* was marketed as classic children’s literature. The category-wide packaging tends to include a biographical sketch of Carroll and the origin story of
Wonderland. Distinguishing features often include series publication and self-reflexive verbal peritext (e.g. the blurb) on design and production values. Three of the four below editions are published in series. *AAIW* was packaged in a series design as early as 1898 when it was published in Macmillan’s Sixpenny Series (Chapter 4). Then, however, it was packaged as a cheap, mass-market paperback edition. It increased access to a title that had effectively been restricted to upper and middle classes by its pricey packaging. The editions discussed below include a range of literacy levels, aesthetics and price points. These are evidenced by, for example, their extents, formats and (lack of) illustrations. Each series design acts as a container into which Carroll and Tenniel’s content is dropped.

**Gulliver Book Co.’s Some Adventures of Alice in Wonderland (1942?)**

![Figure 5.8. Some Adventures of Alice in Wonderland, 1942(?). Published by Gulliver Book Co., Lower Chelston, Devon.](image)

This copy The British Library, W.P.13701/2. Photos by author.

In 1942 the Gulliver Book Co. of Lower Chelston, Devon published a Lilliputian edition of *AAIW* (Figures 5.8a and 5.8b). Measuring a mere 109 x 68 mm with a slight extent of 32 pages, it is part of a paperback classics series entitled Gulliver Little

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732 The book is undated but the British Library, which is a legal deposit library, stamped its copy (shelfmark W.P.13701/2.) as received on October 9, 1942.
Books.\textsuperscript{733} Aside from its small size and miniscule bulk, its most distinguishing feature is its bold black-and-white cover. What the book lacks in physical weight, the dark cover makes up for with visual weight. The cover is horizontally divided in thirds: the top and bottom thirds have white logos reversed out of black bars; the middle third has black text printed on a white bar. It mimics contemporaneous Penguin paperback cover designs.\textsuperscript{734} The one-color design is simple but effective.\textsuperscript{735} The two logos clearly convey that it is part of a series, and the title announces that the book delivers only \textit{Some Adventures of Alice in Wonderland}. The interior is unillustrated; the book has only one line drawing, which is the logo of Gulliver on the cover and title page. The small pages are filled with text. The body text is set in a typical single-column block of justified lines in a serif face but it retains its lively character with dynamic typographic treatment, including staggered rows of dots (i.e. where asterisks are customarily used to indicate Alice’s change of size), capital letters (e.g. ‘DRINK ME’) and a series of dashes to form a rule that indicates the end of a chapter. Such typographic tricks are perhaps more impactful here, on the small page, than they are in larger-format books, where they can drift in a sea of text. The white space, which is at a premium, is used judiciously. For example, rather than cluttering the page with one running head per verso and recto, a single running head extends across the double-page spread. The chapters start on rectos, which is generally a luxury in book production because it affords a blank verso between the end of a chapter and the start of the next chapter. The spare verso, though, is used here as a chapter title page, with ‘Who Stole the Tarts?’ set in the same sans serif face that is on the cover. The question hangs elegantly and enticingly on the page. The book also modernizes \textit{Alice}. It does so not only with its knock off of contemporary cover design but also with its typography. The display face used on the cover and title page and for chapter title pages and chapter heads is sans serif. Sans serif faces, which ‘have elemental letterforms stripped of serifs and decorations,’ gained in popularity in the 1920s and 1930s, when ‘“Form follows function’

\textsuperscript{733} There is no series list in the book. The series logo, which is shaped like a shield, records this book as number 2 in the series.

\textsuperscript{734} Baines, \textit{Penguin by Design}, 19.

\textsuperscript{735} Collector Alastair Jollans (‘Gulliver in Wartime’) notes that, unlike the Penguin paperbacks, Little Gulliver Books were not colour-coded by genre. At least one book, \textit{Selected Passages from Charles Dickens}, was published with four or five differently coloured covers.
became the design dictum. The book’s production values are likewise stripped down to the essentials and fit for purpose.

Gulliver Little Books was one of many so-called ‘midget’ series. They were published during the paper shortage that England experienced during World War II. They were made from printers’ off-cuts of paper used to print larger books. The edition’s endmatter addresses the political and economic crises:

On all sides there must be economy. When victory is obtained we shall again have a plentiful supply of famous works in popular editions. In the meanwhile it is well to keep in mind the books that are “A boon and a blessing.” Gulliver series introduce the best known books to all. Whilst themselves containing reading of interest and enjoyment they will doubtless stimulate a demand for the fuller works.

Rhetorical theorist Carolyn R. Miller argues that, ‘a rhetorically sound definition of genre must be centered not on the substance or the form of discourse but on the action it is used to accomplish.’ This edition’s stated goal is to ‘stimulate a demand for the fuller works’ (i.e. the unabridged AAIW body text). Designer and design historian Cristina de Almeida argues for recognition of the authorial agency of designers and, more specifically, ‘graphic design as rhetorical practice.’ The ‘graphic medium’ of the book ‘may be defined both by convention and material need,’ and it is an interface that is customized by designers to ‘support specific visual/verbal messages defined by clients and content providers.’ This edition is an example of a successful design within tight production constraints that were imposed by national economics and, by extension, international politics. The product does not suffer from its constraints but rather thrives within them. Like all so-called ‘midget’ books, this edition of AAIW ‘allowed children to read, thrill and giggle during the war’s darkest hours.’ The series logos of a shield and

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736 Carter et al., Typographic Design, 262.
737 Eve, ‘From Better Little Books to Baby Puffins.’
738 Ibid., 128. For discussion of the Book Production War Economy Agreement (BPWEA) in relation to ‘midget’ series, see ibid., 127–8. For details of BPWEA, which allowed certain exemptions for children’s books, see Holman, Print for Victory, 268–71.
740 De Almeida, ‘Rhetorical Genre in Graphic Design,’ 196.
741 Ibid., 192.
742 Eve, ‘From Better Little Books to Baby Puffins,’ 140.
Gulliver in a wide-legged, hand-on-hips pose brand the book as small but mighty. The same might be said of its young, wartime reader.

**World Publishing’s *Alice’s Adventures in Wonderland and Through the Looking-Glass* (1946)**

![Figures 5.9. *Alice’s Adventures in Wonderland and Through the Looking-Glass*, 1946. Published by World Publishing, New York. These copies University of British Columbia (5.9a), Alice .book 165 and University of Calgary (5.9b), PZ8 D66 A5 1946A. Photos by author.](image)

In 1946 World Publishing, based in Cleveland, Ohio, released an omnibus edition of *AAIW & TTLG* as part of its Rainbow Classics series (Figures 5.9a and 5.9b). As a demy octavo with an extent of 320 pages, it is a squat and chunky volume. It includes the unabridged body text of each of the two titles and the full set of 92 Tenniel *Alice* illustrations. Its most significant point of difference from any number of *Alices* with similar design and production values is its overprinting. The book is printed in two colours: black and yellow. The Tenniel engravings are printed, as usual, in black ink. In this edition, however, each illustration is overprinted with yellow ink. The see-through yellow ink sometimes accents the illustrations in unexpected ways, looking as though the book has been marked with a highlighter pen. Examples include the frontis of ‘King and Queen of Hearts sitting on their throne in court,’ which is distractingly overprinted with a heart, a club, a spade and a diamond in yellow, as well as ‘White Rabbit looking at his watch,’ which is scribbled with a horizontal band of yellow zigzags. In other instances, the yellow ink shapes the illustrations. For example, ‘King of Hearts pointing to the tarts
in court’ is an L-shaped illustration that is accented with a fluid yellow L that indiscriminately washes over the content of the illustration and ‘Card-gardeners painting roses’ is framed with two cascading yellow squares. The yellow ink can variously be seen as accents that engage the reader or artifices that distract the reader. In any case, their novelty is a unique selling point.

**Thames Publishing’s Alice’s Adventures in Wonderland and Through the Looking-Glass (1950?)**

In about 1950 London-based Thames Publishing released an omnibus edition of *AAIW* and *TTLG* that is noteworthy for its near absence of visual and material generic markers (Figures 5.10a, 5.10b and 5.10c). It is part of the Regent Classics series. The preliminary series title page describes the books as, ‘The world’s best-loved and most famous stories, presented in an easily read type and in attractive format, giving an opportunity of building up a fine library of masterpieces at a moderate price.’ The ‘moderate price’ was achieved by scrimping on design and production values. Like the Gulliver Little Books edition but unlike the overwhelming majority of *Alices*, it is unillustrated. It is roughly a B-format book with an extent of 256 pages. The print and paper are of a low quality, with significant show-through and yellowing. The hardback binding is flimsy and inexpensive.
The book is bound in 32s with blank self-binding endpapers, and it is full bound in a red cloth with black blocking on the spine only. Goodacre notes this edition as one of several ‘modest,’ ‘picture-free’ editions of the 1950s. The lack of illustrations is part of the reason that this edition visually and materially reads as a nondescript book of prose. The body text could be about nearly anything and the book could target just about anyone. The book has no clues, no generic markers. It is, however, dressed up with a full-colour dustjacket. The dustjacket is key to identifying this otherwise plain edition as a children’s book. It features a colourful illustration of Alice looking up at the Caterpillar and the typography of the title is punchy. Red, sans serif letters are set mostly in caps, slanted and with a drop shadow. It gives a sense of urgency and depth to a dustjacket that is bright in colour but dull in content. Two different script typefaces are also used. Like the Gulliver Book Co. edition, the Thames Publishing edition features sans serif display face. Different faces are used on the dustjacket, spine blocking and title page. It would seem that there was no art director for this edition, but instead three different people working independently to each design the page, binding and dustjacket. This lack of cohesion supports the overall impression of a low-quality edition.

**Grosset and Dunlap’s *Alice in Wonderland* (1953?)**

![Alice in Wonderland, 1953(?). Published by Grosset and Dunlap, New York.](image)

This copy University of British Columbia, Alice .book 75. Photos by author. Printed paper case not shown.

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743 This edition ‘proved very popular, … going through kaleidoscopic changes in binding colour’ (Goodacre, *Elucidating Alice*, xxii). The edition discussed here is bound in red cloth. A variant is also recorded in blue cloth.

744 Ibid.
Grosset and Dunlap published an undated edition of *AAIW* in New York in the 1950s (Figures 5.11a and 5.11b).\(^{745}\) It is illustrated by Libico Maraja (credited simply as Maraja), who had illustrated numerous works of children’s literature and classics.\(^{746}\) Unlike Maraja’s previous works of realism, his *AAIW* illustrations are dreamy. The warm palette gives the impression of looking at Wonderland through rose-coloured glasses. It is complemented by ivory paper that is warmer than the typical off-white papers of many editions discussed earlier. The book is printed in four colours throughout, enabling fluid integration of text and illustrations. Of note here is the deceptively simple page layout. The book is set in a two-column grid, which is more flexible than the one-column grids that are common in earlier *Alice* editions. The two-column grid accommodates clean but playful integration of text and image. The body text is variously set in one column, with a relatively long but still readable line length of approximately 55 characters, and two columns, with short lines of about 35 characters that lend themselves to a comfortable staccato-like reading experience.\(^{747}\) The body text variously sits above and below illustrations, wraps illustrations, interjects between stacked illustrations and runs parallel to illustrations, but it never breaks the grid. The oversized page allows for generous white space in the book and on the book as well. Unusually, the printed paper case and dustjacket have more area of the paper uninked than inked. The generous white space makes the book feel airy and the dreamy illustration style and rosy palette make it feel cheerful. This vibrancy is somewhat unusual in both the juvenile and adult classics categories. Also unlike most classic *Alices*, this edition does not trumpet its design and production values. There are no blurbs, puffs or biographies to sell the book. A discrete list of well-known (mostly fairy-tale) titles in this unnamed series is one of the strongest

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\(^{745}\) The copyright page says that this edition was ‘Printed in Italy by Fratelli Fabbri Editori … For the publishers Grosset & Dunlap, Inc. … Bound in the United States of America.’ Given that Fratelli Fabbri Editori was a publisher, it is conceivable that Fratelli Fabbri Editori not only printed the book but designed it as well.

\(^{746}\) Associazione Libico Maraja, ‘Illustration.’ Previous books include Mark Twain’s *The Adventures of Tom Sawyer*, Charles Dickens’s *Oliver Twist*, Louisa May Alcott’s *Little Women* and Frances Hodgson Burnet’s *The Secret Garden*.

\(^{747}\) Typographer Robert Bringhurst (*Typographic Style*, 26) advises that, ‘Anything from 45 to 75 characters is widely regarded as a satisfactory length of line for a single-column page set in a serificed text face in a text size. The 66-character line (counting both letters and spaces) is widely regarded as ideal. For multiple-column work, a better average is 40 to 50 characters.’
indicators that this book is a juvenile classic. The overall effect is that this *Alice* feels young and fresh, without the weight of a long publishing history anchoring it.

**Alice as ‘Adult Fiction – Classics’**

*Alice* is a work of children’s literature that has always enjoyed a dual audience of children and adults. The ‘fiction – classics’ category, however, sees *Alice* evolve to explicitly target an adult audience. In 1932 *Alice*’s original publisher, Macmillan, published editions of *AAIW* and *AAUG* in commemoration of the centenary of Carroll’s birth. They are straightforward examples of *Alice* being published for adults generally and collectors specifically. Later books in this category tend to fall in two groups: those that are collectible and those that are accessible. Collectible editions are heavy with supplementary content like annotations and introductions that bulk up the book. Accessible editions are bare bones. All of the editions share the same core content: unabridged body text and Tenniel’s complete set of illustrations. Art directions of the content vary significantly.

**Clarkson N. Potter’s *The Annotated Alice* (1960)**

![Figure 5.12. The Annotated Alice, 1960. Published by Clarkson N. Potter, New York.](image)

This copy University of British Columbia, Alice .book 169. Photos by author.
In 1960 Clarkson N. Potter of New York published *The Annotated Alice* by Carrollian and mathematician Martin Gardner (Figures 5.12a, 5.12b and 5.12c). The art direction of this edition is a balancing act. It comfortably straddles the divide between literature and scholarship. The book includes extensive commentary on the unabridged *AAIW* and *TTLG* body texts as well as all 92 Tenniel illustrations. The format is roughly a demy quarto. The large trim size comfortably allows for two columns of text: one for *Alice* and one for annotations. The annotations could be called marginalia. After all, the point size of the type is smaller, the leading is thinner, the column is narrower than the *Alice* body text and they are set on the outer edges of the page. However, the marginalia dominates the page’s visual hierarchy. The density of the annotations increases its tonality, making it darker than the body text. The eye is therefore drawn to the marginalia first.\(^748\) Because of the copious notes, the art direction of the book is akin to that of a handbook or textbook. It is a complicated design job that has been executed effectively. The grid is sufficiently flexible to accommodate illustrations of various shapes and sizes and annotations of varying lengths. For example, the upside-down L-shaped illustrations (e.g. ‘Cheshire-Cat grinning at Alice’) retain their original shape. They are placed in the top corner and wrap the *Alice* body text, mimicking their placement in the original, Carroll-directed red-cloth editions. Also, the series of four Father William illustrations runs across the top of the double-page spread and the related notes run, as usual, in a column parallel to the body text. The design deftly balances literary content, including the illustrations, and scholarly commentary.

This edition also straddles a second divide of past and present. It does so in a largely underappreciated space: endpapers. Children’s literature scholars Sipe and McGuire discuss endpapers as peritext. They argue that endpapers, as both the first and last part of the interior of the book, constitute a liminal space that is neither inside nor outside the story.\(^749\) Endpapers thus make the first impression and have the final say. This is theoretically sound but not always true in practice because neither the consumer nor the reader reliably peruses the book in a linear fashion. In any case, endpapers serve as both an entry to and an exit from editorial content. They have the capacity to be meaning-

\(^748\) For margins and visual hierarchy, see Carter et al., *Typographic Design*, 108.

\(^749\) Sipe and McGuire, ‘Picturebook Endpapers.’
making thresholds. The wallpaper-like endpapers of the Potter edition feature an all-over graphic pattern. It references both Victorian ornaments and 1960s mod design, nodding to the book’s historical roots and its contemporary context. This dual historicity is significant when considering this edition through the lens of reader-response theory, which holds that the reader realizes a changed meaning each time they engage with the body text (Chapter 2). This edition is unlikely to be the reader’s first Alice because it is heavily annotated. The reader most probably brings to this edition some previous engagement with the title. Whatever meaning the reader once made of Alice will be altered by reading mid-twentieth-century research and commentary on the title’s Victorian context. The endpapers visually mingle the historical context of each of the body text and the annotations, preparing the reader to operate in two times and spaces.

Finally, this edition straddles a third divide of scholarly and gift markets. The book is wrapped in a three-colour dustjacket, it has coordinating striped head- and tail-bands and it has a coloured top. These high production values could seem superfluous because the annotations are the unique selling point. However, this edition is an example of high design and production values positioning a scholarly work as a giftable book. The sensitive design and relatively high-end materials of the 10-dollar edition – which was pricey in 1960 – helped The Annotated Alice achieve long-term crossover success in both scholarly and gift markets. More than one million copies of the title, which was itself later re-packaged in multiple editions, have been sold.

750 751 The Annotated Alice has been updated and/or re-published by multiple publishers, mostly recently in celebration of AAIW’s 150th anniversary in (W. W. Norton, 2015). The ‘definitive’ (W. W. Norton, 1999) and ‘deluxe’ (W. W. Norton, 2015) editions maintain high design and production values. Their art directions, however, return to the red colour scheme of the first, Carroll-directed editions. The title has also been published as a paperback with a graphic, high-contrast cover (Penguin, 2000).

751 For a brief (and largely anecdotal) publishing history of The Annotated Alice, see report of talk given by Gardner’s friend and biographer, Dr. Dana Richards, to LCSNA (Morgan, ‘Delaware and Dodgson,’ 2).
New American Library’s *Alice’s Adventures in Wonderland and Through the Looking-Glass* (1960)

![Alice’s Adventures in Wonderland and Through the Looking-Glass, 1960. Published by New American Library, New York.](image)

This copy University of British Columbia, Alice .book 172. Photos by author.

In 1960 New American Library of New York published an omnibus edition of *AAIW* and *TTLG* under the imprint Signet Classic (Figures 5.13a and 5.13b). It was published at the same time and in the same city as the above Potter edition, but the two are far apart on the spectrum of design and production values. The Signet Classic is a 240-page pocket-sized paperback that was priced at 50 cents. The garish full-colour cover features the *TTLG* Tenniel illustration of ‘Alice calling on Tweedledum and Tweedledee.’ The characters, which are cut out from the original illustration’s background and coloured, float in the middle of an otherwise typographic cover. Tenniel’s illustrations are further corrupted inside the book. So much fine detail is lost in the crude reproductions that they appear more like woodcuts than engravings. (It is not a case of over-inking because the text is not over-inked. It is likely that the heavy lines of the illustrations, as well as the heavy type of the mouse’s tale concrete poem, are the result of multiple generations of reproductions.) Further, the body text wraps illustrations (e.g. ‘White Rabbit looking at his watch’ and ‘White Rabbit skurrying away from Alice’) that were not originally designed to be wrapped. The ad hoc resizing of illustrations means that detail is lost in uneven measure across all of the illustrations. Yet the copyright page describes this edition’s series as, ‘A timeless treasury of the world’s great writings, Signet Classics are especially selected and handsomely designed for the living library of the modern reader.’
Whether or not the paperback is handsome is debateable. However, the claim that it is ‘designed for the living library of the modern reader’ is fair. The publisher evidently intended that the book be read, not necessarily prized. ‘Designed for the living library’ is a romantic way of saying that this book is not built to last. It is printed on thin, high-acid pulp paper and it is perfect bound; the materials and binding method are not durable. The body text may be ‘timeless,’ but the book has an expiration date.

New Critics Wellek and Warren speculate about the impact of ‘cheap printing’ on the body text’s transition from one genre to another genre.\(^\text{752}\) They argue that inexpensive editions afford increased accessibility to the body text, which in turn accelerates the pace of generic change. A larger audience corresponds to a larger number of genres, they say, because readers come to recognize more genres and become equipped to regroup titles.\(^\text{753}\) It is unclear whether Wellek and Warren say ‘cheap printing’ with reference to books’ low retail price and/or shoddy production values. Given their discussion of accessibility and general lack of attention to the materiality of the book, it is likely that they are focused on price. The 1960 Signet Classics edition, however, is cheap in both sense of the word. This edition’s inexpensive retail price of 50 cents and low-end, flimsy production values are evidence of the publisher’s strategy to prioritize access to the body text and deprioritize the longevity of the book. It catered to present-day audiences at the cost of future ones. In this sense cheap printing not only widens audiences, as per Wellek and Warren, it also shortens audiences. It thus speeds and stunts the title’s evolution. This publishing strategy is different from that of high-end Alice editions which are collectible by design.

\(^{752}\) Wellek and Warren (Theory of Literature, 232) are focused on the nineteenth century, which witnessed an influx of cheap printing.

\(^{753}\) Wellek and Warren do not consider the role of the publisher in this process of reclassification. The art direction of any edition, be it ‘cheap’ or otherwise, is overlooked.
The Folio Society’s *Alice’s Adventures in Wonderland* (1961)

Figure 5.14. *Alice’s Adventures in Wonderland*, 1961. Published by The Folio Society, London. This copy The British Library, Cup.500.b.54. Photos by author.

In 1961 The Folio Society of London\(^\text{754}\) published a high-end edition of *AAIW* (Figures 5.14a and 5.14b). It is a demy octavo printed in black and red ink. Like nearly all Folio Society books, it is a hardback sewn in 16s. It has a round back, which is a Folio Society standard that is difficult to achieve with a slim book block. The book’s slipcase – another Folio Society norm – is a subtle (but expensive) means of packaging that announces the book’s collectibility. The book is quarter bound in red cloth with blue paper sides. Both of the blue paper sides are printed in red ink with six tiles of Wonderland characters from Tenniel’s illustrations. The complete set of 42 *AAIW* Tenniel illustrations are integrated with the body text and printed in red ink. The red spine and ink nod to the early publishing history of *Alice* – the first edition was covered in red cloth and Carroll considered printing in red ink. The Folio Society tends to pay homage with their design and production values in such ways that may escape average the consumer but resonate with the aficionado. A further example is the reproduction of the illustrations. The copyright page notes that, ‘Electros from the original wood blocks have kindly been supplied by Macmillan & Co Ltd and are used in this edition by their permission.’ All of the early Macmillan *Alices* were printed from electros, as per Carroll’s instructions to  

\(^{754}\) Full disclosure: I was a full-time, in-house Production Controller at The Folio Society in 2006–7. I produced a reprint of this edition of *AAIW* in a two-volume slipcased set with *TTLG*. 

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preserve the wood blocks (Chapter 3). The Folio–Macmillan agreement means that this edition – unlike the majority of contemporary editions, including the above Signet Classic edition – benefits from the best possible illustration reproduction method. This edition is an example of *Alice* being more or less fit into the container of a house style. Many of its design and production values are the standard and/or are typical of The Folio Society. The book’s art direction, however, is tailored to the title. It is evidently a recipe for success, as the edition is still in print nearly 60 years later.

The effects of collectibility, as represented by The Folio Society’s edition of *Alice*, can be unpacked with Iser’s reader-response theory. Iser says that objects ‘can generally be viewed or at least conceived as a whole. … We always stand outside the given object, whereas we are situated inside the literary text.’ The objecthood of the book straddles this outside/inside divide. The consumer is outside the book when it is on a shelf, but the reader is inside the book, in the Iserian sense, when the reader holds it, opens it, turns its pages and reads it. The reader’s close interaction with the text enhances the book so that it is no longer an ordinary object. Further, Iser’s implied reader builds their understanding of the text over time. Iser emphasizes the importance of familiarity and restructured understanding in the consistency-building process of meaning making. Every time the reader engages with the book they become more familiar with the text, thereby restructuring their understanding of it. A fine edition, like that of The Folio Society, can withstand sustained and numerous interactions thanks to its high production values. The sturdy binding and protective slipcase are examples of the edition’s durability. This edition is also familiar by design – at least to the collector, who takes notice of the red accents and crisp illustration reproductions that reference the original 1865 edition. Durability and familiarity are two key features of this edition’s collectability.

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755 The wood blocks were discovered in a vault in Covent Garden, London in 1984 after having been presumed lost for many years. It was not until the late twentieth century that prints were pulled from the original blocks and published (De Freitas, *Tenniel’s Wood-Engraved Illustrations*; Saunders, ‘The Making of Alice’).

756 This edition of *AAIW* (now in a two-volume set with *TTLG*) is still for sale on The Folio Society’s website. It has had more than two dozen reprintings.


758 Ibid., 107–34.
Dover’s *The Nursery “Alice”* (1966)

In 1966 Dover, based in New York, published *The Nursery “Alice”* (Figures 5.15a and 5.15b). It is a facsimile reprint of the Carroll-directed Macmillan edition of 1890. The art direction of the 1966 facsimile reprint’s cover, though, is nothing like that of the original edition. The white cover of the original edition is dominated with a dreamy, sprawling illustration of a sleeping Alice and assorted Wonderland characters in a landscape of clouds, foliage and a curious dark cave by Thomson (Chapter 3). The Dover edition’s cover has a bold turquoise background with a white domed vignette that contains Tenniel’s busy illustration of ‘Cards flying down upon Alice,’ as well as some marketing copy. The back cover of the original edition is blank except for an illustration of the March Hare. The back cover of the Dover edition includes an illustration of the Cheshire Cat and a blurb that is five paragraphs long. Most of the front and back cover’s marketing copy touts the facsimile reprint’s high-quality production values (e.g. acid-free paper and sewn binding). Yet the production values depart significantly from those of the original. The Dover edition’s front cover claims that it is ‘a faithful reproduction’ and the copyright page calls it a ‘republication.’ These characterizations are somewhat

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The first ‘facsimile’ discussed in this dissertation was the 1886 edition of the *AAUG* manuscript that Carroll art directed (Chapter 2). This edition of *The Nursery “Alice”* is a ‘facsimile reprint.’ The differences in bibliographic definitions are subtle (see Berger, *Dictionary of the Book*, 91–2). Essentially, facsimile reprints are less faithful to the materials of the original publication and they are commercial products.
misleading. It is a complete reproduction in that all of the original edition’s body text and illustrations (along with a new introduction) are included.\footnote{As per Dover’s back cover, it is a ‘Facsimile reproduction of the second printing of the original (1890) edition – the printing first approved by Carroll.’ (See Chapter 3 for variants of The Nursery “Alice.”)} The original edition’s front and back covers are also reproduced, albeit as interior pages. However, the facsimile reprint replicates neither the format nor the materials of the original edition. Whereas the original edition is a hardback crown quarto with thick paper sewn in 8s, this is a paperback royal octavo with thinner paper sewn in 32s. Perhaps the most significant difference is the change of trim size, which is not only smaller but also elongated. This edition is more of a book to be held in the hand than it is to be opened on the lap. Compared to the design and production values of the original edition, the Dover edition is less luxurious. Compared to the design and production values of contemporary paperbacks like the Signet Classics Alice, though, facsimile reprint is more durable.

But how is this edition positioned to the consumer, and who is the target audience? The back-cover blurb shouts:

**A DOVER EDITION DESIGNED FOR YEARS OF USE!** We have made every effort to make this the best book possible. Our paper is opaque, with minimal show-through; it will not discolor or become brittle with age. Pages are sewn in signatures, in the method traditionally used for the best book, and will no drop out, as often happens with paperbacks held together with glue. Books open flat for easy reference. The binding will not crack or split. This is a permanent book.

The blurb is a form of advertising. Scott posits, when outlining her approach to consumer research, that, ‘Because reader response [sic] theory asserts that the reader’s recognition of the genre of a given text frames and guides the reading experience, a theory of reading for advertising should begin by identifying characteristics of that textual genre.’\footnote{Scott, ‘Bridge from Text to Mind,’ 464.} If the blurb is a textual genre, what are its identifiable characteristics? Marketing expert Alison Baverstock says that the blurb should ‘cover the essential sales points … Why is it interesting? What is new / unique about the title? What it is about (briefly)? Who it is for? The scope. Any quotable extracts from reviews / experts[.] Biographical details for
the author. Preceding paragraphs in the Dover edition’s blurb accordingly summarize the backstory of *The Nursery “Alice”* and delineate this edition’s supplementary material, some of which is written by renowned Carrollian Martin Gardner, author of *The Annotated Alice*. The vast majority of the blurb, including its above-quoted concluding paragraph, focuses on its unique selling point of relatively high-end design and production values at an affordable retail price. The target audience, though, is unclear. The blurb says that *The Nursery “Alice”* is for ‘younger readers,’ ‘the youngest reader—or listener’ and ‘today’s youngsters.’ Carroll and, by extension, Macmillan intended for the book to be read to children aged zero to five years old. In the introduction, Gardner wonders, ‘How successful is *The Nursery Alice* when read today to an English or American boy or girl, upper or lower [class], age 0 to 5? I prefer not to guess.’

Gardner was apparently not the only one to doubt the title’s resonance with its original, nursery-aged target audience. *The Nursery “Alice”* was a slow seller when it was originally published, and there is a distinct lack of editions released in later years. Why did Dover publish it? And why in 1966? Dover, a reprint house, had recently published a facsimile of Carroll’s gift manuscript, *Alice’s Adventures Under Ground* (1965). This facsimile of *The Nursery “Alice”* is, as Gardner says, a ‘companion piece.’ Like the original facsimile publication of *AAUG* in 1886 (Chapter 3), this facsimile reprint targets an adult collector market. Dover’s publication coincided with the centenary anniversary of the publication of *AAIW* – which, Dover’s back cover says, is the ‘adult edition’ of *Alice*. The centenary of the first publication of *AAIW* – dated 1866 but published in late 1865 – was an occasion for renewed interest in the title. It was by then a mainstay of the publishing categories of children’s literature and classic literature.

**Conclusions**

In the lead up to *AAIW*’s copyright expiration in November 1907, publishers were in a frenzy to publish new editions. Superficially, the main difference from one *Alice* edition to the next is the illustrations. For the wave of giftable fairy-tale editions that were published immediately after *AAIW* entered the public domain, differences are indeed that

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[Baverstock, *How to Market Books*, 101. Baverstock discusses the development of the back cover blurb as a collaborative process with the author. This Dover edition’s blurb is entirely composed by the publisher.]

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straightforward. After all, their packagings are markedly similar in terms of format, page design, typesetting, binding and paper. But when the title is considered across more than half a century, it becomes apparent that illustrations alone were not enough of an edge in an increasingly crowded market. Publishers used, for example, typography to make Alice modern and series design to make Alice classic; compositied photographs to make Alice fantastic and film stills to make Alice cinematic; a ‘midget’ format to make Alice accessible and a flexible grid to make Alice academic; and acidic paper to make Alice cheap and art paper to make Alice glossy. How can these Alices be reconciled with earlier editions?

Carroll art directed Alice as a fairy tale for Victorian children. That authorial intention, as articulated in each of the books’ materialities, has since become the title’s point of origin rather than its truth. As Wellek and Warren say,

The whole idea that the ‘intention’ of the author is the proper subject of literary history seems … quite mistaken. The meaning of the work of art is not exhausted by, or even equivalent to, its intention. … The total meaning of a work of art cannot be defined merely in terms of its meaning for the author and his contemporaries. It is rather the result of a process of accretion, i.e. the history of its criticism by its many readers in many ages.\footnote{Wellek and Warren, \textit{Theory of Literature}, 41.}

In this dissertation’s reflection on ‘the total meaning of a work of art,’ it observes that ‘process of accretion’ – not as a history of the text’s criticism but rather as a history of the books’ construction. Chapter 4 showed that castaway, pirate and orphan editions began to chip away at Alice’s fairy-tale veneer, starting to re-package the title as a classic. This chapter shows that publishers all but stripped Alice of its fairy tale-ness as they pivoted to target new audiences. When Alice entered the public domain, the publishing industry took the title over and materially re-presented its generic identities. It grew from a fairy tale for children to a fantasy, a classic and a film tie-in for children and adults. Chapter 6 sees the title packaged in still more generic and sub-generic identities.
Chapter 6.

*Alice Crosses Over (1967–2015)*

The late-twentieth- and early-twenty-first-century Anglo–American publishing industry inherited a conventional *Alice* book design, passed all the way down from the Victorian editions. For all the creative vision that some editions displayed, *Alice* was often dressed in a cloth-covered hardback with the body text laid out in one column and lines of text justified and set in a serif typeface with integrated illustrations printed in black ink on off-white wove paper in a sewn binding. Art directions have varied significantly despite this seemingly prescriptive list of typical design and production values. They are baseline specifications that act as an implicit guide for the publisher’s creation – and the consumer’s acquisition and the reader’s reading – of later editions.\(^{764}\) Editions of *Alice* that publishers position as ‘classic’ embrace its conventional look and feel, dressing it up or down (e.g. cheaper editions degrade the binding and pricier editions add head and tail bands) but staying close to these common specifications.

Rattling off a list of typical specifications is only possible after having deconstructed hundreds of editions. The average art director, consumer and reader would not reference, browse or read anything like that number of editions, and they would not be motivated to painstakingly document each book’s specifications. Their engagement with *Alice* is framed by related bodies of knowledge and experience, such as interactions with other works of children’s literature, other novels and likely at least a handful of other *Alices*. With a respective but complementary reliance on stored knowledge, reader-response theory and genre theory can be stretched to look beyond the body text to the books, offering critical insights into the present-day impacts of historic art directions. For example, how do the *Alices* read by children impact the editions that those people art direct, illustrate, design, produce and/or publish as adults? Why are decades-old art directions recycled, and how are they refreshed? Reader-response theory and genre theory can also help unpack tensions at play in the current competitive environment. How

\(^{764}\) See Becker (*Art Worlds*, 26–30) on how the artist’s adoption of and/or departure from conventions shape the co-operative creation of, and audience for, art.
does the retail environment undermine or reinforce the visual and material generic markers of the book? How does the glitz and buzz of celebrity-branded *Alices* shape consumer expectations and condition reader responses?

More so than any other period, in the late-twentieth and early-twenty-first centuries consumers have been spoiled for choice. Where Chapter 5 saw *Alice* grow up, this chapter sees *Alice* grow old and cross over. *Alice* now more than ever targets children, adults and young adults. More often than not, publishers position the title as a classic. Of the 16 editions discussed in this chapter, seven editions are classics that variously target adults and children; the other nine editions range widely, from a satire for adults to a colours primer for toddlers to dystopian fiction for young adults. (See Appendix 4 for each edition’s specifications.) Editions that most significantly evolve the title’s design and production values are the ones that use art direction to reframe *Alice*’s generic identity in order for publishers to target niche audiences. With increasing sophistication and refinement, publishers strategically use art direction to expand *Alice*’s consumer base and illicit new reader responses.

**Alice for Adults**

Having established that *Alice* was published as adult fiction in Chapter 5, this chapter sees a diversification of the title within the same category. Key to this diversification is artwork, and the variety of ways in which it is packaged. The adult editions discussed in the previous chapter all feature Tenniel’s illustrations. Tenniel’s work is represented in four of the below seven editions, but other celebrated artists also join the ranks of *Alice*-for-adults illustrators. They include a political satirist (Ralph Steadman), a printmaker (Barry Moser), a fine artist (Yayoi Kusama) and a fashion designer (Vivienne Westwood). The individual artists’ reputations, including that of Tenniel, raise the profiles of the editions. The editions’ art directions, on the other hand, variously degrade and elevate the illustrations. Some editions slot illustrations into standard designs, whereas other editions are tailored to the artwork. The most coherent art directions are those that are sensitive to the aesthetics and media of the respective artists. Accordingly, the diverse art directions of the below adult editions of *Alices* range from banal to bespoke.
Dobson’s *Alice in Wonderland* (1967)

In 1967 Dennis Dobson of London published an ‘Adult fiction – satire’ edition of *Alice* that is illustrated by Punch cartoonist Ralph Steadman (Figures 6.1a, 6.1b and 6.1c). It is a hardback that is full bound in off-white cloth with black blocking on the front, spine and back. Rather than the full title of *Alice’s Adventures in Wonderland*, or the commonly used short title of *Alice in Wonderland*, the title on the binding design is simply *Alice*. The binding is sparsely decorated with two ornamental rules in the Art Nouveau style. It is a crisp, graphic binding design. The dustjacket, which is printed in black, purple and a silver spot colour, echoes the binding design. Measuring 321 x 225 mm, it has an oversized, non-standard format. Despite the monochromatic black palette, the pages are dynamic. For example, many illustrations run across the gutter. Some of these illustrations are bounded by text and other illustrations fill the double-page spread. Most of this edition’s pages conform to the norm of black text on white (or off-white or ivory) paper, but some double-page spreads feature white text and white illustrations reversed out of black ink (i.e. black ink covers most of the page and the white text and white illustrations are the un-inked surface of the paper). Some illustrations are framed with ornamental rules that echo those of the binding design, while others are framed with thick single rules; some illustrations float on the page without a frame and still others...
bleed off the page; some illustrations are small in size and unobtrusive in character whereas other illustrations are aggressive and sprawl across the page(s). Even the text-only pages do not conform to an obvious grid. The line lengths, number of lines per page and location of the text box on the page vary widely. The overall effect is that each and every double-page spread is uniquely designed.

This is the first adult edition discussed in this dissertation that is not a stodgy classic, which is to say that it is innovative in its presentation of the time-honoured text. Iser’s discussion of the ‘background-foreground relationship’ of the literary text is a useful frame for understanding how this edition intervenes – why it is innovative – in what was then a century-long publishing history of *Alice*. That is, the Steadman-illustrated edition is here in the foreground and preceding editions are in the background. Iser describes the background-foreground relationship:

… in a parody, for instance, the change of context results in a complete reversal of the original meaning. And so once the norm is lifted from its original context and transplanted in the literary text, new meanings come to the fore, but at the same time it drags its original context in its wake, so to speak, because it is only against the background of that context that it can take on its new form.\(^765\)

Put another way, ‘Information will be innovative to the degree in which it stands out from the redundancy in which it is embedded.’\(^766\) It is only against the background of conventionally designed *Alices* that the Dobson edition can give *Alice* its new form. *Alice* had to appear as a classic children’s book before it could appear as a satire for adults. The norm of hardback octavo *Alices* with reprinted Tenniel illustrations integrated throughout and text set justified in a serif face and printed on off-white paper (Chapters 3 and 4) had to exist before *Alice* could evolve into the Steadman-illustrated Dobson edition, with its oversized format, full bleeds, reversed-out type and varied text boxes. The background of conventional *Alices* – well established by dozens of earlier, similarly designed editions – had to exist in order for the Dobson publisher, art director, illustrator, designer and

\(^765\) Iser, *Act of Reading*, 93.

\(^766\) Ibid., 94.
production controller to envision a deviant Alice, and for that Alice to stand out to the consumer in the competitive environment and for the reader to interpret it as a satire.

**Academy Editions and St. Martin’s Press’s Alice in Wonderland (1976)**

![Alice in Wonderland, 1976. Published by Academy Editions, London and St. Martin’s Press, New York.](image)

This copy Sonoma State University, PZ7.D684 Ai50. Photos by author.

In 1976 Academy Editions of London and St. Martin’s Press of New York published an ‘Adult fiction – classics’ co-edition of AAIW (Figures 6.2a and 6.2b). It is a large-format paperback that is only slightly smaller than an A4. It is a large, floppy paperback that is not unlike a workbook. Owing to its large trim size and two-column layout, which allow for many words per page, it has a modest extent of 80 pages. The gloss-laminated cover has a bold colour scheme of orange, yellow and black. It features Tenniel’s illustration of ‘Alice finding a little door’ blown up to three or four times its original size. All 42 of Tenniel’s AAIW engravings appear in the book. Overall, the book has mid- to low-quality production values. For example, the black inking is fair, the paper is mediocre, it has a reasonably sturdy notched binding and there is minimal show-through, but the reproductions of the illustrations are poor. There are two main reasons for the poor-quality reproductions. First, this book was likely printed from photographs of prints that were several generations away from the original engravings. Second, the illustrations are
greatly enlarged. Both of these reproduction processes inevitably sacrifice the illustrations’ details.

Nevertheless, the unique selling point of this edition is its size. The front cover labels this book as a ‘Giant Illustrated Edition.’ The back-cover blurb links the choice of a large format to the story saying, ‘And as if having followed the instructions on the bottle to “Drink Me,” or having swallowed a morsel of the left-hand portion of the mushroom, we now have a Giant Alice, with Carroll’s text presented in an eminently readable large format together with Tenniel’s inimitable illustrations reproduced over twice their original size.’ Yet the text is not set in a large point size and the illustrations suffer from their enlargement. How does this mediocre ‘giant’ edition fit with the publisher’s list? Academy Editions published numerous large-format paperbacks on art and design in the late twentieth century, and in 1972 Academy Editions and St. Martin’s Press co-published a survey of Alice illustrators.767 The publication of an edition of Alice that showcases enlargements of Tenniel’s illustrations complemented the company’s list. Across these titles, the common selling point is accessibility. They are slim paperbacks with mid-range production values. In a survey of Alices, this is an aesthetically banal follow-up to the innovative 1967 Dobson edition. However, it represents the fact that the Alice market has long been crowded and that, since the title entered the public domain, the banal has competed with the innovative.

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767 Ovenden, Illustrators of Alice.
In 1982 the University of California Press released an ‘Adult fiction – dark fantasy’ edition of *AAIW* that is illustrated and designed by Barry Moser (Figures 6.3a, 6.3b and 6.3c). It is an oversized, tall and narrow hardback that is quarter bound in red cloth with plain purple paper sides and metallic pink foil blocked on the spine. It features a red coloured top and printed endpapers that are designed and printed to look as though they are hand marbled. The dustjacket features an illustration of the Mad Hatter that is so large it wraps the back, spine and front. Moser’s illustrations, like those of Tenniel, are wood engravings. Where Tenniel’s engravings balance light and dark, Moser’s illustrations are heavy in both colour and mood. The illustrations, which are integrated throughout the book, are printed in black with some blue accents. Marginal text, ornaments and so forth are printed in red, green and blue ink. The margins are generous, allowing ample space for additional content and for the engravings to occasionally break the grid. The preliminary pages and endmatter include multiple title pages and numerous blank pages. The luxury of additional pages, which are generally cost prohibitive in trade editions, are indications that the design and production values of this edition were adapted from a limited, private press edition.
This University of California Press trade edition was published in 1982, in celebration of the sesquicentenary of Carroll’s birth. Pennyroyal Press, the Boston-area private press run by Moser, published a limited edition of AAIW with the same illustrations, the same page design and the same typography in the same year. What are the points of difference between the trade edition and the limited edition? The Pennyroyal limited edition is packaged in a portfolio that includes a set of signed prints of the wood engravings, whereas the California trade edition stands alone. Compared to the trade edition, the limited edition is a larger format, it is bound in more luxurious materials, including leather and hand-marbled paper and it is letterpress printed on thicker paper. Unsurprisingly, the marketing copy on the California trade edition’s dustjacket does not acknowledge that, overall, its production values are degradations of those used in the Pennyroyal edition. It rather summarily says, ‘The high-quality offset lithography used in the California edition allows refinement, under Moser’s direction, of the illustrations and other special features, such as the shoulder notes.’ The reproduction of the engravings is indeed one of the most significant differences between the limited and trade editions. In the Pennyroyal limited edition there are pronounced cracks in the engravings; the cracks are mended in the California trade edition. The trade edition still shows some cracks, but they fewer and smaller. The result is that the limited edition has an aura of authenticity and the trade edition appears more polished. This difference in craftsmanship, however, is only evident when comparing the editions side by side. The perception of quality is relative.

In what retail environments might limited and trade editions compete? In a museum or library gift shop, perhaps, where both production values and price points are apparent to consumers, or online retail sites, where differences in quality are difficult to

768 The Moser-illustrated and -designed Alice is not the only Alice to be brought out in both a limited edition and a trade edition. In 1907 Rackham’s illustrations were simultaneously published in limited and trade editions (Chapter 5). In 1969 Maecenas Press of New York published a limited edition portfolio of Alice prints that are illustrated by surrealist Salvador Dali. In 2015 Princeton University Press published a trade edition that features the same Dali illustrations. It could be fruitful to research additional titles (i.e. other than Alice) that are published in two editions in order to articulate generic design and production values for each of limited editions and trade editions (i.e. analyze the limited edition and the trade edition as respective genres).

769 John Kristensen (conversation with author at Rare Book School, University of Virginia June 6, 2018), operator of Boston-based private press Firefly Press and friend of Barry Moser, says that Moser engraved his AAIW illustrations in boxwood, which was also Tenniel’s material of choice. After Moser’s AAIW engravings cracked, he switched to engraving in resin for his future work in order to minimize cracking.
discern but the difference in price points is obvious. It is unlikely that the two editions would otherwise share retail space because shops tend to sell limited editions or trade editions. The trade edition’s main competition in bookshops is thus not the limited edition but other trade editions of Alice. The Carroll-directed ‘cheap’ edition of AAIW made sales of the first edition suffer because they directly competed with each other in bookshops (Chapter 3). The two Moser-directed editions, on the other hand, are not in direct competition. The California edition, which stands out as a well-crafted book compared to any number of other trade Alices, is thus a market-savvy re-packaging of the limited edition.

**Vintage’s Alice in Wonderland (2010)**

![Image of Vintage’s Alice in Wonderland (2010)](image)

*Figure 6.4. Alice in Wonderland, 2010. Published by Vintage, London. This copy author’s collection. Photos by author.*

London-based Vintage published an ‘Adult fiction – film tie-in’ omnibus edition that combines AAIW and TTLG in 2010 (Figures 6.4a and 6.4b). In 2010 Disney released the live-action ‘Alice in Wonderland’ film directed by Tim Burton. This edition tries to capitalize on the film; it was published in the same year as Disney released the film, and it strategically includes the film in the blurb and endmatter. However, this is not a Disney-branded book. It references a general history of Alice films. This edition is part of the ‘Vintage [heart] Film’ series, which consists of books that have been adapted for the screen. It is a perfect-bound A format paperback, which is the smallest standard size. It is printed in black ink on toothy, off-white wove paper. These production values are typical of a mass market edition. It includes all of Tenniel’s 92 AAIW and TTLG illustrations.
The cover is printed in black and red ink on one side of the pearlescent white card stock (i.e. the inside front and inside back covers are blank). The cover is – apart from an obscured image of a motion picture film canister that wraps from the back cover to the spine and a tiny heart icon on the front cover – entirely composed of type.

This edition has a deceptively complex typographic front cover, as do other titles in the series. The front cover boldly plays with visual hierarchy. The eye notices first, an AAIW phrase; second, the series title; third, the book title. Usually the book title or author – whichever has more consumer appeal – is prioritized, but here the title is the least noticeable piece of information and the author’s name is omitted. The top half of the front cover is blank, showcasing the pearlescent white card stock; all type is placed in the bottom half of the cover. An AAIW phrase dominates: “‘Curiouser and curiouser.’” It is dynamically typeset in a script-inspired typeface in multiple point sizes, alignments and colours. The letters are printed in black except for both instances of the letter ‘o,’ which are, curiously, printed in red. The series title – Vintage [heart] film – and book title are set in the same sans serif typeface and point size. Yet the series title dominates the book title; the series title precedes the book title, and it is set in a heavier weight, printed in black (instead of grey) and emphasized with a red heart icon. The book title – here only Alice in Wonderland, excluding TTLG from the cover – is set in the smallest point size and the lightest-weight typeface, as well as being printed in the palest tint (i.e. grey instead of black) and relegated to the bottom right corner of the front cover.

This cover is misleading in three ways. First, aesthetically – it is a bland book wrapped in a bold cover. This edition trades on its stark, impactful typographic cover but the interior is unremarkable. The page design is conventional, with one column of text in justified lines that are set in a transitional serif face. The design and typography are copyrighted 1992. This edition, which was published in 2010, has a new cover slapped on what was then 145-year-old content with an 18-year-old design. Second, categorically – it is marketed as a tie-in edition but it has a tenuous link to film. There are, for example, no stills from a particular film or artwork from a particular film’s poster featured on the cover or in a plate section. A total of five pieces of content frame this as a film tie-in edition: the ‘Vintage [heart] film’ series title on the front cover and spine; the obscured image of the film canister that wraps the back cover and spine; the blurb’s paragraph-long
discussion of Disney’s 1951 animated and 2010 live-action *Alice* films; the series list in the prelims; and a patchy one-page history of *Alice* films in the endmatter. It is an outlier in the ‘film tie-in’ category because it links itself to select *Alice* films rather than one specific film. Third, contextually – this edition calls itself *AAIW* but it also includes *TTLG*. Nothing on the cover notes that this is an omnibus edition. Essentially, the consumer buys a product that is different from what the reader reads.

**Penguin Classics’s *Alice’s Adventures in Wonderland* (2012)**

![Figure 6.5. *Alice’s Adventures in Wonderland*, 2012. Published by Penguin Classics, London. This copy author’s collection. Photos by author.](image)

Penguin Classics published an ‘Art – General’ edition of *AAIW* in London in 2012 (Figures 6.5a and 6.5b). It is illustrated by Yayoi Kusama, an artist who is celebrated for her paintings and installations of repeating dot patterns. It is a hardback with a bespoke trim size of 219 x 182mm, which is more square than standard formats. The book is quarter bound in blue cloth with red cloth sides. It has white and black blocking on the front board, spine and back board. The endpapers are printed in black and yellow on white paper and are blank on the reverse. The book block is bound in 16-page signatures with a flat back. It has white and black striped head and tail bands. The book is printed in four colours with bleeds throughout on white wove paper. This edition is heavily illustrated – 177 of its 192 pages are illustrated.

Of all the 46 *Alices* discussed in this dissertation, this edition most tightly integrates body text and illustration. For example, some pattern illustrations and body text
are layered, with the artwork in the background and the body text in the foreground and vice versa, and some figurative illustrations are treated as a series of plates, filling consecutive double-page spreads. Consequently, the text block takes on various shapes. By and large, the body text is conventionally set in a rectangle of 27 justified lines in a modern serif face. However, the shapes of individual text blocks often curve, sometimes multiple times, as they wrap illustrations. Some of the body text is set in uncommonly outlandish, expressive typography. Expressionism is an approach to typography that ‘accomplishes its purpose through formal elaboration and ornamentation, creating visual impact.’ Many editions of Alice set, for example, phrases like ‘drink me’ in capital letters. In this edition such phrases, and indeed lengthy passages, are greatly exaggerated. Additional line breaks, increased point sizes, shifting baselines, decreased leading and so forth often disrupt the setting of the preceding and subsequent text. Indeed, some double-page spreads are a riot of oversized letterforms that bleed off the page, run over the gutter and obscure the running heads.

This edition exhibits many design and production values that are generic markers of ‘art – general’ books. This edition’s subgenres include ‘art – Asian / Japanese’ and ‘art – women artists’ but here such specific categorization is splitting hairs. The point is that – as a hardback in a bespoke format with full-colour print throughout the book and integrated illustrations – it has values that are representative of art books. Details like the head and tail bands and the quarter binding elevate it. Even the ISBN, prices and so forth are placed on the back board with a sticker. The sticker on this art book is like a wall label beside a painting in a gallery – it gives the market value but it is unattached to the object. The stuff of commerce can be discarded after purchase, and the work of art becomes priceless when displayed at home. The retail environment is also worth considering when designating or identifying genre. This book was published under the Penguin Classics imprint, and it would be reasonable to alternatively categorize it as ‘adult fiction – classics’ but it is an art book when displayed in a museum gift shop. Penguin Classics published this edition in the same month that a major Kusama exhibition opened at London’s prestigious Tate Modern (February 9–June 5, 2012). It was for sale in the exhibition shop, along with tchotchkes that commodify Kusama’s art.

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770 Carter et al., Typographic Design, 131.
Across London, at an equally prestigious institution, the edition was also for sale at the Victoria and Albert Museum in a one-day pop-up shop during the museum’s ‘Introducing Lewis Carroll’ study day (May 26, 2012). In this edition, though, Carroll is positioned by the publisher as the lesser of the two creators. There is no Carroll biography, but there is a generous one-page biography of Kusama. It is followed by the final page of the book, which gives something of an artist statement: “‘I, Kusama, am the modern Alice in Wonderland.’ Yayoi Kusama.” Additionally, the cover specifies that this edition is published ‘with artwork by …,’ which is language that effectively raises the profile of the work from illustration to fine art. Finally, Penguin’s U.K. online product page says that this edition was ‘Produced in collaboration with the Kusama Studio, Tokyo and Gagosian Gallery.’ Both Kusama’s status as a production artist with assistants in her studio and her representation by the leading primary art dealer in the world position this edition as an art book.

**Vintage’s *Alice’s Adventures in Wonderland* (2015)**

![Image of book](image)

*Figure 6.6.* *Alice’s Adventures in Wonderland*, 2015. Published by Vintage, London. This copy author’s collection. Photos by author.

In 2015 London-based imprint Vintage published an ‘Adult fiction – classics’ omnibus edition of *AAIW* and *TTLG* in commemoration of the sesquicentennial anniversary of *AAIW* (Figures 6.6a, 6.6b and 6.6c). It is a demy octavo (also known as C format)

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771 Penguin Classics, ‘Lewis Carroll’s Alice’s Adventures.’
hardback. Unlike the majority of hardbacks, which tend to be sewn or notched, this edition has a flimsier perfect binding. It does, however, have a round back, which is more difficult to achieve than a flat back. It is full bound in an off-white cloth with black blocking on the front and spine. It has blue head and tail bands. It is wrapped in a full-colour dustjacket that is printed on a coated paper stock. The front of the dustjacket is sealed with both matte and gloss laminates, emphasizing the patchwork-like design. The pictorial endpapers, which have the same design front and back, are printed in four colours on one side of the paper (i.e. the pastedowns and flyleaves are in colour and the reverse is blank). The book has an extent of 368 pages, which are printed in black ink on off-white wove paper. The text is conventionally set in a transitional serif face and justified. The point size is large and the leading is generous. The average line length is short at some 55 characters. The 95 illustrations – 42 AAIW and 50 TTLG illustrations by Tenniel and three illustrations by fashion designer Vivienne Westwood – are integrated with the body text.

The unique selling point of this edition of Alice is its attachment to Westwood. Whereas the above-described Kusama-illustrated edition delivers on its brand promise (i.e. Kusama is known for dots, and her edition has dots aplenty), the Westwood edition does not deliver on its brand promise. Given that Westwood is a fashion designer, the consumer could reasonably expect that her branded edition would include, say, sketches of Alice or the Queen of Hearts in avant-garde high fashion, but no. Westwood made a total of three contributions to this edition: first, the colour-blocked, patchwork-like dustjacket artwork – the focus of which is an illustration of Alice that is not by Westwood but Tenniel; second, endpaper artwork that is unattributed but fits Westwood’s punk aesthetic; and third, a six-page introduction – a polemic against capitalism that is not an obvious threshold to Alice – that is sparsely illustrated with Westwood’s signature logo, a map of the world and a roundel. These contributions are impactful in that they justify the linking of Westwood to Alice and thus fuel sales, but they are unsubstantial – they do not take up much space. Westwood’s contributions are superficial dressings for the body text by Carroll and illustrations by Tenniel, which constitute the content of any number of other, more compact editions.
So why does Vintage’s Westwood edition feel substantial? It is padded with white space. The body text is set in a large point size and the letterspaces, wordspaces, leading (i.e. the space between lines of text) and margins are generous. Also there are a whopping eight blank pages in the endmatter.\footnote{Blanks in endmatter occur when there is insufficient content to fill a signature. Having more than, say, two or three blanks in the endmatter is unusual. Publishers usually solve the problem of too many endmatter blanks by either compressing the content and losing the final signature or introducing more white space earlier in the book.} Having convinced the consumer that this is a robust book, how does white space impact the text–reader relationship? Iser considers that ‘the structured blanks of the text stimulate the process of ideation to be performed by the reader …’\footnote{Iser, \textit{Act of Reading}, 169.} Iser understands these blanks to be gaps or vacancies in the text. He asserts that ‘blanks have no existence of their own, but are simply empty spaces in textual structures …’\footnote{Ibid., 206.} Blanks, in design terms, are ‘empty spaces’ both in and around ‘textual structures’ and illustrations. Blanks are areas of the paper that are not covered with ink. They are incorporated in textual structures by way of indentation, leading, kerning (i.e. adjusting the space between characters) and so on. Blanks are also outside of the textual structure, in the margins, visually supporting the text. They allow the reader space to luxuriate in and comprehend the text. White space is a luxury because it does not come cheaply. Increasing the white space in a book stretches the content across a greater number of pages, thereby increasing the overall extent of the book and requiring a larger quantity of paper. A large extent requires a large spine, which, in the case of hardcover books, requires a greater amount of case material. A large extent also increases the weight of the book, which in turn increases delivery expenses. All of this adds up to increased costs. A large unit cost to the publisher necessitates an increased retail price for the consumer. Consequently, white space is generally found in greatest supply in relatively expensive books. Compare, for example, Vintage’s 2015 Westwood edition with Vintage’s 2010 film tie-in edition: the former is a 368-page demy octavo hardback that is priced at £25.00UK and the latter is a 336-page A-format paperback that retails for £5.99UK. Even though the body text and illustrations are the same in both editions, the Westwood edition’s extent is ten percent larger and its trim size is 20 percent bigger than the film tie-in edition. It is the longer, bigger and more expensive of the two \textit{Alice}
editions that has the greatest white space and, as Iser would have it, the largest capacity for ideation. By extension, Vintage effectively privileges the interpretations of its wealthiest audience.

**Pulp! The Classics’s *Alice’s Adventures in Wonderland* (2015)**

![Image of Pulp! The Classics’s *Alice’s Adventures in Wonderland* (2015)](image_url)

*Figure 6.7. Alice’s Adventures in Wonderland, 2015. Published by Pulp! The Classics, Harperden, Herts. This copy author’s collection. Photos by author.*

In 2015 Pulp! The Classics, an imprint of Oldcastle Books in Hertfordshire, England, published an ‘Adult fiction – classics’ edition of *AAIW* (Figures 6.7a and 6.7b). It is a pocket-sized, A format paperback. The cover is printed in full colour on both sides of the card stock. The cover’s lurid colour palette includes green, pink and white, with a yellow spine. The book is perfect bound with an extent of 160 pages. All three edges are coloured green. The book is printed in black ink on off-white wove paper. The print is under-inked, with black appearing grey. (The paper is so thin and toothy, though, that more ink could have resulted in significant dot gain (i.e. the inked area grows bigger on the paper than it was designed).) 53 illustrations, including Tenniel’s *AAIW* engravings and three cover images of other series titles, are integrated with the text. All of the illustrations are extremely poor reproductions. This is partly because of under-inking and cheap paper and because the source images were likely many generations removed from the original woodblocks or electroty pes – a few are even pixelated. Some of Tenniel’s illustrations appear twice in the book, once in the text and once in the chapter starts, where they are reduced to thumbnail size and lose still more of their detail.
How does the art direction of this twenty-first-century edition of Alice reflect the mid-twentieth-century pulp paperbacks that the imprint’s name, Pulp! The Classics, references? Modern pulp paperbacks were inexpensive, ephemeral editions of both lowbrow and highbrow, original and previously published literature. The books were published on a large scale from the late 1930s to the early 1960s with tabloid-like cover art and headlines. The generic cover art direction is sensational or tawdry, featuring loud typography and a risqué character illustration. Design and production values like a pocketbook format, one-colour print on low-grade paper, flashy cover palette and coloured edges are formal characteristics of the pulp paperback genre. Wellek and Warren say that, ‘… genre represents, so to speak, a sum of aesthetic devices at hand, available to the writer and already intelligible to the reader. The good writer partly conforms to the genre as it exists, partly stretches it.’ The same might be said of the ‘good’ art director, who plays with convention. This edition’s recycling of a cheap aesthetic for a work of canonical literature is ironic because ‘the form and the content seem to be at cross-purposes.’ The irony is heightened by the fact that this splashy, low-end edition was (in summer 2012) for sale in the shop at the British Library, a venerable institution, alongside a number of refined, higher-end Alice editions.

Cheap and cheeky art direction is the unique selling point of this Pulp! The Classics’s edition of AAIW (and the other books in the series). The front cover of AAIW features an illustration of singer and actress Judy Garland as a hippy Alice, wearing rose-coloured, heart-shaped glasses, a peace sign necklace and a billowy white shirt, and holding what looks like a ‘drink me’ bottle. The tagline on the cover says, ‘This cupcake was off her head!’ The blurb says ‘What HAS happened to little Alice? Taking ‘shrooms, hanging out with hookah smoking [sic] ne’er do wells [sic] and being dragged to court. THAT’S GONNA BE ONE HELL OF A HANGOVER!’ The cover artwork and text link the drug culture of the 1960s, when the trend of modern pulp paperbacks was fading, to Alice’s Wonderland trip. The other books in the series sport similarly tongue-in-cheek covers that capitalize on contemporary celebrity culture (e.g. actor Ryan Gosling as

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775 Rabinowitz, American Pulp, 1–39.
776 Wellek and Warren, Theory of Literature, 235.
Dorian Gray and singer Alice Cooper as Dr. Jekyll and Mr. Hyde. The consistency of the series cover design (e.g. colour blocking, front cover illustration detail placed on back cover, visual texture to look like the book is aged and treatment of imprint contacts and retail information) ever so slightly elevates the generic pulp paperback aesthetic; it is both crass and current. The only surprise in the interior of the book is that it is fairly standard. Apart from the deliberately coarse chapter heads, the interior design of the book could suit any number of mid-range editions. However, the production values discussed above, such as under-inking, thin and toothy paper and pixelated illustrations are on brand because they are scruffy. This edition’s art direction plays with the historic pulp paperback aesthetic, making it feel fresh in the contemporary market.

*Alice for Children*

Many *Alice* editions that target children towards the end of the twentieth century and into the early twenty-first century continue to position *Alice* as ‘juvenile fiction – classics.’ Some editions do take a fresh approach to packaging, variously positioning *Alice* as a concept book that introduces colours to babies and a contemporary fantasy for older children. Even the verbal peritext (e.g. blurbs) of those editions, though, acknowledge that the story is classic. The fact that the story is well known is a common selling point. But what are the unique selling points of *Alice* editions in the crowded category of juvenile fiction?
Books of Wonder’s *Alice’s Adventures in Wonderland* (1992)

![Image ofAlice's Adventures in Wonderland (1992)](image)

*Figure 6.8. Alice’s Adventures in Wonderland, 1992. Published by Books of Wonder, New York.*

This copy author’s collection. Photos by author.

In 1992, New York’s Books of Wonder marked the 125th anniversary of the first publication of *AAIW* by publishing a new ‘Juvenile fiction – classics’ hardback edition (Figures 6.8a, 6.8b and 6.8c). The paper case is printed in full colour with a spot metallic ink, and the book is wrapped in a dustjacket that is printed with the same design. It is roughly a demy octavo (also known as C format), so it is easily held in small hands. It has an extent of 208 pages, which include the full set of 42 Tenniel illustrations. It is printed in black ink on heavy white art paper and sewn in 32-page signatures with a round back. All edges are gilt. Low-end production values, like plain white endpapers and 32-page signatures, are juxtaposed with high-end production values like art paper and gilt edging. The high-end production values are consumer facing, whereas the low-end values are less obvious; they impact the reader’s engagement with the book but they are unlikely to deter the consumer from buying the book. Consequently, the high-end production values mask the low-end values and warrant the book a relatively high retail price (of $16.99US in 1992).

The dustjacket features, as is customary, a biography for each of Carroll and Tenniel, author and illustrator. Unusually, they are followed by a biography of Peter Glassman, ‘owner of Books of Wonder, the New York City bookstore and publisher specializing in new and old imaginative books for children.’ The content of the biography
is not particularly noteworthy – although it does effectively categorize this edition as a children’s book – but its presence is important. By accompanying biographies of author and illustrator, the biography of the publisher asserts him as a co-creator of the book. How does this assertion tally with authorship as viewed through the lens of reader-response theory? As mentioned, Iser focuses reader-response theory so tightly on the body text that he marginalizes the author and overlooks the publisher. Insofar as he admits an authorial figure, it is the party who ‘organize[s] both the material of the [body] text and the conditions under which the material is to be communicated.’ This could easily and sensibly be stretched to recognize the publisher as an authorial figure because they organize the design and production of the book, which constitute the material conditions in which the body text is communicated to the reader (and, before that, to the consumer). Reading these biographies through the lens of paratextual theory, the publisher subsumes the authorship of the anonymous art director and designer, which is common. But for the publisher to trumpet their authorization and position it as akin to the authorship of Carroll and Tenniel is highly unusual.

Of all the Alice editions examined in this dissertation, it is particularly interesting that a publisher biography appears only in this Books of Wonder edition because, unlike many other editions, it has no new content per se. The body text by Carroll and the illustrations by Tenniel are re-published. There is no supplementary text in the preliminary pages or endmatter, there are no new illustrations and even the page design is borrowed from the original, red-cloth edition. The only new content, as it were, is the packaging. The Books of Wonder edition trades on being, as per the dustjacket, ‘a deluxe gift edition.’ The book communicates this market position with, first, with its apparent high-end production values. In particular, the dustjacket boasts that the edition has ‘clearer, more detailed images than have ever been seen before.’ But this is untrue. In fact, the crispest prints ever pulled were printed directly from the woodblocks and then published in a limited edition portfolio in 1988, four years before this Books of Wonder edition was published. Even the illustrations in the first printings of the 1865 red-cloth edition were crisper, having been printed from electrotypes made from the woodblocks.

778 Iser, *Act of Reading*, 34.
779 De Freitas, *Tenniel’s Wood-Engraved Illustrations.*
(The Books of Wonderland copyright page clarifies that the illustrations were reproduced from photographs of prints of the woodblocks.) Despite the fact that the illustration reproductions are not as revelatory as the marketing copy on the dustjacket implies, other high-end production values, like gilt edging, are a legitimate consumer draw. A second way in which the edition is positioned as deluxe is its typesetting and page design. From the modern typeface to the number of lines per page to the page breaks, the interior mimics that of the Carroll-directed red-cloth edition of 1865. The Books of Wonder edition is not a facsimile because it was not set from, for example, photographs of the pages of the red-cloth edition. Even so, the freshly-set type and replicated page design arguably make for a satisfactory knock-off edition. (The Lewis Carroll Society of North America (LCSNA) annually gives copies of this edition to children. 780) Here page design is an unexpected but effective site of credibility and authority, however ill begotten.

The Books of Wonder edition’s art direction is a masquerade of marketing. Yet neither the posturing authorship, nor the low-end production values that are obscured by the high-end ones, nor the misleading claims about image reproduction, nor the appropriated page design sways Carrollian collectors from propagating this edition. Indeed, the edition’s art direction is the reason they value it. 781 The art direction positions the edition not only as a gift book but as a go-to gift book. In this case the absence of authenticity and originality is apparently unimportant to even the discerning consumer. In effect, though, the rhetorical art direction convinces the consumer that the edition is authentic and original.

780 LCSNA selected this AAIW edition (and, less often, the Books of Wonder companion edition of TTLG) for its Maxine and David Schaefer Memorial Reading Program. LCSNA has given ‘hundreds and hundreds’ of copies to school-age children (Watter, ‘Broadway Boogie-Woogie,’ 1–2). Former LCSNA president Stephanie Lovett says that, ‘We chose it [i.e. the Books of Wonder edition of AAIW] because while not a facsimile, it [i.e. the page design] is very similar in appearance to the original.’ (Facebook group discussion on Lewis Carroll Resources page started by author November 24, 2018).

781 Expanding on Lovett’s above comment, the Schaefer’s daughter, Ellen Schaefer-Salins says, ‘Also my father thought the kids would like the book because of the “golden pages” [i.e. gilt edges] on the Wonderland book and the “silver pages” for Looking Glass. Kids do gasp at the colors on the ends of the pages.’ (ibid.).
In 2000 Chronicle Books, based in San Francisco, published a ‘juvenile fiction – classics’ edition of *AAIW* that is illustrated by various artists (Figures 6.9a, 6.9b and 6.9c). Measuring at roughly a demy quarto, it is a large format hardback. The full-colour dustjacket replicates the design of the full-colour printed paper case. The full-colour front and back endpapers feature the same full-bleed illustration of Wonderland characters. The self-binding endpapers are included in the book’s total extent of 152 pages. The book is printed in four colours with bleeds on art paper. It is sewn in 16-page signatures with a flat back. Numerous illustrations appear throughout the book. The body text is justified and set in a transitional serif face with ornamental initials, the style of which vary from chapter to chapter. The chapter heads, which are centred, consist of one or two illustrations, the chapter title and the chapter number. The chapter title, which is set in a large point size and printed in red, competes with the ornamental initial for dominance of the page. This edition has the bones of a giftable edition – including large format, sewn binding, full colour, art paper, hardback and dustjacket – but it lacks luxurious finishings – like a ribbon market, gilt or colour edging and head and tail bands – that catapult the market value of an edition from moderate to expensive price points.
The front cover calls this edition ‘a classic illustrated edition.’ The same could be said of any number of Alice editions. The unique selling point of this Chronicle edition is, more specifically, its compilation of many and diverse illustrations. Roughly three dozen artists and some 100 illustrations are acknowledged in the endmatter. Apart from several of Tenniel’s 1865 illustrations, all illustrations date from the turn of the twentieth century to the 1920s. Across these thirty or so years the media and styles of these illustrations of course vary widely. More surprising is the varied treatment of the illustrations. They range from black-and-white line drawings that are integrated with the body text to full-colour, full-page illustrations that bleed. Some illustrations are framed with black rules and some are wrapped by the text. The illustrations appear in all manner of shapes, sizes and orientations, from landscape-oriented rectangles that are so wide that they break into the margins to small portrait-oriented ovals that are nestled in the gutter. The quantity and variety of illustrations make for an extraordinarily busy edition. The placements of the illustrations necessitate inconsistent line lengths, irregular text box shapes and awkward page breaks, all of which impede a fluid reading experience.

As per the marketing copy on the dustjacket, the consumer draw of this edition is that it is a ‘gallery of images.’ It is fair to liken this edition to a gallery, albeit one that displays art in the cluttered salon style of yesteryear rather than a contemporary, spare white cube. Does a salon aesthetic make this edition more collectible than readable? Given that the edition buzzes with visual information, does it communicate the text to the reader within a cohesive frame? Iser believes that the reader incorporates ‘the text into his own treasure-house of experience.’ The reader also brings their own ‘treasure-house of experience’ to the text when interpreting it; previous experience is, in Iser’s words, a ‘private’ or ‘arbitrary’ frame of reference. This Chronicle edition theoretically further restricts the privacy or arbitration of interpretation more than the average edition because it is itself a sort of ready-made treasure-house of experience that is common to all readers of the book. Since the edition curates so many previously published illustrations, it furnishes the reader with a multi-faceted perspective of Alice – one that the reader would normally gain over time and across multiple editions. Even the reader who is new to the title gleans various perspectives of Alice and her adventures. But these impressions are

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782 Iser, Act of Reading, 24 (my emphasis).
superficial; they are made by viewing snapshots rather than having intimate, in-depth experience with Alice. The fact that the overwhelming majority of illustrations are at least a hundred years old tinges the reader’s interpretation of Alice with faux nostalgia, recalling Alice from an early-twentieth-century childhood that current generations of consumers and readers never had.

Little Simon’s *Alice’s Adventures in Wonderland* (2003)

![Image of Little Simon’s *Alice’s Adventures in Wonderland*](image)

In 2003 Little Simon, an imprint of Simon & Schuster’s children’s publishing division, published a pop-up ‘juvenile fiction – classics’ edition of *AAIW* in New York (Figures 6.10a and 6.10b). The back cover describes the book with a trademarked slogan: ‘A Classic Collectible Pop-Up.’ It is a hardback bound in a paper case that is printed in four colours and blocked with prismatic foil. It is a large, non-standard format that is between a crown quarto and a demy quarto. The book consists of six double-page spreads. Each spread features, at minimum, one large pop-up scene and one miniature codex, which itself contains at least one pop-up per each of two to five spreads. The result is that this is a pop-up book that contains a half-dozen smaller pop-up books. The first spread also features what the blurb calls a ‘Victorian peep show:’ a three-dimensional accordion-like rabbit hole down which Alice falls. The book is printed on white cardstock, with four colours on one side and blank on the reverse. Because of the way the paper is folded, though, it looks as though the entire book is printed in full colour. Foil-blocked accents
and fuzzy appliqués are scattered throughout the book, heightening its visual and tactile interest. Many of the pop-ups are three-dimensional displays of static images. Some of the pop-ups are active. For example, Alice swims and grows, the Cheshire Cat (dis)appears, a gardener paints and a hedgehog rolls.

The intricate pop-ups were created by renowned illustrator and paper engineer Robert Sabuda. His illustrations pay homage to those of Tenniel. Sabuda created the Little Simon edition of *Alice* because: ‘I remember as a boy thinking how mean all the adults in the book were to Alice … Now, as an adult, I wanted to go back and see if it was true that they were mean to her. Alice and I worked it out.’ This quote is included here not to focus the discussion on Sabuda’s authorial intention in his 2003 edition but rather to demonstrate two of Iser’s key conceits, both of which centre on the reader’s participation. First, when the reader – here Sabuda – revisits the text, they restructure their understanding of it (Chapter 2). Second, as Iser says, ‘Only if the reader is involved in working out this solution [to conflicts within the text], can there be a truly cathartic effect, for only participation – as opposed to mere contemplation – can bring the reader the hoped-for satisfaction …’ In this case, the culmination of Sabuda’s re-readings of *Alice* and his subsequent resolution to the text was the illustration and engineering of his own edition. By virtue of its publication, Sabuda’s private readings of *Alice* led to a public restructuring of it. Sabuda’s anecdote of the ‘survival’ of his childhood *Alice* and his ‘publication’ as an adult of a new edition lends generational depth to Adams and Barker’s book history model of ‘The Whole Socio-Economic Conjuncture’ (Diagram 2). Editions of *Alice* that children read impact the editions that they publish as adults.

The primary target audience for *Alice* pop-ups is unfailingly children. Little Simon’s 2003 Sabuda-illustrated edition is the first (and only) pop-up edition discussed here, but the history of pop-up *Alices* is nearly a century old. The first pop-up edition of

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783 Bean, ‘A Double Take on Alice.’
784 Ibid..
786 Iser does not account for the ways in which readers’ readings become fodder for the text – much less the art direction – of subsequent editions.
Alice was published by Raphael Tuck in London circa 1921.\footnote{Goodacre, Pop-Up and Movable ‘Alices.’ This privately printed and published booklet develops a talk that Goodacre gave to LCS in 1987. The ten-page booklet was issued to coincide with a seminar held by the Children’s Books History Society in 2009. It is a bibliography of pop-up, movable, flip book, panorama, stand-up and cut-out editions of Alice and other titles by Carroll. It includes English-language and translated editions published worldwide. In-tact copies of decades-old pop-up Alice are difficult to find today, presumably because they fell victim to children’s play.} Dozens of pop-ups, movables and other novelty editions have since been published.\footnote{These include greeting cards. For example, individual character pop-ups designed by Sabuda for the book were re-released as box sets of greeting cards in 2005 (ibid.).} Arguably, they are a genre in their own right – a genre that is defined by the material form of the book rather than the textual form of the story. Likewise, the genres of pulp paperbacks (see above) and board books (see below) each have recognizable design and production values.

**BabyLit’s Alice in Wonderland (2012)**

![BabyLit's Alice in Wonderland](image)

Figure 6.11. Alice in Wonderland, 2012. Published by Gibbs Smith, Layton, UT. This copy author’s collection. Photos by author.

BabyLit, an imprint of Utah-based publisher Gibbs Smith, released a ‘juvenile fiction – concepts – colours’ board book edition of Alice in 2012 (Figures 6.11a and 6.11b). The format, print, bind and extent of this edition is typical of board books. It is printed in four colours with bleeds on matte paper that is adhered to boards. The format is square, measuring 175 x 175 mm. It has a drop spine, which is a sturdy binding that allows the book to open easily and widely. There are ten double-page spreads. Each verso names a colour and an Alice character (e.g. ‘white rabbit’) or object (e.g. ‘yellow teapot’), and the facing recto depicts it. The versos are visually textured with tone-on-tone wallpaper-like illustrations that are backgrounds to the body text. There are only two words per verso,
totalling twenty words of body text. (Additional text appears in the illustrations, like a ‘drink me’ tag on a bottle.) The text block is centred and placed towards the bottom of the page, allowing the eye to float over the patterned background before landing on the words. The illustrations on the rectos are two-dimensional, clean-lined, graphic renderings of characters and objects. They feature flat colours, which are emphasized by the matte paper. The illustrations are accented with patterns that mimic textures of real-world materials, like wood grain on the Cheshire Cat’s tree and mesh net on the Queen of Hearts’s dress. A tone-on-tone banner at the top of the front cover that says ‘Little Master Carroll’ is the book’s sole attribution to Lewis Carroll. The banner is arguably more significant as a series brand design element than an acknowledgement of Carroll’s authorial contribution to the edition. The series illustrator-designer, Alison Oliver, and series author, Jennifer Adams, are more prominently and formally attributed on the cover, indicating that the concept and look of the book are its key selling features.

Like the 1890 *The Nursery “Alice”* (Chapter 3), this board book edition is designed for babies and toddlers to handle but it is marketed to adults. The back cover claims that, ‘BabyLit is a fashionable way to introduce your child to the world of classic literature.’ The books in the series distill the essences of classic novels while introducing key concepts. For example, *Dracula* is a counting primer, *Frankenstein* is an anatomy primer and *Anna Karenina* is a fashion primer. They could be considered kitschy or gimmicky in their gross reduction of the literature and reliance on ‘fashionable’ visuals, but they do introduce young pre-readers to characters and scenes from the original works. The content of the BabyLit *Alice* could be superficially presented to babies and toddlers as is—as introductions to colours—or it could be used as a starting point for an adult or older child to relate the story of *Alice* to a pre-reader. Either way, the pre-reader’s engagement with the BabyLit *Alice* critically establishes their relationship to what Iser calls the artistic pole, which is the author’s text or the body text, and the aesthetic pole, which is the (pre-)reader’s realization of the text (Chapter 2). The pre-reader realizes the colour-concept version of *Alice* and lays the groundwork for, perhaps, later engaging with

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789 Each book in the series is branded with a banner that says ‘Little Master X’ or ‘Little Miss X,’ where X is the surname of the original work’s author. The banner is one of several BabyLit series brand design elements.

790 BabyLit, ‘Classic Lit.’
a fuller version of the story. This edition trades not on Carroll’s text and but on the popular imagining of the *Alice* story, and its trendy packaging of it.

**Cider Mill’s *Alice’s Adventures Under Ground* (2015)**

![Image of the book](image)

**Figure 6.12. *Alice’s Adventures Under Ground*, 2015. Published by Cider Mill Press, Kennebunkport, ME.**

This copy author’s collection. Photos by author.

In 2015, in commemoration of the sesquicentennial anniversary of *AAIW*, Maine-based Cider Mill Press published a ‘juvenile fiction – classics’ edition of *AAUG* (Figures 6.12a and 6.12b). (Recall from Chapter 2 that *AAUG* was the precursor to *AAIW*. Carroll wrote and illustrated a manuscript that he gave to Alice Liddell and later published in a facsimile edition.) The Cider Mill’s edition of *AAUG* is roughly a B format, which is the second smallest standard book size, with an extent of 128 pages. The book has a faux deckle fore edge. It is a hardback with sewn 16-page signatures and a flat back. The paper over boards is printed in full colour with spot lamination, gold blocking and embossing. The endpapers are printed in full colour on both sides of the paper. The same wallpaper-like design of vertical stripes is printed on the front and back endpapers, including all of the pastedowns, the flyleaves and the reverses of the flyleaves. In addition, the front flyleaf features an illustration of Alice falling down the rabbit hole. The front cover has a die-cut square that acts as a window through which part of the falling Alice illustration that is printed on the flyleaf is visible. It is the book’s only colour illustration. The book block includes 35 illustrations, some of which stretch across the double-page spread, and it is printed in black ink. The illustrations, by Charles Santore, are half-tone pencil drawings that, unlike many editions’ high-contrast black-and-white *Alice* illustrations, are
overwhelmingly grey. Supplementary notes in the endmatter explain that the illustrations published in this *AAUG* edition are preparatory sketches for paintings that were later published in an edition of *AAIW*.791

The Cider Mill *AAUG*’s back cover blurb describes it as ‘an elegant collector’s edition.’ This purported elegance is apparently attributable to its romantic mimicry of aged books. The paper is designed to look and, with less success, feel like worn, fraying cloth. Illustrations of threads imitate the appearance of cloth and speckled laminate imitates the texture of cloth by making the smooth paper covering feel grainy. The faux deckle fore edge also imitates old, handmade paper. The front cover is blocked in gold foil but the spine and back cover are merely printed in a gold-like ink. This variance is presumably not an aesthetic decision but a financial one since ink is cheaper than foil. Likewise, a paper case is cheaper than a cloth case. The exterior of this edition is designed to look and feel not just old, but old and loved. It appears worn and rough, but appearances can be deceiving. These are qualities that only genuinely come with use but are here manufactured. The publisher sells the consumer a faked history of the book.

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791 This Cider Mill edition of *AAUG* has a similar publishing history to that of the first, Carroll-directed edition of *AAUG* in that the illustrations were not originally intended for publication. Carroll gifted his hand-lettered and -drawn *AAUG* manuscript to Alice Liddell. Carroll did not originally intend to publish it, but he reworked the *AAUG* text to become *AAIW*, and his *AAUG* illustrations were references for Tenniel’s *AAIW* illustrations. Carroll later published his *AAUG* manuscript in a facsimile edition in 1886 (Chapter 3).
Faber and Faber’s *Alice’s Adventures in Wonderland* (2015)

Figure 6.13.  *Alice’s Adventures in Wonderland*, 2015. Published by Faber and Faber, London. This copy author’s collection. Photos by author.

Faber and Faber of London published a ‘juvenile fiction – fairy tales/fantasy’ paperback edition of *AAIW* (Figures 6.13a and 6.13b). The paperback cover is printed in four colours with a blank reverse. The cover features the book’s only two illustrations; there is one illustration on each of the front and back covers but there are none inside the book. The book is roughly an A format but it is wider and therefore more square than standard. The cover’s hinge is scored so that the book opens easily and widely. The text is printed in black ink on a toothy, off-white wove paper. There is significant show-through (i.e. ink printed on the reverse of the page is visible). It does not interfere with legibility, though, because the lines of text are backed up (i.e. the lines of text on both sides of the page are at the same height, so there is no reverse text to read between the lines). Legibility would be an issue if illustrations were printed on this paper, but this edition is unillustrated. Visual breaks from the body text are provided by the expressive typography of the heads and opening lines of each chapter. Despite the small format and because of the absence of illustrations, the unabridged *AAIW* text fits in a modest extent of 160 pages.

This edition is part of the Faber Classics series, and marketing copy on the back cover calls it, ‘A new edition of this classic story of adventure and imagination.’ Despite verbal designations that *AAIW* a classic, the book’s art direction frames it as a contemporary fantasy. The front and back covers are illustrated by Sara Ogilvie, who has illustrated numerous recent children’s books. Given that the cover of this edition features
the book’s only illustrations, they are all the more powerful. They influence not only the 
consumer’s perception of the book, but they also represent the sum total of artwork that 
orient the reader’s response to the text. The front cover shows Alice crouching outside 
the rabbit hole, looking at the White Rabbit before it darts away. This visually establishes 
the central home/away/home motif of the fantasy genre (Chapter 4). It also begs the 
question: Will she follow him? This visual intrigue is important. This edition is not a 
stuff classic edition with an age-old illustration on the cover. Moreover, it is not a bulky 
tome of a hardback. It is a lightweight paperback in a small, twee format with a current, 
fantastic, thought-provoking cover. How does this impression of approachability and 
twenty-first-century relevance carry through the interior of the book?

Given that this edition is unabridged and unillustrated, it could seem intimidating 
and text heavy, but it manages to appear easily digestible. How so? Largely thanks to its 
unassuming typography. The body text is laid out conventionally – in a single column of 
justified lines and set in a transitional serif face – but it is executed well; the colour of the 
page is even. It is useful here to draw parallels between Iser’s discussion of the flow of 
reading and an enduring essay on typography by Beatrice Warde, a publicist for the 
Monotype Corporation in 1930. Iser defines his concept of the ‘wandering viewpoint’ as 
‘a moving viewpoint which travels along inside that which it has to apprehend.’792 Warde 
famously likened successful typography to a crystal goblet: ‘it is calculated to reveal 
rather than to hide the beautiful thing that it was meant to contain.’793 Iser and Warde 
agree that words are containers for ideas, and the look of the words should clarify rather 
than obscure the ideas that they communicate. Further, Iser describes the wandering 
viewpoint’s ‘eye-voice span’ as ‘that span of the text which can be encompassed during 
each phase of reading and from which we anticipate the next phase ….’794 As Warde 
said, ‘Type well used is invisible as type, just as the perfect talking voice is the unnoticed 
vehicle for the transmission of words, ideas.’795 Eye-voice span can be understood as line 
length or measure, and each line must be read in easy relation to the next phase or line(s) 
of text. Both Iser and Warde recognize, and use similar language to describe, the

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792 Iser, Act of Reading, 109.
793 Warde, ‘Crystal Goblet,’ 39 (original emphasis).
794 Iser, Act of Reading, 109–110.
795 Warde, ‘Crystal Goblet,’ 41.
importance of the fluidity of the reader engagement with the body text; quiet typography – as in the Faber and Faber Alice – facilitates it.

**Macmillan/Henry Holt’s *The Complete Alice* (2015)**

![Figure 6.14. *The Complete Alice*, 2015. Published by Macmillan/Henry Holt, New York. This copy author’s collection. Photos by author.](image)

2015 was the sesquicentennial anniversary of the first publication of *AAIW*. Macmillan of London was *Alice*’s original publisher, and the company sought to capitalize on this history by publishing numerous anniversary-branded editions in 2015. The weightiest tome that Macmillan (and Henry Holt, a Macmillan imprint) published, in New York, is a ‘juvenile fiction – classics’ edition called *The Complete Alice* (Figures 6.14a and 6.14b). It is a hardback omnibus edition that includes *AAIW* and *TTLG*. It is a large format – a demy quarto – with a long extent of 480 pages. The book is printed in full colour, except the heavy, tipped-in leaf that marks the end of *AAIW* and the start of *TTLG* is printed in four process colours with silver foil on each side of the paper. The book has a red ribbon marker, red gilt on all three edges and red-and-white striped head and tail bands. The hardback case is full bound in white imitation cloth. The front, spine and back are printed with blue ink and blocked with pearlescent ivory foil; the front and spine are additionally blocked with metallic red foil. The front board has a die-cut circle through which Tenniel’s illustration of ‘White Rabbit skurrying away from Alice’ is visible. The illustration is printed in two parts: Alice is printed on the front endpaper flyleaf and she looks towards a smaller die-cut circle through which the White Rabbit is visible; the White Rabbit is printed on the following recto. The full set of Tenniel’s 92 illustrations
for AAIW and TTLG appear throughout the book in full colour. Many of the illustrations are cleverly repeated (as blue line drawings) in transitional points of the book. For example, ‘Alice finding a little door’ ends AAIW and precedes TTLG and ‘Cheshire-Cat disappearing’ is on the final page of the book. Supplementary endmatter called ‘The Story of Alice’ is furnished with additional illustrations, including photographs and artwork. In total there are 141 illustrations integrated with the body text, plus numerous ornaments throughout the book.

The Complete Alice is marketed on an accompanying leaflet as ‘The definitive edition celebrating 150 years.’ The volume supplements the texts of AAIW and TTLG with poems and letters that Carroll published in various editions, an episode that Carroll deleted from TTLG, a foreword by celebrated contemporary children’s author Philip Pullman, an illustrated publishing history and a publisher’s note. Really, though, neither the textual nor illustrative content is extraordinary; Carroll’s texts are frequently published, many editions feature introductory material by well-known literary figures and some editions recount how Alice came to be and why the respective publishers decided to publish new editions and Tenniel’s illustrations have been coloured and published in an untold number of editions. Of all of this, perhaps the most unique content in The Complete Alice is the relatively lengthy and well-illustrated publishing history. It includes images of documents and objects that are familiar to avid collectors and researchers but not the general public. However, some photographs of documents are reproduced on such a small scale that they are virtually illegible. Nevertheless, their presence lends authority to the supplementary text and, by extension, the edition. But it is doubtful that 21 pages of publishing history alone would drive sales. Does The Complete Alice seem worthy of its title? Yes, because it is big and shiny. From the long extent to the large format and from the ribbon marker to the gilt edging on all sides, this edition looks and feels authoritative and sumptuous. The design incorporates significant white space (because of large type and wide margins, leading, letterspaces and wordspaces), stretching the content across a protracted number of large pages and bulking up the book. Moreover, the production values are thoughtful, appealing to both existing and new audiences; the red ribbon marker and red gilt edging, for example, are historical nods to the first, red-cloth editions of AAIW and TTLG that the Alice aficionado will understand, but for the consumer who is not familiar with Alice’s publishing history, they are novel and
luxurious. Such trimmings help warrant the high retail price of $50.00US. This edition is collectible by design, and it stands out in the sea of other, less expensive Macmillan anniversary editions.

At least 15 Alices are branded with ‘The Macmillan Alice 150 years’ logo. Macmillan published further editions without the logo, including facsimiles of The Nursery “Alice” and The Little Folks’ AAIW. Macmillan created an anniversary website that is dedicated to all things Alice, from biographies to party games to an illustration competition. The site also, of course, advertises some Alice editions. It links to a Pan Macmillan blog post that features still more of the publisher’s Alices. Clicking on an edition on that page finally launches a product page that allows the consumer to purchase through a third-party online bookstore. All of these websites and pages – the anniversary site, the Pan Macmillan Alice blog post and the individual product pages – categorize the books by the target reader’s age. However, each book targets different age spans across the sites and pages. They include, for example, Busy Alice in Wonderland, an interactive board book for children 0–3 years or 1–5 years, AAIW Carousel Book, with three-dimensional scenes for children 3–5 years or 4–12 years, The Complete Alice, the above-described hefty hardback for children 7–9 years or ‘all ages,’ and AAIW, a paperback for children 7–11 years or 9–12 years. The upshot is that specifying exact target age groups is difficult even for publishers; Alice is a perennial classic that takes on many guises for many different audiences. Design and production values are some of the best indications of each edition’s target market. The Complete Alice’s position as a ‘classic’ is established by its art direction and confirmed by its presence in an online retail environment that is populated with dozens of other Alices that are similarly branded with a 150-year badge of honour.

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796 Macmillan also published multiple novelty Alice books, ranging from a sticker book and a colouring book to an advice book and a diary, which are beyond the purview of this dissertation. (Pan Macmillan. ‘Wonderland Books’).

Alice for Young Adults

Editions of Alice that target older children and teenagers are a relatively late development in the title’s material evolution. It is surprising in the context of the publishing history of Alice, which for decades has seemingly included an edition for virtually every possible target market. But it is not so surprising when Alice is considered in the larger Anglo-American publishing landscape. The YA fiction category came of age in the late-twentieth and early-twenty-first centuries. The phenomenally successful Harry Potter series of the late 1990s and early 2000s is widely recognized as a turning point that made book publishers take notice of the potential profitability of YA, both for adolescents and as crossover books that also appeal to adults. In 1960 Carrollian Roger Lancelyn Green surmised that, ‘The ideal age [for Alice audiences] is from four till eight, and often by the time it can be read easily the perfect moment is passed, for – to generalise – the only decade in life during which Alice does not appeal is from eight to eighteen. Sophistication has lowered the age-limit which would probably have been twelve in Dodgson’s day …. ’ Recent Neo-Victorian editions restore Alice to its original target audience and demonstrate that the YA market is a contemporary growth area for the title.

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798 The definition of the YA age range is slippery. The Book Industry Study Group (BISG) defines their Book Industry Standards and Communications (BISAC) codes for YA as ages 12 to 18 (Book Industry Study Group, ‘Young Adult Fiction’).

799 Cart, Young Adult Literature, 115–9.

800 Green, Lewis Carroll, 57–8.

801 Neo-Victorianism can be loosely defined as a ‘reworking/reimagining of Victorian texts’ (Lisa Hager, Managing Editor of Journal of Victorian Culture Online, email to author August 13, 2012). For a survey of Neo-Victorian Alices for young adults as well as adults and children, see Lastoria, ‘Neo-Victorian Alies.’
Boom! Studio’s *Alice in Wonderland* (2010)

In 2010 Boom! Studios of Los Angeles published a ‘young adult fiction – comics and graphic novels – film tie-in’ edition (Figures 6.15a and 6.15b). It is a graphic novel that is adapted from the live-action Disney film that was released in the same year. It is a paperback that is slightly taller and narrower than a pinched crown quarto. The cover is printed in full colour and covered with gloss laminate; the reverse is blank. It is bound with notched 32-page signatures. With an extent of 196 pages, it is printed on white art paper in full colour with bleeds.

This is a rich example of a film tie-in edition because all of the editorial content and art direction are inextricably linked to the film. For example, the cover and title page feature the Disney logo and the film’s title logo, and they clearly state that the book is ‘Adapted from the Movie by Tim Burton;’ the graphic novelization is faithful to the content and look of the film; and endmatter includes supplementary content such as developmental sketches of the main characters alongside photographs of the actors and sample script pages alongside roughs for the book. The blurb says that Burton oversaw this graphic novel adaptation. His participation in this publication lends it credibility and, perhaps more importantly, ensures an art direction that is consistent with that of the film. Overall, the colour palette skewes dark, with lots of black shadows lending depth to the illustrations. Colour also plays a key part in conveying location and mood; for example, the dominant colour on the pages that take place in the genteel real world is green and the
dominant colour on the pages that take place in the hostile Red Queen’s castle is red. Unlike the vast majority of *Alices*, the narrative of this edition relies more on visual content than verbal content. The page design accommodates cells that are not uniform, rigid containers but rather irregularly shaped and layered frames. The illustrations also often surround the cells and bleed off the page. As a result, some spreads are measured and evenly paced and while others are frantic and immersive.

Boom! Studios’s *Alice* is an example of a single edition that has multiple generic and sub-generic identities. It is at once a film tie-in and a graphic novel. It is also, more specifically, a ‘Neo-Victorian graphic novel’ and a ‘graphic classic.’ The Neo-Victorian graphic novel ‘draws heavily upon literary and historical characters from fin-de-siècle novels.’ The graphic classic ‘returns to, reuses, modifies, and in some cases remediates characters and iconic scenes and also foregrounds historical and psychological elements indelicate for a Victorian readership.’ Sub-generic subtleties are likely to impact the text–reader relationship, but they may escape the book–consumer relationship, which is more superficial. The book’s dual generic identity of film tie-in and graphic novel, however, is immediately apparent to consumers. Victorianist and graphic novel historian Catherine J. Golden claims that, ‘Lewis Carroll’s *Alice’s Adventures in Wonderland* has captured the attention of sequential artists more than any other Victorian illustrated book.’ The original, mid-twentieth-century target audience for adaptations of classic novels into comic books – and later graphic novels – was young, reluctant readers.

When discussing the conditions necessary for the text–reader relationship, Iser presumes that the reader is generally willing to engage with the body text. Not so with the reluctant reader. This edition, with its emphasis on visual storytelling, its symbiotic

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802 Golden, *Serials to Graphic Novels*, 201.
803 Ibid., 233–4.
804 Ibid., 224. Golden frequently references Carroll, Tenniel and *Alice*. A concluding section focuses on recent graphic novel editions of *Alice* (ibid., 224–33).
805 Although *Alice* has a relatively long publishing history as a comic book and graphic novel, extant copies of older editions are – like pop-up editions – difficult to source. This is likely because many comic book editions have low-end production values (e.g. acidic paper and saddle-stitched, or stapled, bindings) that cannot withstand frequent readings.
relationship to the film and its mash-up of genres, makes *Alice* more accessible to a diverse young audience.

**Collins Design’s *Alice’s Adventures in Wonderland* (2010)**

![Image]

**Figure 6.16. *Alice’s Adventures in Wonderland*, 2010. Published by Collins Design, New York.**

This copy author’s collection. Photos by author.

In New York in 2010 Collins Design, an imprint of HarperCollins, published *Alice* as ‘young adult fiction – dystopian’ (Figures 6.16a, 6.16b and 6.16c). It is an A5 hardback with an extent of 160 pages. It is sewn in 16-page signatures with a flat back. It is full bound in black cloth and blocked with metallic pink foil on the front board and spine. The full-colour dustjacket has matte laminate and spot gloss laminate. The endpapers are printed in black and purple ink with bleeds on both sides of the wove paper. The same all-over pattern appears on the front and back endpapers but with slightly different placement on the page; a detail from the pattern is printed on the reverse of the flyleaves. The book is printed on art paper in four or five colours; it is likely that the bronze used for the initial letters and running heads is a special metallic ink. Only the first signature bleeds – for the sake of one illustrated, full-bleed double-page spread. The body text is set ragged right in a transitional serif typeface and printed in black. The chapter heads are set in the same face and also printed in black ink. The drop caps are hand-lettered and coloured bronze. The bronze running heads are, somewhat unusually, set in the fore-edge margins. The recto running head consists of the chapter title and three ornaments; the verso running head consists of an icon that is unique to each chapter (e.g. a ‘drink me’
bottle for the ‘Down the Rabbit-Hole’ chapter and a starfish for ‘The Lobster Quadrille’ chapter). All illustrations are by pop surrealist artist Camille Rose Garcia. The book’s numerous illustrations, including 16 full-page illustrations and seven double-page illustrations, are integrated with the body text.

As per the dustjacket, ‘[Garcia’s] paintings of creepy cartoon children living in wasteland fairy tales are critical commentaries on the failures of capitalist utopias, blending nostalgic pop culture references with a satirical slant on modern society.’ Such a depiction makes this classic children’s fairy tale current. Fowler observes that,

... part of the experience of an old work is precisely a sense of its distance, its alterity. For in interpretation – as distinct from construction – we do not suspend our sense of the present, but call up all awareness we can muster of our place in history. Only then can we freely grasp, for what they are, the perennialities of a classic that has also been allowed to exist in its own freedom.808

Alice could be re-presented as a ‘creepy cartoon child’ and Wonderland could be re-presented as a ‘wasteland’ in 2010 not in spite of but because of the title’s then-145-year publishing history. That history is sprinkled with editions – like those respectively illustrated by Steadman and Moser – that deviate from the norm of prim and proper Alices romping through a bizarre but cheery dreamscape. Garcia’s illustrations twist that dominant aesthetic; they subvert the Alices of yesteryear, evolving the title from fairy tale to scary tale.

Collins Design’s Alice is remarkable because its art direction is both deviant and trendy, reflecting Garcia’s pop surrealist art. This edition has a cohesive aesthetic that tapped into a trifecta of turn-of-the-century trends in YA books. First is dystopian fiction, which is ‘usually set in the future, often post-apocalyptic societies marked by repression, ruin, corruption, squalor, darkness or devolution to a woeful, preindustrial agrarian society.’809 Garcia’s inky artwork, splashed across the front, spine and back of the full-bleed, full-colour dustjacket, immediately establishes this sense of chaos and destruction, and carries it throughout the book. This darkness is balanced with an aesthetic borrowed

808 Fowler, Kinds of Literature, 269.
809 Cart, Young Adult Literature, 123–5.
from a second trend: ‘chick lit,’ a genre populated with ‘those often (though not always) humorous novels aimed at female readers in pursuit of romance and/or designer labels.’ Chick lit novels target a female audience with, by and large, pink covers that feature an illustration of a wispy woman with an oversized head and/or disembodied limbs. Garcia’s cover art of Alice is consistent with – but creepier than – this characterization. Scary-tale Alice is made commercially attractive with a punchy palette of lavenders and pinks. A third category that this edition references is picture book crossovers, which play with contemporary visual culture, ‘storytelling strategies’ and ‘design conventions’ and appeal to children, adults and, most surprisingly, teenagers. Picture book crossovers are rooted in a ‘wackily irreverent, ironic, sophisticated, and offbeat retelling of a classic story.’ The Collins Design edition is a visual retelling of Alice. An alternative (and more economical) art direction could have, for example, contained Garcia’s artwork to a plate section in an otherwise standard design but that would have simply showcased the illustrations. By integrating the illustrations throughout the book, investing in bleeds and double-page illustrations and allowing space for expressive typography, this edition’s art direction gives the artwork and the body text equal weight.

This edition’s visuals are indeed so rich that they could overwhelm the body text, but the two content types are balanced by the page layout. Reconsider, for example, a literary device that Iser calls ‘cutting technique.’ This concept was introduced in Chapter 5 with reference to tissue leaves that cover plates, but it is worthwhile to also explore the ways in which design can more subtly create pauses in the reading process. Iser explains the cutting technique by referencing the genre of the serial story:

It generally breaks off just at a point of suspense where one would like to know the outcome of a meeting, a situation, etc. The interruption and consequent prolongation of tension is the basic function of the cut. The result is that we try to imagine how the story will unfold, and in this way we heighten our own participation in the course of events. [Charles]

810 Ibid., 107–8.
811 Ibid., 132–3.
812 Cart (Young Adult Literature, 132) points to Jon Scieszka’s 1989 The True Story of the Three Little Pigs.
Dickens was a master of the technique; his readers became his ‘co-authors.’

How can this consideration of authorial agency be extended to designers? How does book design cut the text? One example of a cutting technique is the insertion of page breaks. Page breaks in prose most often occur mid-sentence. Such breaks are common enough that they are not considered disruptive to the reading experience – if the designer or reader considers them at all. The Collins Design edition, however, is unusually sensitive to the text. The vast majority of pages end with a full stop. The designer must have taken care to reconcile the ends of body text with the ends of pages (by, for example, kerning letterspaces and wordspaces to expand or contract the body text). These tidy page breaks act as cutting techniques. Rather than the reader rushing to flip the page to finish a sentence, they can pause at the conclusion of a sentence before turning the page and progressing to the next sentence. The insertion of full- and double-page illustrations also acts as a cutting technique because the visual content breaks the flow of verbal content. Theoretically, through an Iserian lens, the thoughtful pauses created by page breaks and full- and double-page illustrations heighten the reader’s engagement with the text. The Collins Design edition is a fitting finale to a survey of Alice aesthetics. It clearly demonstrates the scope of art direction, and the use of design and production values to articulate a strategic creative vision. It shows how the look and feel of the book can be used to position a title in the competitive market and to shape the body text.

Conclusions

However publishers dress Alice, the title is inescapably a classic. The title’s long publishing history both affords liberties to, and imposes (productive) constraints on, subsequent editions. For example, the fact that Carroll’s text is a well-known story is the reason why the 1967 Dobson edition can call it simply ‘Alice’ on case, why the 2010 Vintage edition can call it ‘Curiouser and curiouser’ on the cover, why the 2015 Vintage edition can omit the title all together from the front of the book and why the 2012 BabyLit edition can nod subtly to Carroll’s authorship and deliver a rudimentary telling of story without alienating the consumer. An edition’s packaging does not have to say

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813 Iser, Act of Reading, 191.
‘Alice’s Adventures in Wonderland’ by Lewis Carroll’ for the story to be recognizable. New books, on the other hand, are unlikely to enjoy such freedom of obscured titling, attribution or visual retelling.

The constraints imposed by Alice’s long publishing history are broader. The long list of design and production values that have become conventional – a cloth-covered hardback with the body text laid out in one column and lines of text justified and set in a serif typeface with integrated illustrations printed in black ink on off-white wove paper in a sewn binding – effectively act as constraints. Practical constraints for art directors to consider when designing and producing any book include, for example, time and money. A classic title like Alice, though, comes with baggage. Publishers have to make a strategic choice as to whether they will create books within or without those conventional specifications or, put differently, whether, and to what extent, they will explicitly capitalize on Alice’s classic-ness. This is ultimately less of a challenge and more of an opportunity, though, because, ‘Art direction transcends constraints; in fact, it thrives within them.’ Alice had to exist as a black-and-white hardback octavo before it could exist as a full-colour pop-up book. Alice had to exist as a fairy tale for children before it could exist as a film tie-in for adults or a graphic novel for young adults. Deviant Alices can only be published because there is a long-established norm from which to deviate.

814 Mall, ‘Art Direction and Design.’
Conclusion

The book ought to be judged by its cover and its paper, typography, illustration reproduction, inking, binding method, endpapers, dustjacket and so forth. Design and production values articulate the aesthetic masterplan for how the art director, as an affiliate of the publisher, strategically positions the book in the market and shapes the meanings of the text. The book is the vehicle for the text–reader relationship, and the ways in which the book’s objecthood establishes and facilitates that relationship need to be recognized. If the consumer and the reader are alert to how the book targets a market and encodes a meaning, they can more fully participate in conscientiously acquiring the book and critically realizing the text rather than passively receiving it. On one hand, this dissertation is in service of the text, encouraging more critical engagement with its material re-presentations. On the other hand, this dissertation regards the body text as the least valuable piece of information that the book communicates to, first, the consumer and, second, the reader. In the case of copyright-free editions, for example, the body text is not proprietary; all of the title’s commercial value is tied up in the materiality of the book.

This dissertation began by pulling the threads of materiality out of a tripartite field of book scholarship that includes bibliography, book history and publishing history. By spotlighting discussions of materiality, Chapter 1 risks exaggerating the extent to which materiality is a consideration in the scholarship. To be clear, the focus across the field largely remains on the text. Recent ‘books on books’ have begun to recover book design and production values from the margins of the scholarship. However, materiality is still at the periphery of the field, and when it is considered it is often in service of better understanding the text rather than recognizing the power of the book as a commodity. The field was established with bibliography’s aim to uncover authorial intention, which is not a primary concern in this dissertation. However, since the field was founded on questions of multiplicity and difference with regard to the text, it furnishes some tools (e.g. analytical bibliography, book history models and precedents for following a single title through time and space) that are useful for regarding the ways in which the materialities of many editions differ from each other. Linearly stretching Adams and Barker’s model so that one loop leads directly to another loop is an effective means of
visualizing the connectedness of editions and the evolution of the title (Diagram 3). The field is arguably still a picture of ‘interdisciplinarity run riot,’ as Darnton described it nearly 40 years ago. Accordingly, this chapter confronts the rampant misuse of shared terms (e.g. ‘edition,’ ‘format,’ and ‘signature’) that muddle interdisciplinary understanding of the scholarship. More fully addressing such terms would go some distance to making the literature understandable across the disciplines.

Chapter 2 develops a critical perspective of four literary theories – genre theory, semiotics, reader-response theory and paratextual theory – that are concerned with the operations of the text–reader relationship. After providing a chronological overview of the theories, it teases out shared concepts and then pieces together a chain of meaning making that is common across the theories: the author writes the (body) text; the reader reads the (body) text; the reader produces or consumes the work. This dissertation reviews each theory’s construction of these key concepts of authorship, the (body) text, readership and the work. It then problematizes each concept, stretching it from consideration of editorial content to consideration of materiality: to what extent is the art director authorial; what are the differences between the text as content and as commodity and how is materiality textual; how is the consumer different from the reader; and in what respects is the final work a product of industry and/or readership. These interventions expose two meaning-making relationships at play in the life cycle of the book from author to reader: the much-theorized text–reader relationship and the book–consumer relationship, which is a new theoretical construction. This dissertation critically differentiates between the book and the (body) text, as well as the consumer and the reader. The book–consumer relationship prefigures the text–reader relationship; the latter is dependent upon the former. Art direction persuades the consumer to acquire the book; it upsells the consumer of the book so that they become the reader of the body text and it shapes the meaning that the reader makes of the text. This dissertation lays the foundation for fuller theoretical work on the dynamics of the book–consumer relationship.

Alice makes for a rich case study of material evolution. Author Lewis Carroll was, as this dissertation argues, also an art director. It is an anachronistic but otherwise accurate characterization. Recovering his rationales for the design and production values of the first English-language editions of Alice is foundational work for understanding the
title’s material evolution. The first, red-cloth edition of *AAIW* was an unintentionally profitable example of art for art’s sake. Carroll consistently prioritized quality over profit. Ironically, his dogged pursuit of high quality (e.g. commissioning Tenniel to illustrate the book and choosing to electrotype the engravings in order to preserve the wood blocks) was a driving factor in the title’s commercial success. Carroll remained dedicated to ensuring that his books had high design and production values throughout his ‘career’ as an art director. He also exhibited an increasing awareness of the competitive environment and became more strategic in his aesthetic choices (e.g considering the difference in value that the consumer would perceive between the standard and ‘cheap’ editions and branding *AAUG* with the same colour scheme as the first edition of *AAIW*). On the back of the red-cloth edition’s critical and commercial success, Carroll art directed a diverse product line of *Alices*. He targeted: collectors with *AAUG* (1886), a manuscript facsimile; less affluent readers with the People’s Edition of *AAIW* (1887), an overall degraded production; and (the mothers of) new, pre-readers with *The Nursery “Alice”* (1890), a picture book. Across all of these editions, Carroll made book design and production choices that: complemented and enhanced the text; targeted audiences; exploited manufacturing technology; and were cautious financial investments intended to yield high quality not high profit. Carroll’s art direction of multiple re-packagings established an *Alice* industry.

Carroll is the exception that proves the rule – two rules, in fact. First, not all art directors leave extant documentation of their strategic and creative thinking. Second, then as now, not all authors are art directors. Because Carroll is a celebrated author, there is a wealth of primary documents and secondary research from which it is possible to recover him as an art director. The average Victorian publishing professional that made similar aesthetic choices on an everyday basis did not have their correspondence or diaries, for example, preserved, catalogued and published like Carroll’s documents. Articulations of the rationales behind many design and production choices are thus irretrievable. Recovering Carroll as an art director is important for understanding not only the foundation for one phenomenal title’s durability, but also for shedding light on the motivations behind, influences on and processes of art direction. Although Carroll’s hands-on involvement and personal investment in the materiality of his books was unusual, a number of other well-known authors were also concerned with the look and
feel of their books. A critical, historical survey of, for example, William Blake, Edgar Allan Poe, Walt Whitman, William Morris and Edward Gorey alongside Carroll would raise the profile of art direction as a separate but related means of authorship.

Carroll’s art directions were variously adopted and adapted by castaway, pirate and orphan *Alices* – or rejected, reprinted and posthumous editions. In America, *Alice* was remaindered by Carroll and pirated by an untold number of reprint houses. In America and England, *Alice* was re-packaged a handful of times by Macmillan in order to capitalize on the short-lived British copyright that it purchased from Carroll’s estate.\(^8\) *Alice* began to gain independence from Carroll as publishing houses targeted new audiences. Chapter 4 considers, through the theoretical lens of semiotics, the degree to which editions variously ‘restored’ and ‘interpreted’ Carroll’s art direction, and, through the lens of paratextual theory, the concept of authorization as a means of authorship. Relatedly, this chapter begins to see *Alice*’s publishing history appropriated by publishers in a show of pseudo-authorization. Publishers began to pull all sorts of marketing strategies from their bag of tricks. These included paperback publication, which was subsidized with paid advertisements, and series design. These particular strategies variously rendered *Alice* ephemeral by printing it on acidic paper with a flimsy binding and dating it with advertisements; increased *Alice*’s accessibility by lowering its price point; and sublimated *Alice*’s individual identity to a collective series identity by slotting it into a one-size-fits-all container. There is further work to be done on how advertisements for consumer products reflect on the book itself as a commodity and how series design is a superlative demonstration of the publisher’s control over content.

Upon *AAIW*’s copyright expiration in 1907, publishers diversified the title’s generic identities within the children’s market and expanded the title into the adult market. Carroll and Macmillan originally published *Alice* as a fairy tale. This dissertation recognizes that initial generic identity as a point of origin rather than a dead end. Genre theory maintains that the text gets reclassified with increases in readership and in relation to new bodies of literature. Chapter 5 begins to prove that the title’s material evolution

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\(^8\) This dissertation’s discussion of copyright, among other historical issues, is informed by the research of so-called ‘fan/academics.’ They are collectors and enthusiasts of Carroll’s work who are generally not trained academics but have abundant passion, rich knowledge and exclusive access to Carrollian materials. Amateur historiography tends to be underrated by academia, but it is a valuable source of information here.
accelerates the pace and increases the degree of generic change. Alice was so frequently published that the title competed not only with other titles but with itself. Material representations became all the more sophisticated and targeted, and the marketing copy on the books increasingly touted their materiality as a key point of product differentiation. Publishers diversified Alice within the children’s market by branching out from fairy tale to fantasy to film tie-in to classic editions, and then expanding to target adults with classic editions. Each edition has generic markers that attract the consumer and engage the reader. Genre classifications are most obviously mobilized in a retail environment as publishing categories (or retail categories or subject headings). A history of the establishment and evolution of those categories would be useful to further articulating the ways in which design and production values are generic markers. By extension (as briefly discussed in Chapter 6), an area of future work is analysis of how placement in the retail environment – be it shelving in a bricks-and-mortar shop (e.g. a museum gift shop or a chain bookshop) or metadata tags on a website (e.g. a publisher’s website or a global books retail website) – reinforces and/or contradicts the genre that is encoded within the book’s art direction. Still more future work could look at editions that are simultaneously published in print and digital formats. This would facilitate analysis of which generic markers are gained or lost between versions that are marketed as being the same edition.

In the late twentieth and early twenty-first centuries Alice crossed over from children’s book to adult’s book to young adult’s book. It was variously published as, for example, a pop-up book, an art book a graphic novel. These material re-presentations wrap Alice in still more generic and sub-generic packages, from colours primer to satire. Having established that there are many and diverse re-packagings of Alice, it is possible to dig even deeper and consider the ways in which art direction politicizes the text. Celebrity branding and brand promises are two such thresholds. Art direction resurrects the dead Author as and when authorship is judged by the publisher to be a key selling feature of the book. Celebrity branding is the epitome of the resurrection of the Author. Take, for example, the Kusama-illustrated Penguin Classics edition of Alice. In this instance, Kusama steals the spotlight and the publisher positions Carroll as the lesser of the two creators. Read through a feminist lens, this marketing maneuver, which prioritizes the authorship of a woman of colour, might be seen as the final burial of the dead white male’s reign of power. (Relatedly, the ways in which art direction genders the
book is another area of future research.) Consider also the Westwood-branded edition. Westwood’s affiliation with the book is its unique selling point. Her introduction, which is one of her few contributions to the edition, is a perhaps unexpected polemic against capitalism. Yet here she is, hawking one more Alice in a 150-year parade of countless editions churned out by capitalist publishers. Further, an exploration of the politics of white space shows this book to be a classist edition whereby the publisher privileges the interpretations of its affluent audiences over those of its less affluent audiences. This edition does not deliver on its brand promises of punk fashion or radical politics. Beyond these Kusama- and Westwood-branded editions of Alice, feminist and Marxist readings of art direction’s commodification of the book are more areas for future research.

When Alice entered the public domain in the early twentieth century – and all the more so by the early twenty-first century – the title had a long publishing history with which publishers had to grapple. All editions capitalize on the fact that Alice is a time-honoured story, but they exploit the title’s long publishing history to varying degrees. Some publishers fully embrace Alice’s place in the canon of children’s literature, art directing collectible editions with subdued colour palettes and gilt edges or accessible editions that reprint shoddy reproductions of Tenniel’s illustrations on acidic paper. In either case, such editions materially re-present Alice as old and dusty. Other publishers expand Alice’s horizons, art directing editions that are variously bright and playful or dark and satirical. In either case, such editions materially re-present Alice as vibrant and fresh. Still other editions play both sides, referencing historic art directions to create new Alices. For example, Pulp! The Classics’s 2015 Alice reworks the pulp paperback aesthetic of the mid-1900s. The art directions of historic pulp paperbacks and Pulp! The Classics books are superficially similar. However, when they are considered in the context of their respective publishing environments, the former reads as sensational and the latter reads as ironic. How is this difference in creative concept valued? Pulp paperbacks were sold on newsstands for about $0.30US. Pulp! The Classics’s Alice was sold (not exclusively) in the gift shop at the British Library for £4.99UK. The design and production values between this contemporary Alice and the pulp paperbacks of yesteryear are comparable, yet one edition is elevated with an art direction that is more sophisticated, a retail environment that is more upscale and a price point that is higher (even considering inflation and currency conversion). All told, publishers have mined
Alice’s publishing history and their own contemporaneous publishing environments for all manner of art directions.

The perception of quality is relative, as is market value. In the above pulp paperback example, the retail environment and price point change but the design and production values are comparable. Consider instances where it is the materiality of the book that changes. Carroll judged the first print run of The Nursery “Alice” too ‘bright and gaudy,’ but (to anyone but Carroll) it only appears so when it is compared side by side with the second print run (Chapter 3). Heinemann/Doubleday’s 1907 limited, Rackham-illustrated edition is big, bulky and luxurious when it is compared to the same publishers’ relatively pared-down trade edition; on its own, the trade edition looks substantial (Chapter 5). The 1982 University of California Press trade edition of the Moser-illustrated and -designed Alice appears inexpensive when compared to the Pennyroyal Press limited edition, but it appears high end when compared to any number of other trade editions (Chapter 6). How does perceived value translate to market value? Compare, for example, Chronicle’s 2000 edition priced at $19.95US, Collins Design’s 2010 edition priced at $16.99US and Penguin Classics’s 2012 edition priced at $35.00US. All three editions are heavily illustrated full-colour hardbacks, and they were on the market at the same time. The highest-priced edition is more than twice that of the lowest-priced edition. How is that price differential justifiable to the consumer? Becker articulates the all too commonly held belief that, ‘A printed copy of a book has limited value … the work’s value resides in the words, not the physical object they happen to be embodied in.’\(^{816}\) This dissertation qualitatively destabilizes that assumption, but a review of price points in conjunction with analysis of materiality would quantitatively undermine it. A larger data set of Alice editions and averaged price points would show which genre or publishing retail category holds the greatest market value. Still further analysis could link those averages with art direction, distilling the most ‘valuable’ creative concepts and materialities.

This review of Alice’s material evolution is something of a competitive analysis; Alice competes against itself given that the title has long been available in multiple

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\(^{816}\) Becker, *Art Worlds*, 167.
editions. This examination of some four dozen Alice yields different insights than those which would be gained from examining each edition in alternative contexts that are defined by, for example, material form (e.g. a pop-up Alice in a collection of pop-up books), target audience (e.g. a board book Alice in a collection of babies’ books) or publisher’s list (e.g. a Chronicle Alice in a collection of other Chronicle books). But an edition’s markets and meanings can only be recognized as new, or deviant, when compared to those of earlier editions. Therefore, an historical survey of multiple editions’ material re-presentations of the title is the only demonstrable means of analyzing how publishers manipulate art direction to target markets and shape meanings. Having reached a mature point in Alice’s material evolution, it is clear that the title is a fairy tale and a classic. It is also a film tie-in and a fantasy and dystopian fiction. Alice is the sum of all the generic identities that are represented over the course of its material evolution. Individual editions’ art directions signal a finite number of generic identities, but the collective title’s generic identities strengthen and/or diversify with each art direction. The concept of material evolution applies specifically to titles that are published in multiple editions. However, the underlying argument that the container changes the content is also applicable to titles that are only published once. The art direction of those books cannot be read in the context of the materialities of the larger title but it must still be read in the contexts of books that were previously published in the same publishing category and books that are contemporaneous.

Art direction is ineffable. It everywhere yet it is difficult to define – which is at once why a solid definition is necessary and why few have attempted it. As this dissertation shows, art direction significantly impacts what content we consume and how we consume it, yet it is a critically under-researched area of the creative industries. Rigorous historical research on the term’s origins and uses would provide firm ground upon which to venture a contemporary definition. How it has been used can tell us much about how it is used. This dissertation surveys dozens of packages that sell the same content; it shows art direction in action, and it shows how the look and feel of the book both target the markets for the text and shape the meanings of the text.
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Appendices

The following tables document key design and production values and the pertinent publication information of each of the 46 editions in a table. Column headings include, for example, typography,\textsuperscript{817} number of lines per page, trimmed page size, binding and paperback cover finishes, as well as regular retail price. This table is a departure from the respective formats of industrial printing and binding order forms\textsuperscript{818} and bibliographic descriptions,\textsuperscript{819} which inform the headings, but it allows the attributes of editions to be easily compared; key product differentiators, or unique selling points, are visible at a glance. Presenting publication information in an appendix table is in keeping with select works of book history and publishing history\textsuperscript{820} but documenting design and production values in this way is an original approach.

The tables describe five ‘ideal’ copies and 41 ‘sample’ copies. The documentation for each of the five Carroll-directed editions is based on the examination of multiple copies and the consultation of secondary sources\textsuperscript{821} in order to work towards a description of an ideal copy, which is ‘the most perfect state of a work as originally intended by its printer or publisher following the completion of all intentional changes.’\textsuperscript{822} It is critical to ascertain the creative and commercial rationales for these particular editions because they are the foundation of the Alice industry. Thousands of copies would have to be examined in order to venture ideal copy descriptions of each of the 41 subsequent editions. These editions, therefore, are documented with descriptions of what this dissertation calls a sample copy. A sample copy is taken to be representative of the impression; it is not unlike the advance copy that the publisher receives from the printer in order to approve an impression, nor is it unlike the random copy that the consumer receives when purchasing a new book online. (A few sample copy descriptions

\textsuperscript{817} Typefaces are described according to the ‘Historical classifications of typefaces’ in Carter et al., Typographic Design, 40–1.

\textsuperscript{818} For examples, see Bullock, Book Production, 66–9.

\textsuperscript{819} For examples, see Williams and Abbott, Bibliographical and Textual Studies.

\textsuperscript{820} See Benton, Beauty and the Book; Parfait, Publishing History of Uncle Tom’s Cabin.

\textsuperscript{821} E.g. Carroll’s diaries (Carroll, Diaries) and correspondence with Macmillan (Cohen and Gandolfolo, Carroll and Macmillan).

\textsuperscript{822} Gaskell, New Introduction to Bibliography, 321.
are necessarily drafted based on the examination of multiple copies in instances where single copies are, for example, damaged, rebound and/or missing jackets.) In short, the appendices aggregate the book specifications that ground the chapters’ analyses and insights.

The tables use the following abbreviations for individual book titles:

- **AAIW** = *Alice’s Adventures in Wonderland*
- **AAUG** = *Alice’s Adventures Under Ground*
- **TTLG** = *Through the Looking-Glass*
- **Nursery** = *The Nursery “Alice”*
<table>
<thead>
<tr>
<th>Book</th>
<th>Year of first edition</th>
<th>City</th>
<th>Publisher(s)</th>
<th>Illustrator(s)</th>
<th>No. of illustrations (text and plates)</th>
<th>Ink (text and plates)</th>
<th>Body text typography</th>
<th>Trimmed page size (length x width)</th>
<th>Text area (length x width)</th>
<th>No. of lines per page</th>
<th>Extent (prelims + body + endmatter = total printed pages)</th>
<th>Paper (text and plates)</th>
<th>Binding</th>
<th>Hardback finishes</th>
<th>Paperback finishes</th>
<th>Price</th>
<th>Notes (series, landscape orientation, etc.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>AA/W</td>
<td>1865 (dated 1866)</td>
<td>London</td>
<td>Macmillan</td>
<td>John Tenniel</td>
<td>42 integrated with text</td>
<td>1/1 black</td>
<td>Modern serif, justified</td>
<td>191x128mm</td>
<td>131x90mm</td>
<td>22</td>
<td>12+1=192 =204pp</td>
<td>Off-white wove</td>
<td>Sewn in 8s with round back. Endpapers vary plain off white, printed 1/10 in light blue, dark blue or black.</td>
<td>Full bound in red cloth. Gold blocking front, spine and back. Gilt all edges.</td>
<td>N/A</td>
<td>Not given</td>
<td>Original, standard, red-cloth edition</td>
</tr>
<tr>
<td>AAG</td>
<td>1886</td>
<td>London and New York</td>
<td>Macmillan</td>
<td>Lewis Carroll (corrected); John Tenniel (uncredited back board)</td>
<td>37 integrated with text</td>
<td>1/1 black</td>
<td>Hand-setting, justified</td>
<td>185x124mm</td>
<td>135x92mm</td>
<td>26</td>
<td>16+1=35+5 =116pp</td>
<td>Off-white wove</td>
<td>Sewn in 16s with round back. Endpapers printed 1/10 in black.</td>
<td>Full bound in red cloth. Gold blocking front, spine and back. Gilt all edges.</td>
<td>N/A</td>
<td>4s</td>
<td>Facsimile of Carroll's handwritten gift manuscript</td>
</tr>
<tr>
<td>AA/W</td>
<td>1887</td>
<td>London and New York</td>
<td>Macmillan</td>
<td>John Tenniel</td>
<td>42 integrated with text</td>
<td>1/1 black</td>
<td>Transitional serif, justified</td>
<td>181x120mm</td>
<td>132x85mm</td>
<td>25</td>
<td>12+1=174+1 75=179+5 =196pp</td>
<td>Off-white wove</td>
<td>Sewn in 16s with round back. Endpapers off-white.</td>
<td>Full bound in green cloth. Black and red blocking front, spine and back (variants have only black blocking on spine).</td>
<td>N/A</td>
<td>Half-a-crown</td>
<td>People's Edition</td>
</tr>
<tr>
<td>AA/W and 7TLG</td>
<td>1888</td>
<td>London and New York</td>
<td>Macmillan</td>
<td>John Tenniel</td>
<td>62 integrated with text</td>
<td>1/1 black</td>
<td>Transitional serif, justified</td>
<td>181x120mm</td>
<td>132x85mm</td>
<td>25</td>
<td>16+1=174+1 4+1=208+4 =416pp</td>
<td>Off-white wove</td>
<td>Sewn in 16s with round back. Endpapers off-white.</td>
<td>Full bound in green cloth. Black and red blocking front and back: black blocking on spine.</td>
<td>N/A</td>
<td>4shp</td>
<td>People's Edition. This omnibus volume of AA/W and 7TLG uses the same plates as the single-title volumes.</td>
</tr>
<tr>
<td>Book</td>
<td>Year of first edition</td>
<td>City</td>
<td>Publisher(s)</td>
<td>Illustrator(s)</td>
<td>No. of illustrations (text and plates)</td>
<td>Ink (text and plates)</td>
<td>Body text typography</td>
<td>Trimmed page size (length x width)</td>
<td>Text area (length x width)</td>
<td>No. of lines per page</td>
<td>Extent (prelims + body + endmatter = total printed pages)</td>
<td>Paper (text and plates)</td>
<td>Binding</td>
<td>Hardback finishes</td>
<td>Paperback finishes</td>
<td>Price</td>
<td>Notes (series, landscape orientation, etc.)</td>
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<tr>
<td>Nursery</td>
<td>1890</td>
<td>London</td>
<td>Macmillan</td>
<td>John Tantin (interior); E. Gwennude Thomson (cover)</td>
<td>20 integrated with text</td>
<td>777</td>
<td>Modern set justified</td>
<td>251x191mm</td>
<td>160x128mm</td>
<td>23</td>
<td>12+1-56+8 =76pp</td>
<td>Off-white art paper</td>
<td>Sewn in 8s with flat back. Endpapers vary off-white and printed 1/0 in yellow.</td>
<td>Full-colour printed paper over boards.</td>
<td>N/A</td>
<td>1st-4s</td>
<td>Title pages vary on price (1s-4s), date (1889 or 1890) and presence/absence of 'People's Edition'</td>
</tr>
<tr>
<td>Book</td>
<td>Year of first edition</td>
<td>City</td>
<td>Publisher(s)</td>
<td>Illustrator(s)</td>
<td>No. of illustrations (text and plates)</td>
<td>Ink (text and plates)</td>
<td>Body text typography</td>
<td>Trimmed page size (length x width)</td>
<td>Text area (length x width)</td>
<td>No. of lines per page</td>
<td>Extent (galleys + body + endmatter)</td>
<td>Paper (text and plates)</td>
<td>Binding</td>
<td>Hardback finishes</td>
<td>Paperback finishes</td>
<td>Price</td>
<td>Notes (series, landscape orientation, etc.)</td>
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<tr>
<td>AIW</td>
<td>1866</td>
<td>New York</td>
<td>Appleton</td>
<td>John Tenniel</td>
<td>42 integrated with text</td>
<td>1/1 black</td>
<td>Modern serif, justified</td>
<td>190x130mm</td>
<td>115x80mm</td>
<td>22</td>
<td>121+192 =204pp</td>
<td>Off-white wove</td>
<td>Sewn in 16s with round back. Endpapers printed 1/0 in dark blue.</td>
<td>Full bound in red cloth. Gold blocking front, spine and back. Gold all edges (variants recorded with plain edges).</td>
<td>N/A</td>
<td>[Not given]</td>
<td>Sheets rejected by Carroll for publication in England</td>
</tr>
<tr>
<td>AIW</td>
<td>1869</td>
<td>Boston</td>
<td>Lee and Shepard</td>
<td>John Tenniel</td>
<td>42 integrated with text</td>
<td>1/1 black</td>
<td>Modern serif, justified</td>
<td>182x123mm</td>
<td>115x80mm</td>
<td>22</td>
<td>12+192+4 =208pp</td>
<td>Off-white wove</td>
<td>Sewn in 16s with round back. Endpapers printed 1/0 in brown.</td>
<td>Full bound in green cloth (variants recorded in red and burgundy cloths). Gold blocking front, spine and back. Gold all edges. Stiffhead/tail bands.</td>
<td>N/A</td>
<td>[Not given]</td>
<td>Sheets rejected by Carroll for publication in England</td>
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<tr>
<td>Nursery</td>
<td>1890</td>
<td>New York</td>
<td>Macmillan</td>
<td>John Tenniel (interior); E. Gertrude Thomson (cover)</td>
<td>20 integrated with text</td>
<td>7/7</td>
<td>Modern serif, justified</td>
<td>254x195mm</td>
<td>162x128mm</td>
<td>23</td>
<td>12+158+8 =766pp</td>
<td>Off-white art paper</td>
<td>Sewn in 8s with flat back. Endpapers printed 1/0 in yellow.</td>
<td>Quarter-bound in cream cloth with full colour printed paper cover boards.</td>
<td>N/A</td>
<td>[Not given]</td>
<td>Sheets rejected by Carroll for publication in England</td>
</tr>
<tr>
<td>AIW</td>
<td>1898</td>
<td>Philadelphia</td>
<td>Altemus</td>
<td>John Tenniel (uncredited)</td>
<td>42 integrated with text; 1 plate</td>
<td>Text 1/1 black; Plate 4/0</td>
<td>Transitional serif, justified</td>
<td>164x129mm</td>
<td>118x89mm</td>
<td>28</td>
<td>1+183+9 =192pp +2pp plate</td>
<td>Off-white wove</td>
<td>Wire stitched in 16s with round back. Endpapers off-white.</td>
<td>Full bound in yellow. Green, red, orange and black blocking on front; black and white blocking on spine.</td>
<td>N/A</td>
<td>$0.50 US</td>
<td>Macmillan's Young People's Library (Format 2)</td>
</tr>
<tr>
<td>AIW</td>
<td>1898</td>
<td>London and New York</td>
<td>Macmillan</td>
<td>John Tenniel</td>
<td>42 integrated with text</td>
<td>1/1 black</td>
<td>Modern serif, justified</td>
<td>210x145mm</td>
<td>170x111mm</td>
<td>32</td>
<td>6+11.126+2 =128pp</td>
<td>Wove [yellowed with age]</td>
<td>[Rebound]</td>
<td>N/A</td>
<td>Cover printed 1/1 red</td>
<td>6p</td>
<td>Macmillan's Sampson's Series</td>
</tr>
<tr>
<td>Book</td>
<td>Year of first edition</td>
<td>City</td>
<td>Publisher(s)</td>
<td>Illustrator(s)</td>
<td>No. of Illustrations (text and plates)</td>
<td>Ink (text and plates)</td>
<td>Body text typography</td>
<td>Trimmed page size (length x width)</td>
<td>Text area (length x width)</td>
<td>No. of lines per page</td>
<td>Extent (prelims + body + endmatter = total printed pages)</td>
<td>Paper (text and plates)</td>
<td>Binding</td>
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<td>Paperback finishes</td>
<td>Price</td>
<td>Notes (series, landscape orientation, etc.)</td>
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<tr>
<td>AAIW</td>
<td>1899</td>
<td>New York</td>
<td>Gilbert H. McKibbin</td>
<td>John Tenniel (uncorrected interior; unknown cover)</td>
<td>42 integrated with text</td>
<td>4/4</td>
<td>Modern serif, justified</td>
<td>164x125mm</td>
<td>123x90mm</td>
<td>25</td>
<td>6+173+5 =184pp</td>
<td>Off-white wove</td>
<td>Sewn in 16s with round back. Endpapers off-white.</td>
<td>Full bound in grey cloth. Black, white, yellow, red and cream blocking on front; black blocking on spine.</td>
<td>N/A</td>
<td>[Not given]</td>
<td></td>
</tr>
<tr>
<td>AAIW</td>
<td>1901</td>
<td>New York and London</td>
<td>Harper &amp; Bros</td>
<td>Peter Nowell (plates); Robert Murray Wright (ornamental borders)</td>
<td>Ornamental borders on text pages. 41 plates (40 illustrations + 1 photo frontis).</td>
<td>Text 2/2 black and green. Plates 1/0 black.</td>
<td>Transnational serif, justified</td>
<td>225x147mm</td>
<td>112x88mm</td>
<td>24</td>
<td>2+18+1–192 =216pp +82pp plates</td>
<td>Text on ivory wove Plates on off-white art, except frontis on ivory wove</td>
<td>Sewn in 16s with round back. Plates tipped in. Endpapers ivory.</td>
<td>Full bound in ivory paper over boards. Gold blocking on front and spine. Debossed fore edge and tail; gilt top. Green paper dustjacket with gold blocking on front and spine.</td>
<td>N/A</td>
<td>[Not given]</td>
<td></td>
</tr>
<tr>
<td>AAIW</td>
<td>1903</td>
<td>London and New York</td>
<td>Macmillan</td>
<td>John Tenniel</td>
<td>32 printed with text but appearing alone on page</td>
<td>4/1 black</td>
<td>Transnational serif, justified</td>
<td>122x95mm</td>
<td>88x64mm</td>
<td>15</td>
<td>5+6–128=130pp</td>
<td>Off-white wove</td>
<td>Sewn in 16s with round back. Endpapers off-white.</td>
<td>Full bound in red cloth. Black and white blocking on front and spine. Coloured top (dark grey or brown?).</td>
<td>N/A</td>
<td>[Not given]</td>
<td></td>
</tr>
<tr>
<td>AAIW</td>
<td>1904</td>
<td>London and New York</td>
<td>Macmillan</td>
<td>John Tenniel</td>
<td>42 integrated with text</td>
<td>1/1 black; prelims 2/1 blue and black</td>
<td>Transnational serif, justified</td>
<td>173x108mm</td>
<td>132x85mm</td>
<td>25</td>
<td>12+1–174+1 =190pp</td>
<td>Off-white wove</td>
<td>Sewn in 16s with round back. Endpapers off-white.</td>
<td>Full bound in blue limp leather (variants recorded in cloth). Gold and blind blocking on front and spine; blind blocking on back. Gill top.</td>
<td>N/A</td>
<td>[Not given]</td>
<td></td>
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</table>

256
<table>
<thead>
<tr>
<th>Book</th>
<th>Year of first edition</th>
<th>City</th>
<th>Publisher(s)</th>
<th>Illustrator(s)</th>
<th>No. of illustrations (text and plates)</th>
<th>Ink (text and plates)</th>
<th>Body text typography</th>
<th>Trimmed page size (length x width)</th>
<th>Text area (length x width)</th>
<th>No. of lines per page</th>
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<th>Paper (text and plates)</th>
<th>Binding</th>
<th>Hardback finishes</th>
<th>Paperback finishes</th>
<th>Price</th>
<th>Notes (series, landscape orientation, etc.)</th>
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<tbody>
<tr>
<td>AAWW</td>
<td>1907</td>
<td>London</td>
<td>Macmillan</td>
<td>John Tenniel</td>
<td>42 integrated with text</td>
<td>1/1 black</td>
<td>Transitional serif, justified</td>
<td>154x150mm</td>
<td>114x71mm</td>
<td>22</td>
<td>12+1-196+197-204 =216pp</td>
<td>Off-white weave</td>
<td>Sewn in 16s with round back. Endpapers off-white.</td>
<td>Full bound in red cloth. Gold and blind blocking on front; gold blocking on spine; blind blocking on back. Coloured top(?)</td>
<td>N/A</td>
<td>[Not given]</td>
<td>Miniature Edition (Copy examined is 1908 reprint.)</td>
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<tr>
<td>Book</td>
<td>Year of first edition</td>
<td>City</td>
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<td>Illustrator(s)</td>
<td>No. of illustrations (text and plates)</td>
<td>Ink (text and plates)</td>
<td>Body text typography</td>
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<tr>
<td>AJW</td>
<td>1907</td>
<td>London and New York</td>
<td>Heinemann and Doubleday</td>
<td>Arthur Rackham</td>
<td>15 integrated with text; 13 plates</td>
<td>Text 1/1 black; Plates 4/0</td>
<td>Transitional serif, justified</td>
<td>204x150mm</td>
<td>142x94mm</td>
<td>26</td>
<td>12+1–162+2 =176pp +26pp plates</td>
<td>Text on cream wove; Plates on off-white art</td>
<td>Sewn in 16s with round back. Pictorial endpapers printed 1/0 in green on cream paper. Same design front and back.</td>
<td>Full bound in green cloth. Green and gold blocking on front; green blocking on spine and back.</td>
<td>N/A</td>
<td>6 shillings</td>
<td>Black-and-white full-page illustrations are blank on the reverse; smaller illustrations are integrated with the text. Each plate is oversize with tissue paper that is printed with a caption.</td>
</tr>
<tr>
<td>AJW</td>
<td>1917</td>
<td>New York</td>
<td>Capples and Leon</td>
<td>Julia Greens and Helen Patens</td>
<td>Numerous</td>
<td>1/1 sepio Modern serif, justified</td>
<td>240x187mm</td>
<td>142x114mm</td>
<td>19</td>
<td>4+1–124+12 =88 pp</td>
<td>Off-white wove</td>
<td>Sewn(?) in 16s with flat back. Endpapers off-white.</td>
<td>Quarter bound in yellow cloth with printed paper sides; front printed in full colour.</td>
<td>N/A</td>
<td>[Not given]</td>
<td>Title page says 'with cut-out pictures in colors' but the only colour is on the front board. All text pages are heavily ornamented with silhouette-style illustrations printed the same colour as the text.</td>
<td></td>
</tr>
<tr>
<td>Book</td>
<td>Year of first edition</td>
<td>City</td>
<td>Publisher(s)</td>
<td>Illustrator(s)</td>
<td>No. of illustrations (text and plates)</td>
<td>Ink (text and plates)</td>
<td>Body text typography</td>
<td>Trimmed page size (length x width)</td>
<td>Text area (length x width)</td>
<td>No. of lines per page</td>
<td>Extent (prelims + body + endmatter + total printed pages)</td>
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<td>Binding</td>
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<td>Paperback finishes</td>
<td>Price</td>
<td>Notes (series, landscape orientation, etc.)</td>
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<td>AAJW</td>
<td>1929</td>
<td>New York</td>
<td>E. P. Dutton and Co.</td>
<td>Willy Pogany</td>
<td>Numerous illustrations integrated with text</td>
<td>1/1 black</td>
<td>Modern serif justified</td>
<td>186x124mm</td>
<td>146x85mm</td>
<td>28</td>
<td>4+5–192=192pp</td>
<td>Ivory wave</td>
<td>Sewn in 16s with Mund back. Endpapers printed 4/0 with bleeds on ivory paper. Same design front and back.</td>
<td>Full bound in purple cloth. Gold blocking on front and spine. Endpapers are printed with double-page illustration in full colour. Same design front and back.</td>
<td>N/A</td>
<td>(Not given)</td>
<td></td>
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<tr>
<td>AAJW</td>
<td>1934</td>
<td>Racine, Wis</td>
<td>Whitman</td>
<td>[Stills from 1933 Paramount film]</td>
<td>41 film stills including 4 on endpapers, all bleed</td>
<td>1/1 black</td>
<td>Transitional serif, justified</td>
<td>213x239mm</td>
<td>146x170mm</td>
<td>14</td>
<td>[Unknown number of pages missing] 114+pp incl. self-binding endpapers</td>
<td>Off-white wave</td>
<td>[Damaged spine] Self-binding endpapers printed in black with bleeds</td>
<td>Full-colour printed paper over boards</td>
<td>N/A</td>
<td>(Not given)</td>
<td>Yes in with 1933 Paramount film. Landscape orientation.</td>
</tr>
<tr>
<td>AAJW</td>
<td>19427</td>
<td>Lower Chelton, Devon</td>
<td>Gulliver Book Co.</td>
<td>N/A</td>
<td>0</td>
<td>1/1 black</td>
<td>Transitional serif, justified</td>
<td>109x68mm</td>
<td>88x51mm</td>
<td>25</td>
<td>2+3–32+32pp</td>
<td>Off-white wave</td>
<td>[Rebound]</td>
<td>N/A</td>
<td>Cover printed 1/0 black. Same design front and back.</td>
<td>(Not given)</td>
<td>Series: Gulliver Little Books</td>
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<tr>
<td>AAJW &amp; TFG</td>
<td>1946</td>
<td>Cleveland and New York</td>
<td>World Publishing</td>
<td>John Tenniel and John Camp</td>
<td>2/2 black and yellow</td>
<td>Modern serif justified</td>
<td>216x159mm</td>
<td>184x102mm</td>
<td>29</td>
<td>6+7–313+5=320pp</td>
<td>Off-white wave</td>
<td>Sewn in 32s with Mund back. Endpapers printed 1/0 in blue. Different design front and back.</td>
<td>Quarter bound in black cloth. Gold blocking on spine. Printed paper sides, front and back printed in black, green and yellow; different design front and back. Blue coloured top. Head/tail bands blue and white stripes.</td>
<td>N/A</td>
<td>(Not given)</td>
<td>Series: Rainbow Classics</td>
<td></td>
</tr>
<tr>
<td>Book</td>
<td>Year of first edition</td>
<td>City</td>
<td>Publisher(s)</td>
<td>Illustrator(s)</td>
<td>No. of illustrations (text and plates)</td>
<td>Ink (text and typography)</td>
<td>Body text typography</td>
<td>Trimméd page size (length x width)</td>
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<tr>
<td>AAW</td>
<td>1948</td>
<td>London and New York</td>
<td>Adprint and Chanticleer Press</td>
<td>John Tenniel and Hugh Gee</td>
<td>27 integrated with text; 16 plates with bleed</td>
<td>Text 1/1 black; Plates 4/0</td>
<td>Transitional serif, justified</td>
<td>215x163mm</td>
<td>157x118mm</td>
<td>28</td>
<td>1–120 =120pp +320pp plates</td>
<td>Text on off-white wove; plates on white art</td>
<td>Sewn in 16s with rund back. Endpapers printed 2/0 in sepa and red. Same design front and back.</td>
<td>Quarter bound in orange cloth with full-colour printed paper sides. Gold blocking on spine.</td>
<td>N/A</td>
<td>(Not given)</td>
<td>Series: Regent Classics</td>
</tr>
<tr>
<td>AAW &amp; TLG</td>
<td>1950?</td>
<td>London</td>
<td>Thames Publishing</td>
<td>NA</td>
<td>0</td>
<td>1/1 black</td>
<td>Transitional serif, justified</td>
<td>203x126mm</td>
<td>155x98mm</td>
<td>34</td>
<td>8×6×13–246 =6 =256pp incl. self-binding endpapers</td>
<td>Off-white wove</td>
<td>Sewn in 32s with rund back. Plain self-binding endpapers.</td>
<td>Full-bound in red cloth (variant recorded in blue cloth). Black blocking on spine (variant recorded with gold blocking). Full-colour dustjacket.</td>
<td>N/A</td>
<td>(Not given)</td>
<td>Series: A Big Golden Book. Adapted from Disney animated film.</td>
</tr>
<tr>
<td>AAW</td>
<td>1951</td>
<td>New York</td>
<td>Golden Press</td>
<td>At Dempster &amp; Sons</td>
<td>Numerous, bleed on self-binding endpapers only</td>
<td>4/4</td>
<td>Transitional serif, justified</td>
<td>317x234mm</td>
<td>12x146mm</td>
<td>2</td>
<td>32pp incl. self-binding endpapers</td>
<td>White wove</td>
<td>Sewn in 32s with flat back. Self-binding endpapers have same design front and back with bleed; final lines of text printed on back flyleaf.</td>
<td>Full-colour printed paper over boards.</td>
<td>N/A</td>
<td>(Not given)</td>
<td>Series: A Big Golden Book. Adapted from Disney animated film.</td>
</tr>
<tr>
<td>Book</td>
<td>Year of first edition</td>
<td>City</td>
<td>Publisher(s)</td>
<td>Illustrator(s)</td>
<td>No. of illustrations (text and plates)</td>
<td>Ink (text and plates)</td>
<td>Body text typography</td>
<td>Trimmed page size (length x width)</td>
<td>Text area (length x width)</td>
<td>No. of lines per page</td>
<td>Extent (prelims + body + endmatter = total printed pages)</td>
<td>Paper (text and plates)</td>
<td>Binding</td>
<td>Hardcover finishes</td>
<td>Paperback finishes</td>
<td>Price</td>
<td>Notes (series, landscape orientation, etc.)</td>
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<tr>
<td>AJW &amp; FTLG</td>
<td>1960</td>
<td>New York</td>
<td>Clarkson N. Potter John Tenniel</td>
<td>94 integrated with text</td>
<td>1/1 black</td>
<td>Transitional serif, justified</td>
<td>270x203mm</td>
<td>191x144mm excluding annotations</td>
<td>34</td>
<td>67-349-11=347-351=1=352pp</td>
<td>Off-white laid with mnd bck. Endpapers printed 1/0 in dark brown with borders. Same design front and back with Alice on pastedowns. Blue coloured top. Headpiece and tailpiece blue and white striped.</td>
<td>Full bound in tan cloth. Grey blocking on spine. Dustjacket printed 3/0 in black, blue and olive.</td>
<td>N/A</td>
<td>Cover</td>
<td>printed 4/0</td>
<td>$10.00US</td>
<td></td>
</tr>
<tr>
<td>AJW &amp; FTLG</td>
<td>1960</td>
<td>New York</td>
<td>New American Library John Tenniel</td>
<td>93 integrated with text</td>
<td>1/1 black</td>
<td>Modern serif justified</td>
<td>179x106mm</td>
<td>158x88mm</td>
<td>41</td>
<td>12+13-238=240pp</td>
<td>Wove (yellowed with age)</td>
<td>Perfect bound</td>
<td>N/A</td>
<td></td>
<td></td>
<td>$6.50US</td>
<td>Series: Signet Classics</td>
</tr>
<tr>
<td>AJW</td>
<td>1961</td>
<td>London</td>
<td>The Folio Society John Tenniel</td>
<td>42 integrated with text</td>
<td>2/2 black and red</td>
<td>Transitional serif, justified</td>
<td>215x129mm</td>
<td>163x89mm</td>
<td>36</td>
<td>12+1-113+3=128pp</td>
<td>Cream wove</td>
<td>Sewn in 16s with mnd bck. Yellow endpapers. Quarto bound in red cloth with blue cloth sides printed in red. Gold blocking on spine. Head band red and yellow stripe. Yellow coloured top. Boxed in slipcase covered with blue paper.</td>
<td>N/A</td>
<td></td>
<td></td>
<td>(Not given)</td>
<td>Prelims say 'Electros from the original wood blocks have kindly been supplied by Macmillan &amp; Co Ltd and are used in this edition by their permission.'</td>
</tr>
<tr>
<td>Nursery</td>
<td>1966</td>
<td>New York</td>
<td>Dover John Tenniel and E. Gertrude Thomson</td>
<td>4/4 integrated with text</td>
<td>Modern serif justified</td>
<td>232x153mm</td>
<td>148x117mm</td>
<td>23</td>
<td>26+1-56+14=96pp</td>
<td>Off-white wove</td>
<td>Sewn in 32s</td>
<td>N/A</td>
<td>Gloss-laminated cover printed 4/1 black</td>
<td></td>
<td>$1.35US</td>
<td></td>
<td></td>
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<tr>
<td>Book</td>
<td>Year of first edition</td>
<td>City</td>
<td>Publisher(s)</td>
<td>Illustrator(s)</td>
<td>No. of illustrations (text and plates)</td>
<td>Ink (text and plates)</td>
<td>Body text typography</td>
<td>Trimmed page size (length x width)</td>
<td>Text area (length x width)</td>
<td>No. of lines per page</td>
<td>Extent (prelims + body + endmatter + total printed pages)</td>
<td>Paper (text and plates)</td>
<td>Binding</td>
<td>Hardcover finishes</td>
<td>Paperback finishes</td>
<td>Price</td>
<td>Notes (series, landscape orientation, etc.)</td>
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<tr>
<td>A1/W</td>
<td>1967</td>
<td>London</td>
<td>Dennis Dobson</td>
<td>Ralph Steadman</td>
<td>Numerous integrated with text with bleeds</td>
<td>1/1 black, first signature 2/2 in black and tan</td>
<td>Modern serif, justified</td>
<td>221x225mm</td>
<td>275x167mm</td>
<td>52</td>
<td>8+9-108+108pp</td>
<td>Off-white wave</td>
<td>Sewn in 16s with round back. Grey endpapers.</td>
<td>Full bound in off-white cloth, Black blocking on front, spine and back. Full-colour dustjacket with metallic silver spot colour.</td>
<td>N/A</td>
<td>N/A</td>
<td>£6.50UK</td>
</tr>
<tr>
<td>A1/W</td>
<td>1976</td>
<td>London and New York</td>
<td>Academy Editions London and St. Martin's Press New York</td>
<td>John Tennes</td>
<td>42</td>
<td>1/1 black</td>
<td>Transitional serif, justified</td>
<td>277x209mm</td>
<td>221x88mm</td>
<td>46 per each of two columns</td>
<td>4+5+80+80pp</td>
<td>Off-white wave</td>
<td>Notched</td>
<td>N/A</td>
<td>Gloss-laminated cover printed 3/0 or 4/0</td>
<td>Not given</td>
<td>Cover says 'Giant Illustrated Edition'</td>
</tr>
<tr>
<td>A1/W</td>
<td>1982</td>
<td>Berkeley, CA</td>
<td>University of California Press</td>
<td>Barry Moser</td>
<td>Numerous integrated with text</td>
<td>4/4(?)</td>
<td>Old-style serif, ragged right</td>
<td>238x213mm</td>
<td>223x110mm</td>
<td>41</td>
<td>12x7-146+8+160pp</td>
<td>Off-white wave</td>
<td>Sewn in 16s with round back. Endpapers printed 2/0 in purple and black with bleeds on off-white paper. Same design front and back.</td>
<td>Quarter bound in red with plain purple paper sides. Metallic pink blocking on spine. Red and yellow striped head and tail bands. Dustjacket printed in black and red on white paper. Red coloured top.</td>
<td>N/A</td>
<td>N/A</td>
<td>Two prices: £12.31/82 $19.95 and $24.95US</td>
</tr>
<tr>
<td>A1/W</td>
<td>1992</td>
<td>New York</td>
<td>Books of Wonder</td>
<td>John Tennes</td>
<td>42</td>
<td>1/1 black</td>
<td>Modern serif, justified</td>
<td>210x135mm</td>
<td>131x89mm</td>
<td>22</td>
<td>12+1-196+1208pp</td>
<td>White art</td>
<td>Sewn in 32s with round back. White endpapers.</td>
<td>Full-colour printed paper over boards. Covered with full-colour dustjacket. All edges gilt.</td>
<td>N/A</td>
<td>N/A</td>
<td>£16.99US</td>
</tr>
<tr>
<td>Book</td>
<td>Year of first edition</td>
<td>City</td>
<td>Publisher(s)</td>
<td>Illustrator(s)</td>
<td>No. of illustrations (text and plates)</td>
<td>Ink (text and plates)</td>
<td>Body text typography</td>
<td>Trimmed page size (length x width)</td>
<td>Text area (length x width)</td>
<td>No. of lines per page</td>
<td>Extent (prelims + body + endmatter = total printed pages)</td>
<td>Paper (text and plates)</td>
<td>Binding</td>
<td>Hardback finishes</td>
<td>Paperback finishes</td>
<td>Price</td>
<td>Notes (series, landscape orientation, etc.)</td>
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<tr>
<td>AAJW</td>
<td>2000</td>
<td>San Francisco, CA</td>
<td>Chronicle Books</td>
<td>Various (29 credited illustrators plus unknown illustrators)</td>
<td>Numerous integrated with text</td>
<td>4/4 with bleeds</td>
<td>Transitional seriff, justified</td>
<td>277x197mm</td>
<td>208x125mm</td>
<td>34</td>
<td>111+2-139+3 =152pp incl. self-binding endpapers</td>
<td>White art woven in 16s with flat back. Self-binding endpapers with same design front and back.</td>
<td>Sewn in 16s with flat back. Self-binding endpapers. Same design on printed paper case and dustjacket.</td>
<td>N/A</td>
<td>$19.95US</td>
<td></td>
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<tr>
<td>AAJW</td>
<td>2010</td>
<td>New York</td>
<td>Collins Design</td>
<td>Camille Rose Garcia</td>
<td>Numerous, incl. 16 full-page and 7 double-page illustrations, integrated with text</td>
<td>5/5 with bleeds</td>
<td>Transitional seriff, ragged</td>
<td>208x144mm</td>
<td>151x04mm</td>
<td>23</td>
<td>10+11-159+1 =160pp</td>
<td>Off-white art woven in 16s with flat back. Endpapers printed 2/2 in black and purple with bleeds. Same design front and back.</td>
<td>Sewn in 16s with flat back. Endpapers printed 2/2 in black and purple with bleeds. Same design front and back.</td>
<td>Full bound in black cloth. Metallic pink blocking on front and spine.</td>
<td>N/A</td>
<td>$16.99US</td>
<td></td>
</tr>
<tr>
<td>Book</td>
<td>Year of first edition</td>
<td>City</td>
<td>Publisher(s)</td>
<td>Illustrator(s)</td>
<td>No. of illustrations (text and plates)</td>
<td>Ink (text and plates)</td>
<td>Body text typography</td>
<td>Trimmed page size (length x width)</td>
<td>Text area (length x width)</td>
<td>No. of lines per page</td>
<td>Extent (prelims + body + endmatter = total printed pages)</td>
<td>Paper (text and plates)</td>
<td>Binding</td>
<td>Hardback finishes</td>
<td>Paperback finishes</td>
<td>Price</td>
<td>Notes (series, landscape orientation, etc.)</td>
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<tr>
<td>AAW &amp; TTLG</td>
<td>2010</td>
<td>London</td>
<td>Vintage</td>
<td>John Tenniel</td>
<td>82 integrated with text</td>
<td>1/1 black</td>
<td>Transitional serif, justified</td>
<td>178x110mm</td>
<td>119x86mm</td>
<td>27</td>
<td>10+11+327+9 =336pp</td>
<td>Off-white wave</td>
<td>Perfect bound</td>
<td>N/A</td>
<td>Pearlescent paper cover printed 2/0 in black and red</td>
<td>£5.99UK</td>
<td>$10.99CAN</td>
</tr>
<tr>
<td>AAW</td>
<td>2010</td>
<td>Los Angeles, CA</td>
<td>Bloom! Studios</td>
<td>Alessandro Fantini and Massimiliano Narciso</td>
<td>Numerius</td>
<td>4/4 with bleeds</td>
<td>Sans serif, centered</td>
<td>258x168mm</td>
<td>N/A</td>
<td>N/A</td>
<td>2+3+85+1 =96pp</td>
<td>White art</td>
<td>Notched in 33s</td>
<td>N/A</td>
<td>Gloss laminated cover printed 4/0</td>
<td>$9.99US</td>
<td>Graphic novel adaptation of Disney live-action film (2010).</td>
</tr>
<tr>
<td>AAW</td>
<td>2012</td>
<td>London</td>
<td>Penguin Classics</td>
<td>Yayoi Kusama</td>
<td>Numerius</td>
<td>Integrated with text</td>
<td>4/4</td>
<td>Modern serif, justified</td>
<td>219x182mm</td>
<td>142x120mm</td>
<td>27</td>
<td>10+1+1.181+1 =190pp</td>
<td>White wove</td>
<td>Quarto bound in blue cloth with red cloth sides. White and black blocking front, spine, back. White and black striped head and tail bands.</td>
<td>N/A</td>
<td>£20.00UK</td>
<td>$35.00US</td>
</tr>
<tr>
<td>AAW</td>
<td>2012</td>
<td>Layton, UT</td>
<td>Gibbs Smith</td>
<td>Alison Oliver</td>
<td>20</td>
<td>4 colour throughout with bleeds</td>
<td>Modern serif, centred</td>
<td>175x175mm</td>
<td>138x17mm</td>
<td>1</td>
<td>20pp</td>
<td>White art adhered to boards</td>
<td>Board book flat back drop spine</td>
<td>Full-colour printed paper over boards.</td>
<td>N/A</td>
<td>Series: BabyLit. Rounded corners on this edge.</td>
<td>$9.99US</td>
</tr>
<tr>
<td>Book</td>
<td>Year of first edition</td>
<td>City</td>
<td>Publisher(s)</td>
<td>Illustrator(s)</td>
<td>No. of illustrations (text and plates)</td>
<td>Ink (text and plates)</td>
<td>Body text typography</td>
<td>Trimmed page size (length x width)</td>
<td>Text area (length x width)</td>
<td>No. of lines per page</td>
<td>Extent (prelims + body + endmatter = total printed pages)</td>
<td>Paper (text and plates)</td>
<td>Binding</td>
<td>Hardback finishes</td>
<td>Paperback finishes</td>
<td>Price</td>
<td>Notes (series, landscape orientation, etc.)</td>
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<tr>
<td>AA/W</td>
<td>2015</td>
<td>Harpenden, Herts</td>
<td>Pulp! The Classics</td>
<td>John Tenniel</td>
<td>83 (incl. 8 in endmatter) integrated with text</td>
<td>1/1 black</td>
<td>Transitional serif, justified</td>
<td>177x106mm</td>
<td>140x85mm</td>
<td>28</td>
<td>10+11-155+5=160pp</td>
<td>Off-white wave</td>
<td>Perfect bound</td>
<td>N/A</td>
<td>Cover printed 4/4. Green coloured edges.</td>
<td>£4.99UK</td>
<td>Series: Pulp! The Classics. Inside front and back covers show full-colour front covers of other books in the series. Full suite of 42 Tenniel illustrations are integrated with some illustrations reduced and repeated on chapter starts.</td>
</tr>
<tr>
<td>AA/W &amp; TTLG</td>
<td>2015</td>
<td>London</td>
<td>Vintage</td>
<td>John Tenniel and Vivienne Westwood</td>
<td>85 integrated with text</td>
<td>1/1 black</td>
<td>Transitional serif, justified</td>
<td>215x134mm</td>
<td>160x88mm</td>
<td>28</td>
<td>8+1-348+8=368pp</td>
<td>Off-white wave</td>
<td>Perfect bound with bound back. Endpapers printed 4/0 with bleeds on off-white paper. Same design front and back.</td>
<td>Full bound in off-white cloth. Black blocking on front and spine. Full-colour dustjacket with matt and gloss laminate. Head/tail bands blue.</td>
<td>N/A</td>
<td>£25.00UK $26.99CAN</td>
<td></td>
</tr>
<tr>
<td>AA/W</td>
<td>2015</td>
<td>London</td>
<td>Faber and Faber</td>
<td>N/A</td>
<td>8</td>
<td>1/1 black</td>
<td>Transitional serif, justified</td>
<td>178x134mm</td>
<td>140x96mm</td>
<td>22</td>
<td>8+5-155+1=160pp</td>
<td>Off-white wave</td>
<td>Perfect bound with scored hinges</td>
<td>Matte-laminated cover printed 4/0</td>
<td>N/A</td>
<td>£6.99UK</td>
<td>Series: Faber Classics</td>
</tr>
<tr>
<td>Book</td>
<td>Year of first edition</td>
<td>City</td>
<td>Publisher(s)</td>
<td>Illustrator(s)</td>
<td>No. of illustrations (text and plates)</td>
<td>Ink (text and plates)</td>
<td>Body text typography</td>
<td>Trimmed page size (length x width)</td>
<td>Text area (length x width)</td>
<td>No. of lines per page</td>
<td>Extent (prelims + body + endmatter + total printed pages)</td>
<td>Paper (text and plates)</td>
<td>Binding</td>
<td>Hardback finishes</td>
<td>Paperback finishes</td>
<td>Price</td>
<td>Notes (series, landscape orientation, etc.)</td>
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<tr>
<td>AAUG</td>
<td>2015</td>
<td>Kennebunkport, ME</td>
<td>Celer M Press</td>
<td>Charles Santore</td>
<td>35, inc. 10 double-page illustrations, integrated with text</td>
<td>1/1 black</td>
<td>Transitional serif, justified</td>
<td>190x130mm</td>
<td>138x92mm</td>
<td>23</td>
<td>1-15+16-10 8+109-128 =128pp</td>
<td>White wove</td>
<td>Sewn in 16s with flat back. Endpapers printed 4/4 with bleeds on white paper. Different designs front and back.</td>
<td>Full-colour printed paper over boards with spot gloss laminate and gold embossing on front. Die-cut square through front board shows illustration on front flyleaf. Faux double fore edge.</td>
<td>N/A</td>
<td>$19.95US $23.95CAN</td>
<td></td>
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</table>