# Revising The Tenniel Illustrations to the "Alice" Books

10 October 2020

#### Lewis Carroll Society of North America Michael Hancher

Department of English University of Minnesota mh@umn.edu



The Lewis Carroll Society of North America invites you to its Spring Meeting Friday, May 8, 1981 The Houghton Library-Harvard University Cambridge, Massachusetts

12:30 p.m.

Lunch at the Harvard Faculty Club 87.00 per person

2:00 P.M.

General Meeting at the Main Exhibition Room, Houghton Library Troughton Library

The Program Will Include Presentations By:

William Bond (Houghton Library)
"The 1865 Alice"

Michael Hancher (University of Minnesota)
"Punch and Alice: Through Tenniel's Looking-Glass"

Francine Abeles (Keane College)

"Dodgson's Mathematical Ideas in his Political Pamphlets"

Barry Moser (Pennyroyal Press)
"Illustrations to Wonderland"

R.S.V.P.
The Secretary
617 Rockford Road
Silver Spring, Maryland 20902

# AT PENNYROYAL PRESS



THIS KEEPSAKE PRINTED FOR THE MEETING OF THE LEWIS CARROLL SOCIETY THE HOUGHTON LIBRARY HARVARD UNIVERSITY MAY 8, 1981

#### LEWIS CARROLL'S

# ALICE'S ADVENTURES IN WONDERLAND

A SESQUICENTENNIAL EDITION
ILLUSTRATED BY
BARRY MOSER
AND PRINTED BY
HAROLD McGRATH
AT
PENNYROYAL PRESS

\*

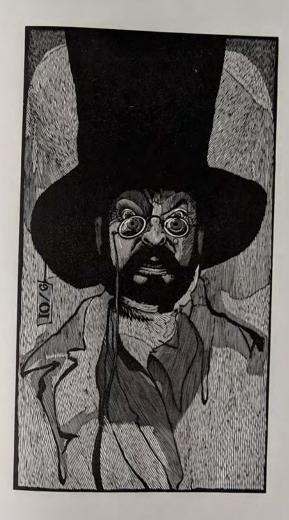
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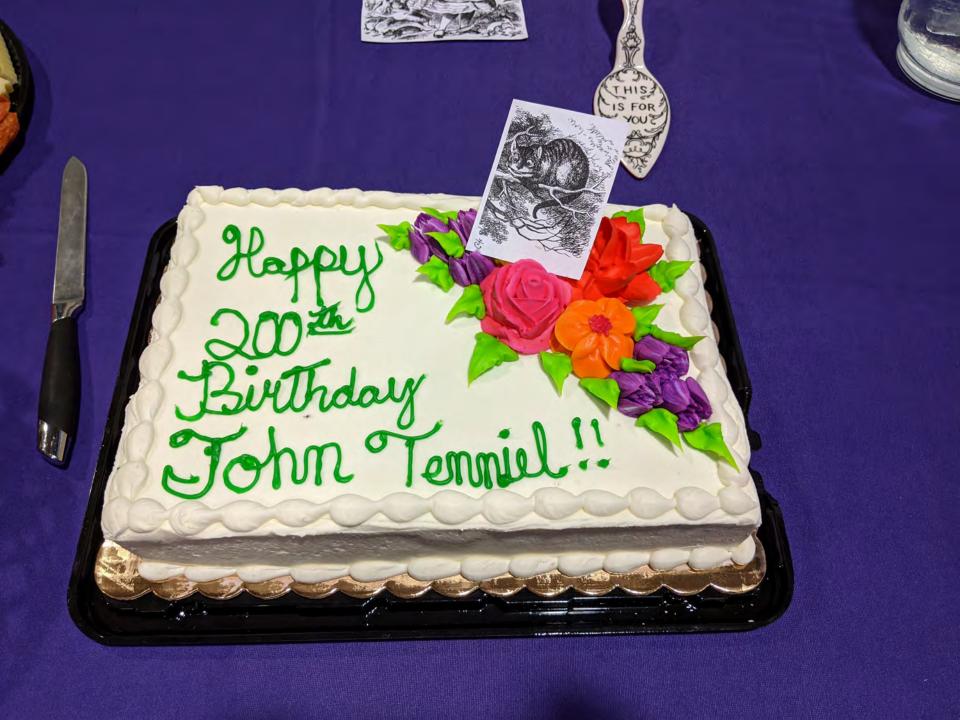
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#### University of St. Thomas St. Paul, Minnesota 28 February 2020 #TennielBicentennial



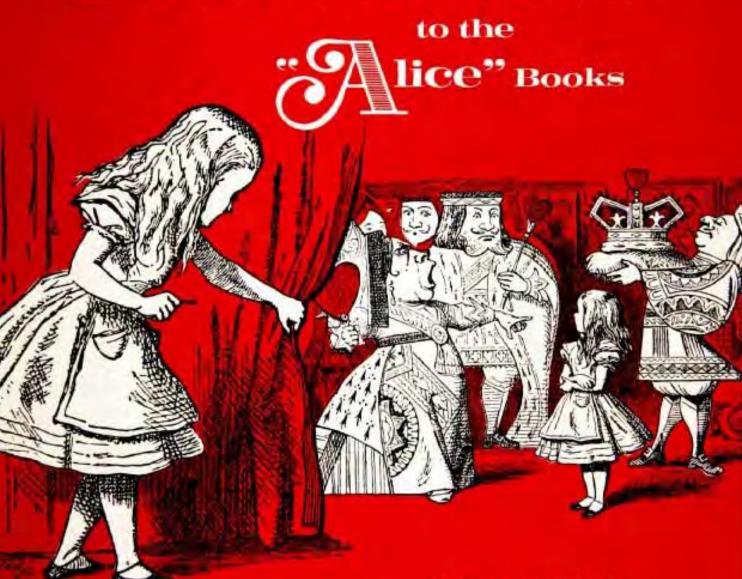






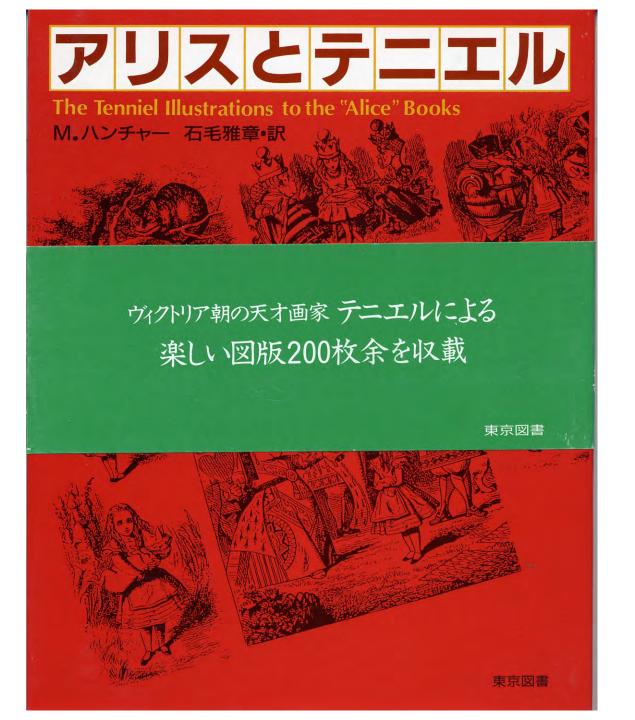


### The Tenniel Illustrations



By Michael Hancher

1985



#### Lewis Carroll: A Celebration

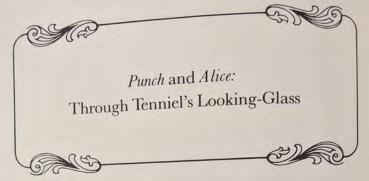
ESSAYS ON THE OCCASION OF THE 150th ANNIVERSARY
OF THE BIRTH OF CHARLES LUTWIDGE DODGSON











#### MICHAEL HANCHER

By now Tenniel's illustrations have become perfect mirror images of the world that Alice discovered down the rabbit-hole and through the looking-glass. They make up the other half of the text, and readers are wise to accept no substitutes, not even those drawn by Arthur Rackham, certainly not those by Salvador Dali. This parity of word and image, unmatched in any other work of literature, fulfills the rules of symmetry set out in the second of Carroll's two Alice books, which is itself a reflection of the first. It also satisfies our modern and romantic need to see in literature a hall of mirrors that gives no outlook on the world.

Nonetheless, like Alice herself, I can't help wondering if there isn't something of interest to be found on the other side of the mirror, behind (or before) the impassive surface of Tenniel's realistic fantasies. And so, like her, I will venture back and through.

To "begin at the beginning": Why did Carroll choose Tenniel to illustrate Alice in the first place? For one thing, Tenniel had succeeded in such jobs before: for example, in drawing the popular illustrations for Lalla Rookh by Thomas Moore (1861). Furthermore, he had achieved solid success as a chief cartoonist for Punch, a position that guaranteed his work the attention of thousands of middle-class readers every week. (It was through a colleague on the Punch staff, Tom Taylor, that Carroll had first approached Tenniel to draw the Alice illustrations.) Many people then, even as now, could be counted on to buy Alice's Alexan.

counted on to buy Alice's Adventures in Wonderland for the Tenniel illustrations. Like us, Victorian readers would find much of Alice's strange world to be reassuringly familiar. A difference is that for them the familiarity would

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## HARVARD LIBRARY BULLETIN



July 1982 Volume XXX: Number 3

#### The Placement of Tenniel's Alice Illustrations

Michael Hancher

T is notorious that Lewis Carroll was finicky about the printing of his books. He acknowledged having

inflicted on that most patient and painstaking firm, Messrs. Macmillan and Co., about as much wear and worry as ever publishers have lived through. The day when they undertake a book for me is a dies nefastus for them. From that day till the book is out — an interval of some two or three years on an average — there is no pause in "the pelting of the pitiless storm" of directions and questions on every conceivable detail.<sup>1</sup>

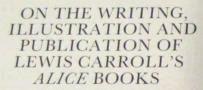
For a rounded appreciation of the phrase "every conceivable detail," we will have to wait for the publication of Carroll's correspondence with the house of Macmillan, now being edited by Morton N. Cohen. But there is one detailed aspect of the printing of Carroll's two Alice books that by and large can be judged directly from the evidence of the books themselves. That aspect is the placement of the illustrations on the page, the physical relation of the illustrations to the text.

It appears that Carroll, Tenniel, and Macmillan designed the early editions of Alice's Adventures in Wonderland (1865, 1866) and Through the Looking-Glass and What Alice Found There (1872) so that the text and illustrations would be significantly juxtaposed on the page. Typically, textual references stand next to their pictorial referents, and the narrative moments of text and illustration are visually synchronized. In selected later editions, care was taken to preserve such significant juxtapositions.

<sup>1</sup> From a lost pamphlet by Carroll, "The Profits of Authorship," as quoted by Stuart Dodgson Collingwood, *The Life and Letters of Lewis Carroll* (New York: Century, 1909), p. 228.

I owe thanks to the University of Minnesota College of Liberal Arts for a McMillan Travel Grant, which made possible some of the research for this article, and to the Graduate School for underwriting the cost of photographs. Figures 1, 2, 3, 5, 8, 9, 10, and 12 are reproduced by permission of the Houghton Library, Harvard University. Figures 4, 6, 7, 14, 15, and 16 are reproduced by permission of the Kerlan Collection, Children's Literature Research Collections, University of Minnesota Libraries.

<sup>2</sup> Professor Cohen provides a preview of this correspondence in "Lewis Carroll and the House of Macmillan," *Browning Institute Studies*, VII (1979), 31-70.



MICHAEL HANCHER

PROFESSOR OF ENGLISH, UNIVERSITY OF MINNESOTA FACSIMILES OF THE FIRST EDITIONS OF 1866 AND 1872

WITH NOTES ON THEIR WRITING AND PUBLICATION BY MICHAEL HANCHER

ALICE'S ADVENTURES IN WONDERLAND

ANIES

THROUGH THE LOOKING-GLASS

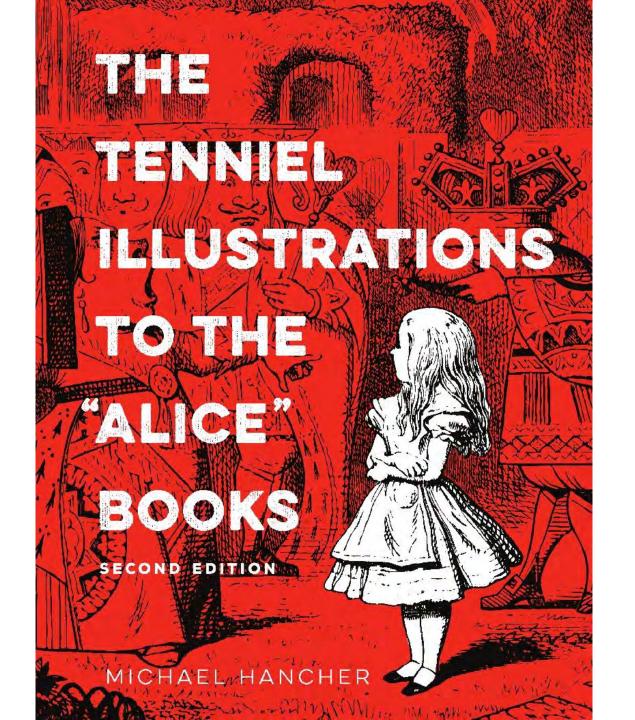
AND WHAT ALICE FOUND THERE

LEWIS CARROLL

WITH ILLUSTRATIONS BY JOHN TENNIEL

ALFRED A. KNOPF





Re-viewing and revising the original twelve chapters: A few highlights

#### CHAPTER ONE

#### Punch and Alice: Through Tenniel's Looking-Glass

By now Tenniel's illustrations have become perfect mirror images of the world that Alice discovered down the rabbit hole and through the looking-glass. They make up the other half of the text, and readers are wise to accept no substitutes, not even those drawn by Arthur Rackham, certainly not those by Salvador Dali. This parity of word and image, unmatched in any other work of literature, fulfills the rules of symmetry set out in the second of Carroll's two *Alice* books, which is itself a reflection on the first. It

that, Marguerite Mesp animals of Carroll's ter have evolved from the the French prototype Humanoid and fashion pages of *Punch* both Tenniel's career there. certain *Punch* illustrations so obviously in Grand





MASTER BULL AND HIS DENTIST.

DENTIST, "DON'T CRY, MY LITTLE MAN! I'M NOT GOING TO DRAW ANY MORE THIS TIME, AND THERE'S A PENNY FOR YOU!"

### punch



VOL 46





#### t

#### CHAPTER TWO

#### The Carroll Illustrations

The first of the many illustrators of Lewis Carroll's Alice books was not John Tenniel but Carroll himself. Before he had elaborated his children's story into the fully developed version that was published as Alice's Adventures in Wonderland, Carroll prepared a hand-lettered manuscript of an earlier version, titled Alice's Adventures under Ground, as a gift for Alice Liddell. It is clear from the first













#### CHAPTER FOUR

#### The Lineage of the Ugly Duchess

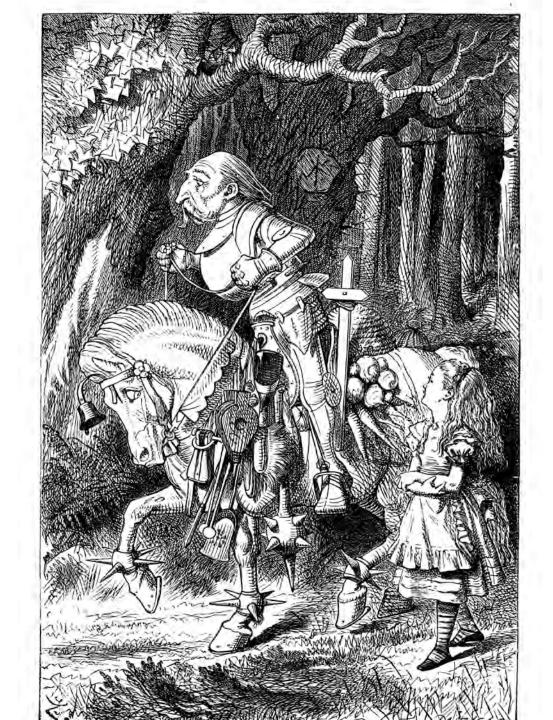
Early in 1920 Christie's, the London auction house, sold a painting of a grotesque old woman which they described as a "Portrait of the Duchess of Carinthia and Tyrol, in jewelled head-dress," and which they attributed to the sixteenth-century Flemish artist Quintin Matsys (fig. 4.1; the name has also been spelled Quentin Matsys, Quentin Metsys, and Quinten Massys—now the preferred spelling). Later that year the popular *Illustrated London News* devoted a two-page spread to the painting, including a



#### CHAPTER SEVEN

#### The Invention of the White Knight

In The History of "Punch" (1895), M. H. Spielmann incidentally publicized a belief that John Tenniel's drawings of the White Knight in Lewis Carroll's Through the Looking-Glass (figs. 7.1, 7.2, and 7.3, drawn about



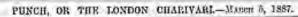


The Rnight, Death, and Satan. @

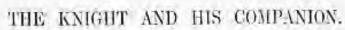


Vol. II nave 244.









(Suggested by Albert Direc's females picture.)



The Anight.



THE KNIGHT AND HIS COMPANION.

(Suggested by Albert Direr's famous picture.)



#### CHAPTER TWELVE

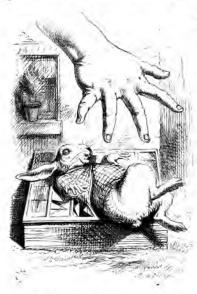
## Coordinating Text and Illustration

It is notorious that Lewis Carroll was finicky about the printing of his books. He acknowledged having

inflicted on that most patient and painstaking firm, Messrs. Macmillan and Co., about as much wear and worry as ever publishers have lived through. The day when they undertake a book for me is a *dies nefastus* for them. From that day till the book is out—an interval of some two or three years on an average—there is no pause in "the pelting of the pitiless storm" of directions and questions on every conceivable detail.<sup>1</sup>

For a rounded appreciation of the phrase "every conceivable

waiting till she fancied she heard the Rabbit just under the window, she suddenly spread

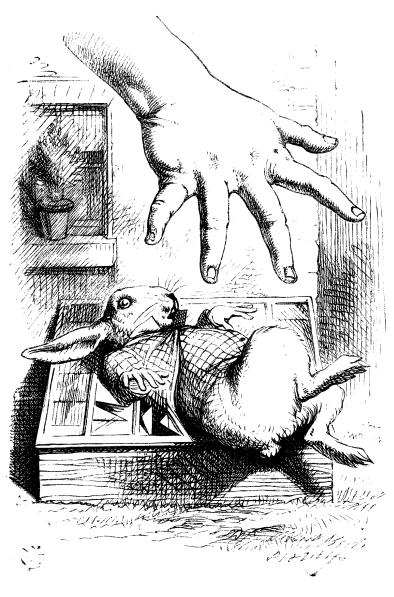


out her hand, and made a snatch in the air. She did not get hold of anything, but she heard a little shriek and a fall, and a crash of broken glass, from which she concluded that it was just possible it had fallen into a cucumber-frame, or something of the sort.

Next came an angry voice—the Rabbit's—
"Pat! Pat! Where are you?" And then a
voice she had never heard before, "Sure then
I'm here! Digging for apples, yer honour!"

"Digging for apples, indeed!" said the Rabbit angrily. "Here! Come and help me out of this!" (Sounds of more broken glass.)

just under the window, she suddenly spread



out her hand, and made a snatch in the air. She did not get hold of anything, but she heard a little shriek and a fall, and a crash of broken glass, from which she concluded that it was just possible it had fallen into a cucumber-frame, or something of the sort.

Next came an angry voice—the Rabbit's—
"Pat! Pat! Where are you?" And then a

When the procession came opposite to Alice, they all stopped and looked at her, and the Queen said severely, "Who is this?" She said it to the Knave of Hearts, who only bowed and smiled in reply.

"Idiot!" said the Queen, tossing her head impatiently; and, turning to Alice, she went on, "What's your name, child?"

"My name is Alice, so please your Majesty," said Alice very politely; but she added, to herself, "Why, they're only a pack of cards, after all. I needn't be afraid of them!"

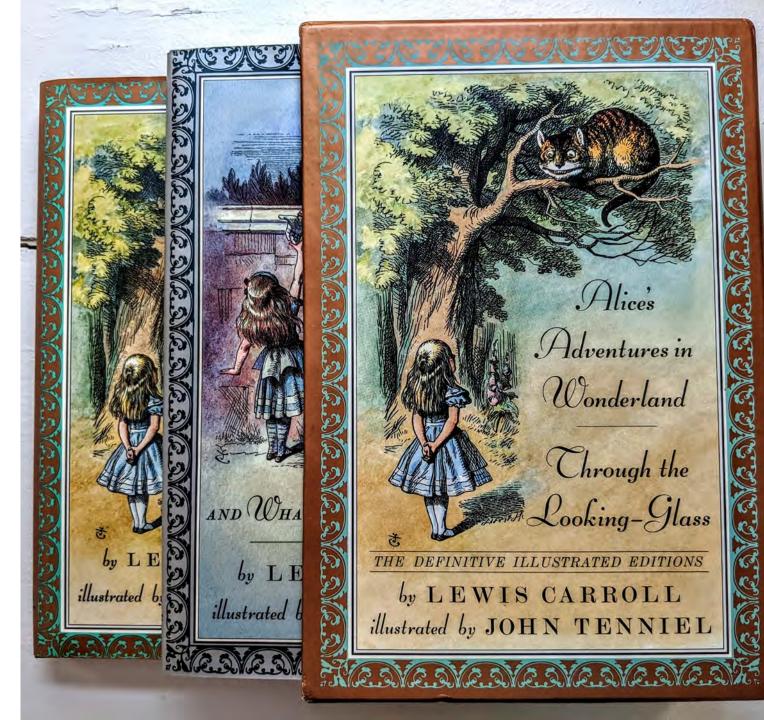
"And who are these?" said the Queen, pointing to the three gardeners who were lying round the rose-tree; for you see, as they were lying on their faces, and the pattern on their back was the same as the rest of the pack, she could not tell whether they were gardeners, or soldiers, or courtiers, or three of her own children.

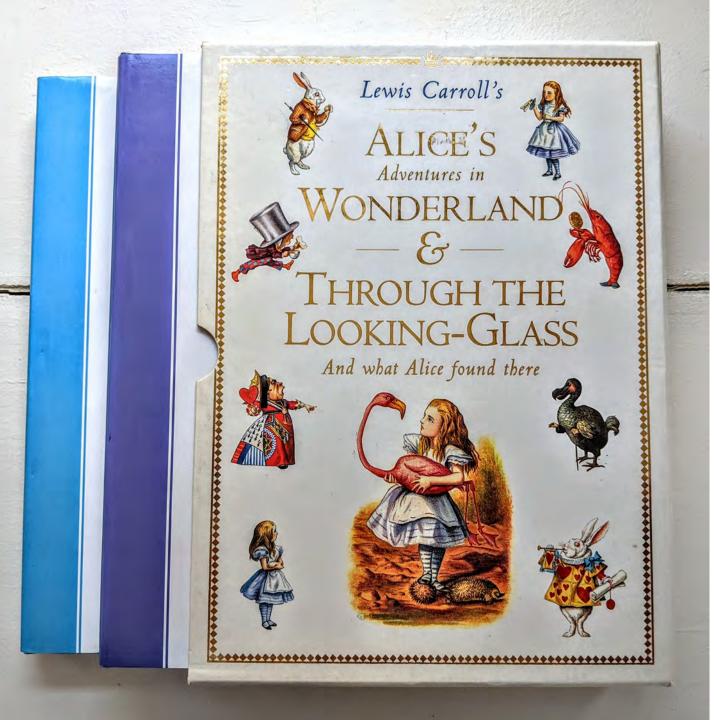
"How should I know?" said Alice, surprised at her own courage. "It's no business of mine."



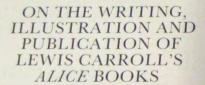
The Queen turned crimson with fury, and, after glaring at her for a moment like a wild beast, began screaming, "Off with her head! Off —"











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AND

THROUGH THE LOOKING-GLASS

AND WHAT ALICE FOUND THERE

LEWIS CARROLL

WITH ILLUSTRATIONS BY JOHN TENNIEL

ALFRED A. KNOPF

# Six new chapters

#### CHAPTER 13

# Engraving









## HARTSDALE HOUSE



HARTSDALE HOUSE brings you the world's greatest living classics, books which sparkle and surge with life as much today as the day they were written. Every one of these titles has passed with flying colors the sharp eyes of the greatest critic of them all—"Father Time."

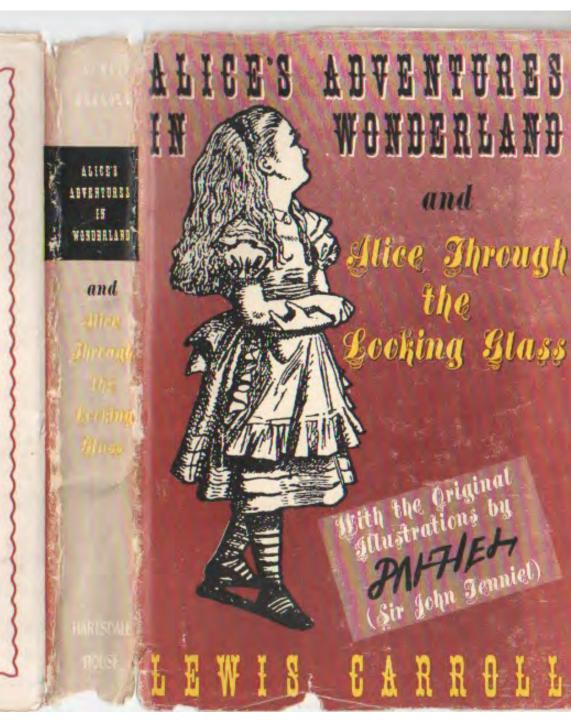
Equally important to the booklover is the format. Here we have spared no effort to make a physical book worthy of the greatness of the contents. They are all illustrated by such outstanding artists as Keith Henderson, Cameron Wright, Harry Clarke, W. S. Gilbert, Howard Simon, Fred A. Mayer and others. Bindings were designed by Ernst Reichl, book designer of international reputation.

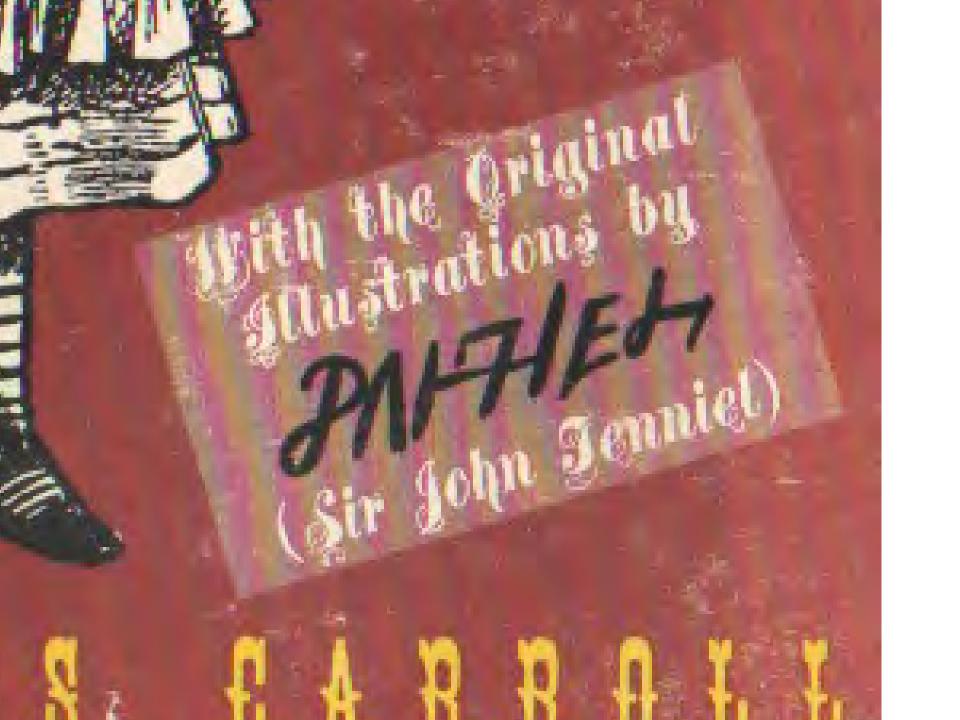
You will find that HARTSDALE HOUSE editions are books you will be proud to read-proud to own -proud to give.

TITLES NOW AVAILABLE LISTED ON BACK FLAP

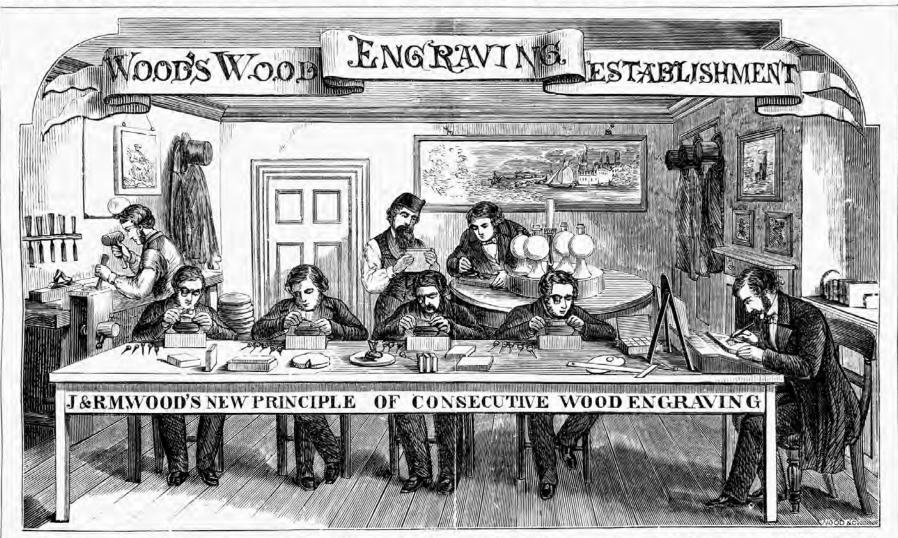
ORDER THEM FROM YOUR BOOKSELLER
OR
FROM THE PUBLISHER

220 WEST 42nd STREET, NEW YORK 18, N. Y.





March 1, 1863. J. & R. M. WOOD'S Typographic Advertiser.



The above engraving is an exact representation of Messrs. J. & R. M. Wood's system of Wood Engraving, and the figures are all correct

subject upon the wood; when finished and approved of, he hands it to his next neighbour, the outliner, who, in his turn, passes the block





the should have the should have been danteur. Nand + + deft leg & foot. Cut eway all sell Touches.

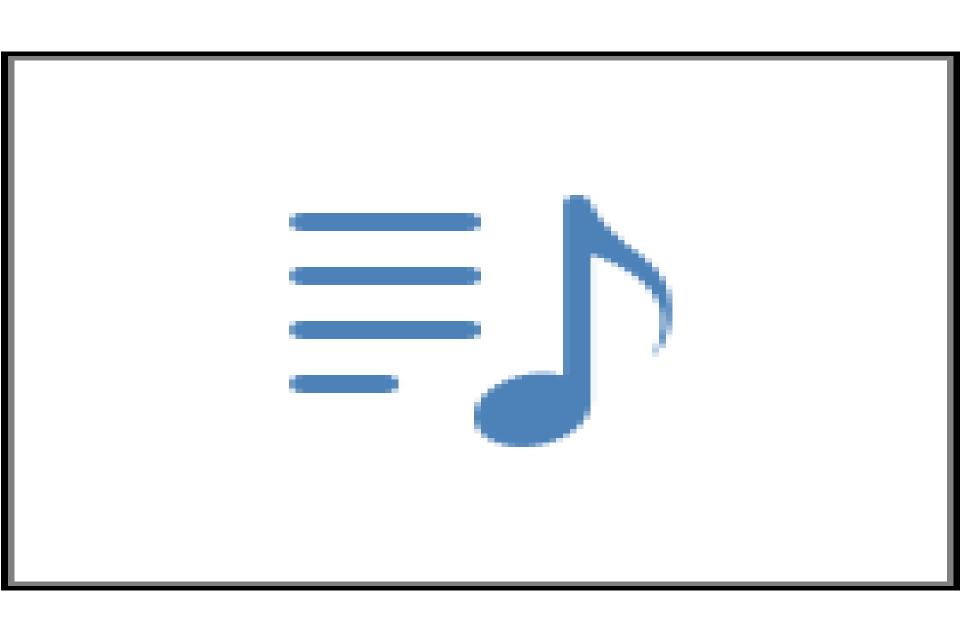
Insert piece of wood Comer of mouth. dift hand. Kittens more fluffy. dess like china. apren -Rug. that & Killen lighter in parts.



Egelasher. dower lip nostrib. The lives of apron should Tatania san not all have her cut away







## CHAPTER 14

# Electrotyping

Industrial electrotyping of wood-engraved images, 1842 **↗** 1890: Everywhere, and almost everywhere ignored

0

THE

#### SEASONS. //

BY

#### JAMES THOMSON.

WIT

#### ENGRAVED ILLUSTRATIONS,

PROM

DESIGNS DRAWN ON WOOD

JOHN BELL, Sculptor C. W. COPE THOMAS CRESWICK J. C. HORSLEY J. P. KNIGHT, A.R.A.

R. REDGRAVE, A.R.A.

FRANK STONE
C. STONHOUSE
FREDERICK TAYLER
H. J. TOWNSEND
AND
THOMAS WEBSTER, A.R.A.

#### AND WITH

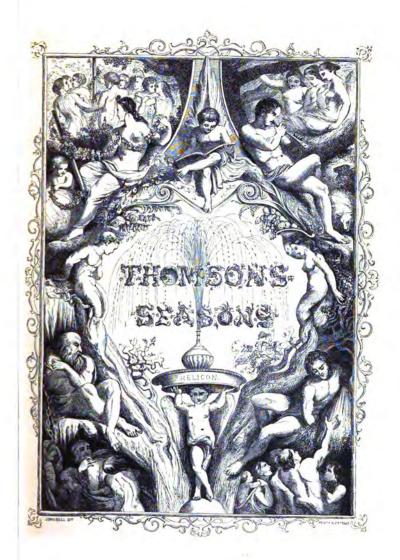
THE LIFE OF THE AUTHOR
BY PATRICK MURDOCH, D.D. F.R.S.

EDITED BY BOLTON CORNEY, ESQ.

#### LONDON:

LONGMAN, BROWN, GREEN, AND LONGMANS, PATERNOSTER-ROW.

1842.





# Early descriptions of electrotype process (in serialized installments)

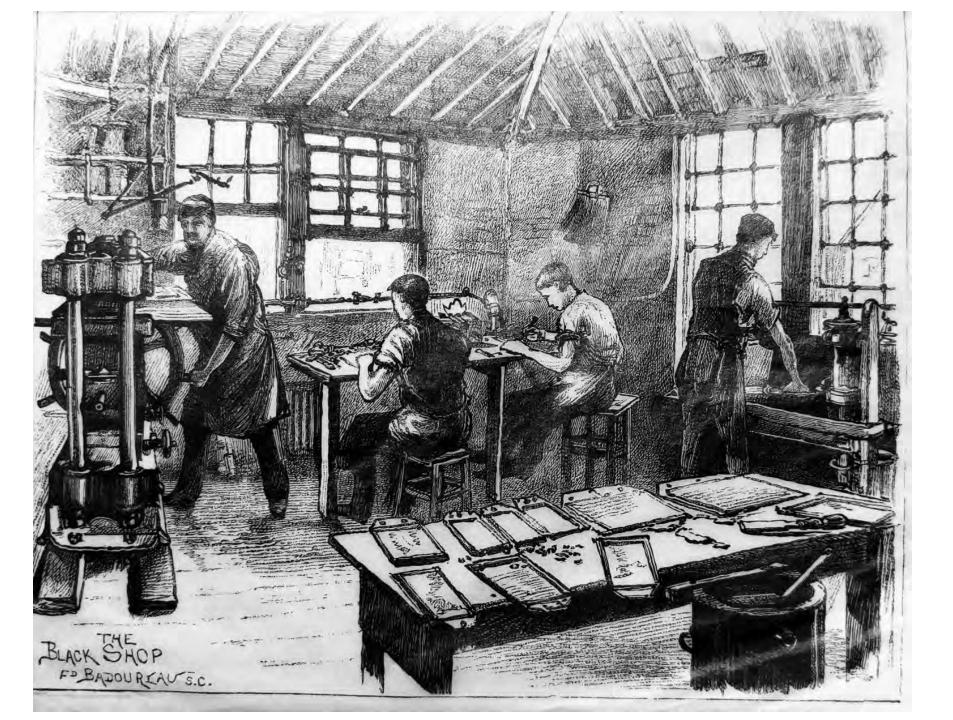
- **1858.** William Filmer. "Electro-metallurgy." *The Printer.* New York.
- **1863.** Phosphorus (pseud.). "Electrometallurgy, as Applied to Printing." *J. & R. M. Wood's Typographic Advertiser.* London.

## **Electrotyping about 1890**

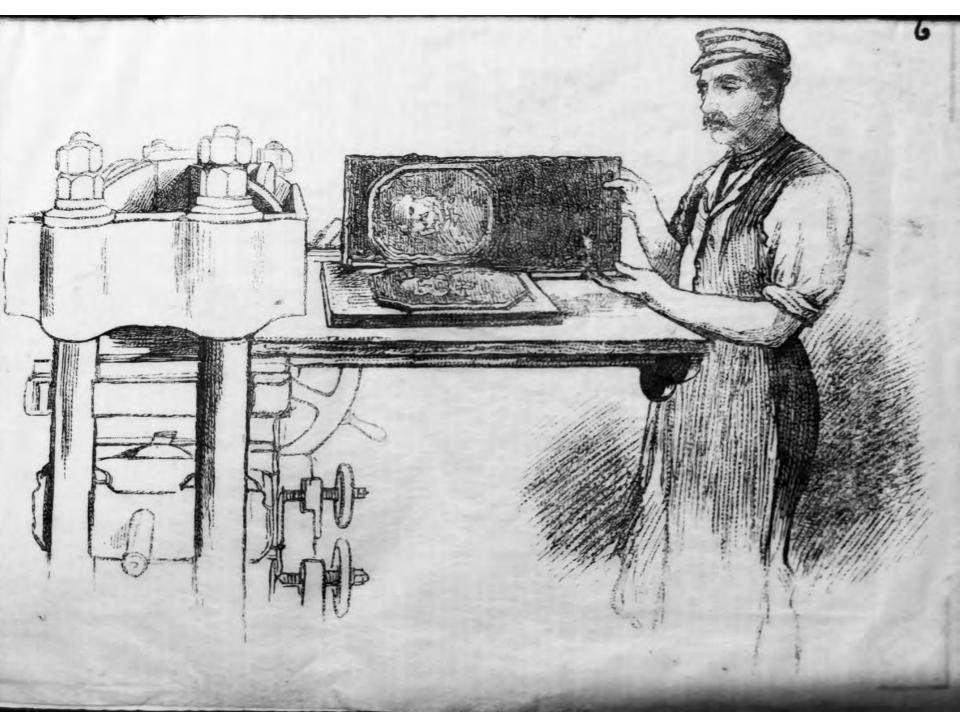
at E. Badoureau, 14, St Bride St, London

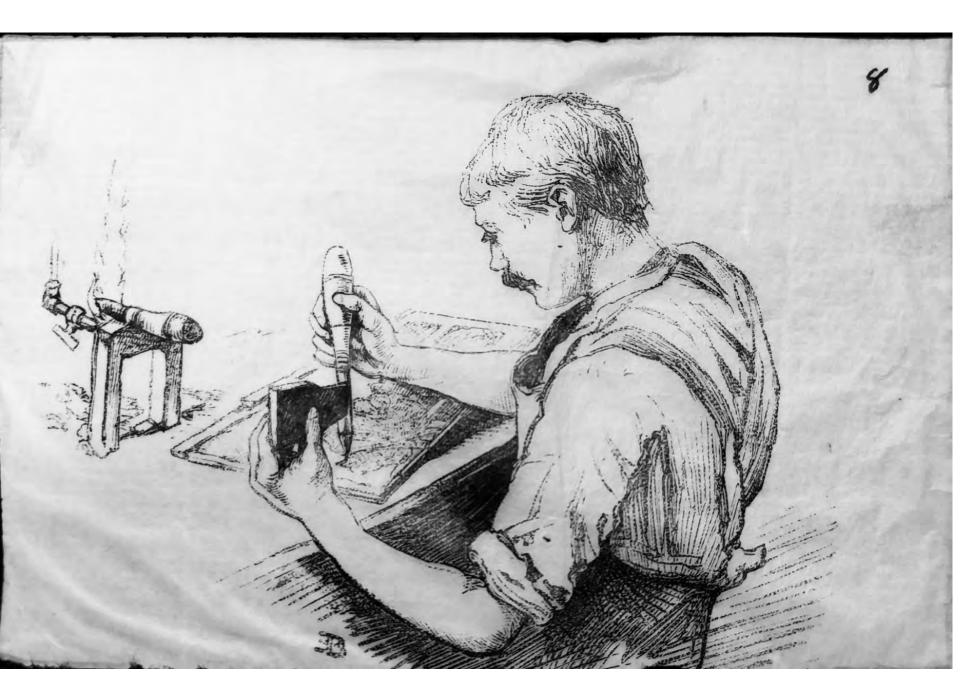
St. Bride Foundation and Library, London





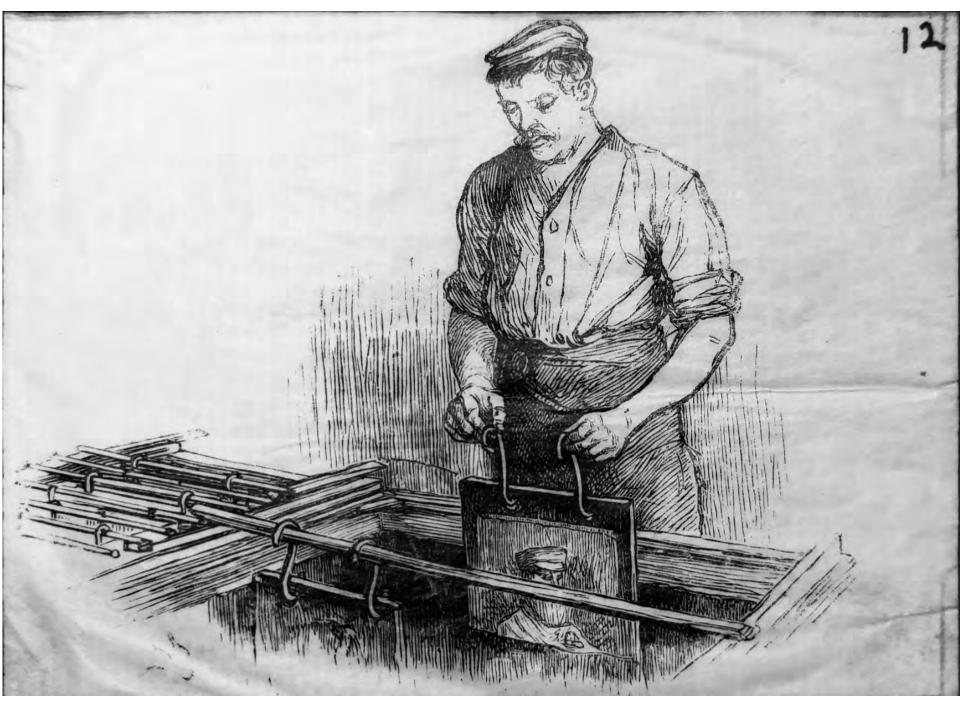


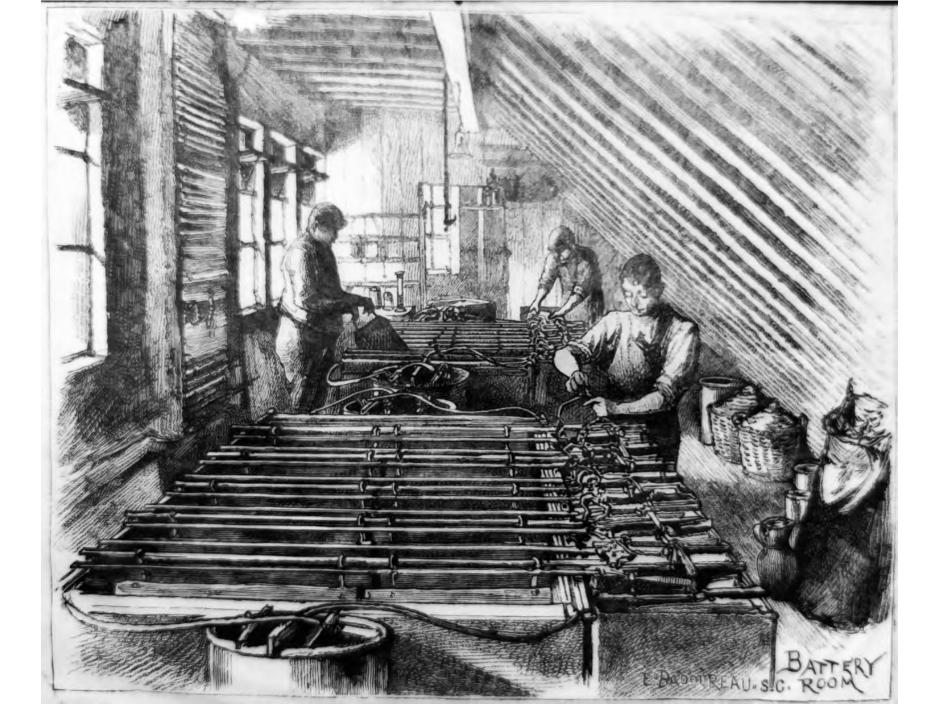






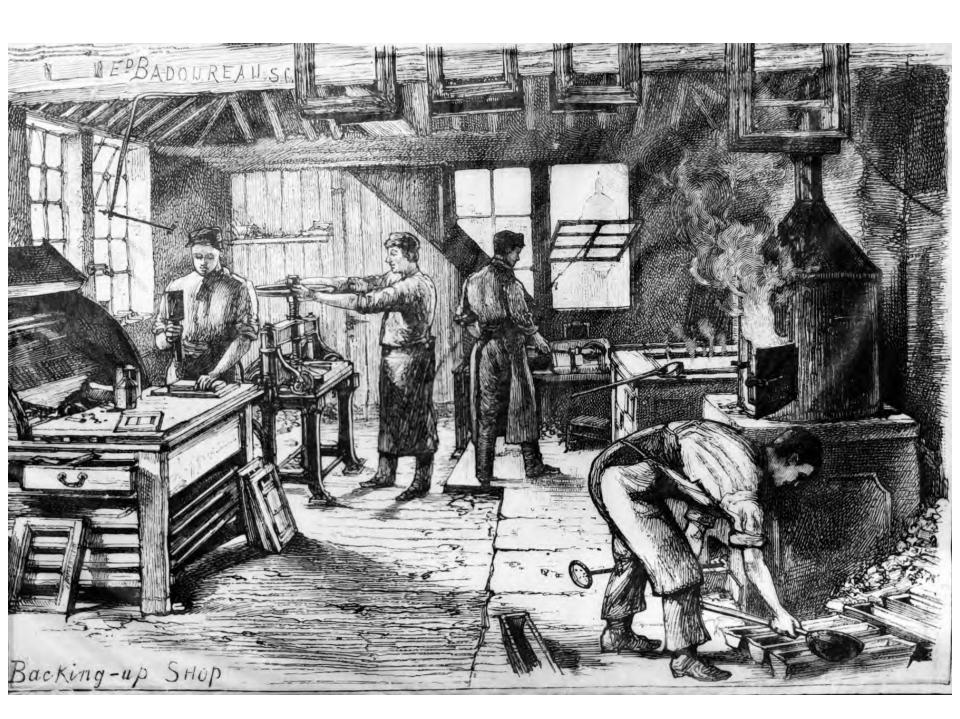


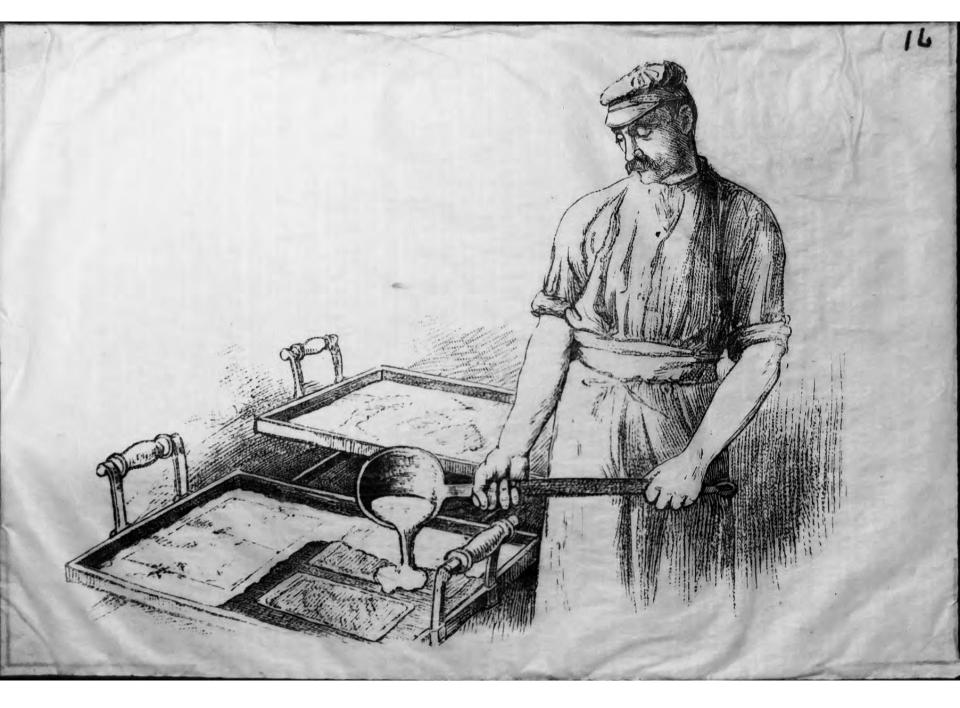


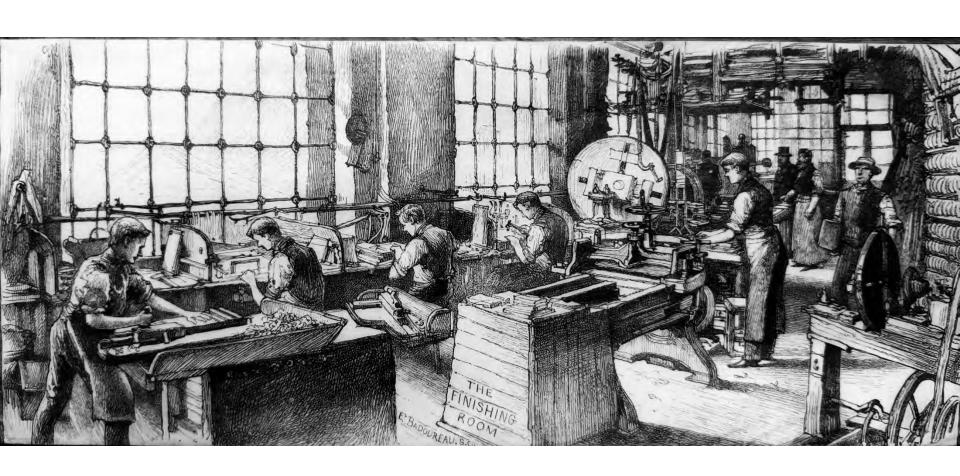


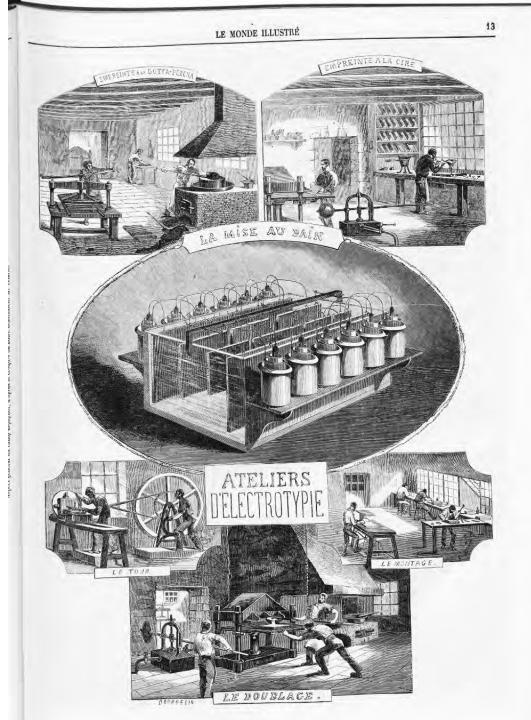
# ... the next day ...





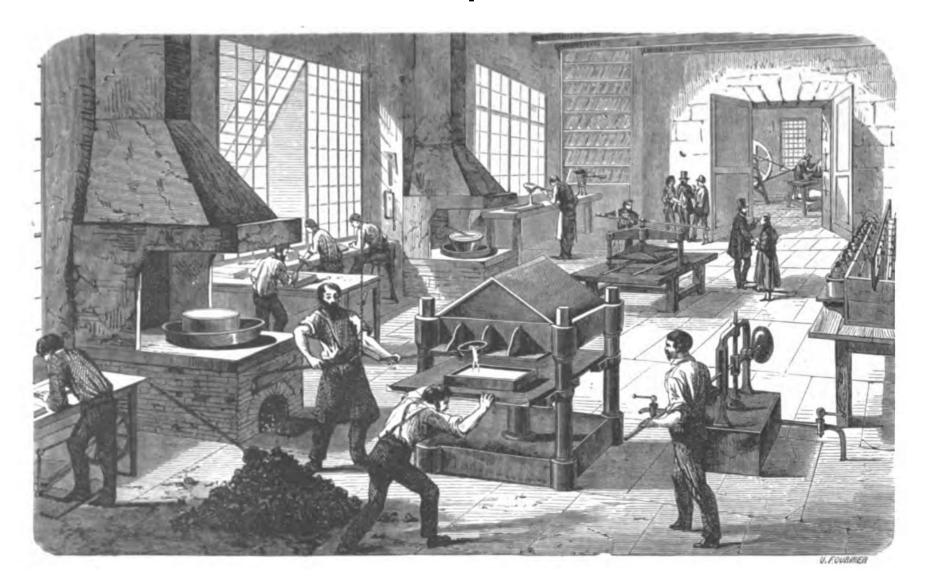






# Le Monde illustré, 7 Jan. 1860

# Idealized French electrotyping workshop, 1867





#### THE LIBEL DEFENCE FUND.

The following is the total of the various sums already acknowledged on behalf of the above fund, for which we tender our own and Mr. Cornish's sincere thanks:—

The expenses of the above lawsuit amounted in the aggregate to £200, and further subscriptions will be thankfully received by Messrs. Plackett and Moody, 140, Salisbury Court. Fleet Street, E.C., and by Mr. Cornish, 11 and 12, Bed Liou Street, Holborn.

#### THE "DEVIL'S" SNATCHES.

THE correspondent of a contemporary says sulphuric acid is a sovereign remedy for the cholers. So is a "bare bodkin,"

EDITORS, however much they may be biassed, are fond of the word "impartial." One recently gave an "impartial account of a hallstorm"!

A PROVINCIAL editor said he had a pair of boots so tight that they came very near making him a Universalist, because he received his punishment as he went along.

A CHICAGO paper announces that "Julius Caser was fined five dollars and costs for being drunk." Louis Napoleon will please make a note of this in his next volume.

which futur happyness is swopped oph for the plezzure or the moment. There is one thing i hav noticed; evryboddy that writes expecks tew be wise or witty—so duz evryboddy expect tew be saved when they die; but that is good reason tow believe that the goats hereafter will be in the majority, just as the sheep are here. Don't forget one thing, yn hav got tew be wise before yn kan he witty; and don't forget two things, a single paragraff has made sum men immortal, while a volume has bin was than a pile-driver tow others."

#### THE ANNUAL DINNERS.

WE shall esteem it a favour to receive brief notices of anniversary festivities which are now taking place amongst the members of the printing profession, but our space compels us to insist upon brevity.

#### THE GAZETTE.

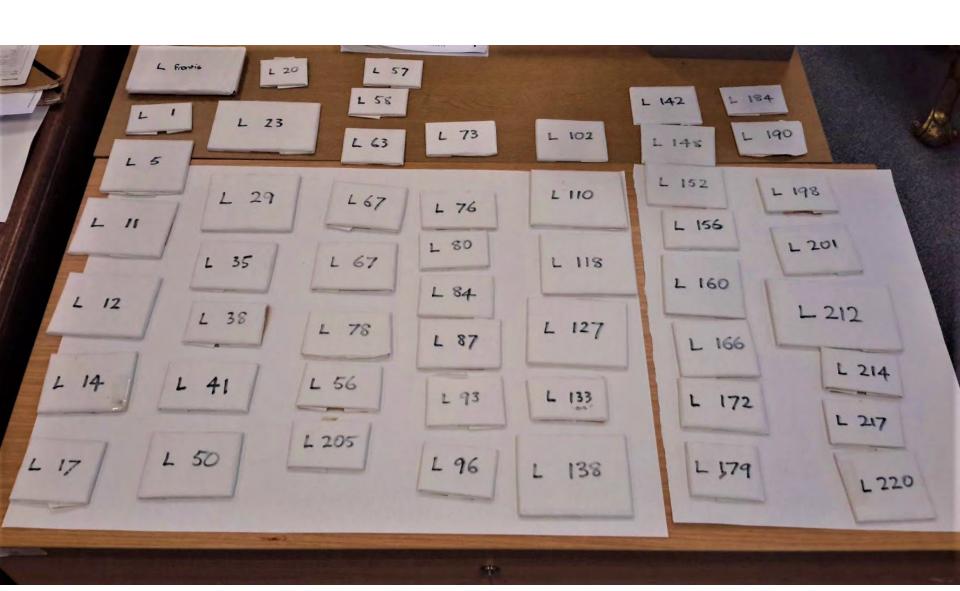
PARTNERSHIPS DISSOLVED.—John Evans and Edward Evans, Birmingham, licensed paper makers; William Saunders and Edward Spender, Hutton Garden, newspaper proprietors; Wm. Horsley and C. Horsley, Derby, printers.

Dividends.—William M'Neil and William Moody, Moorgate Street, City, stationers.

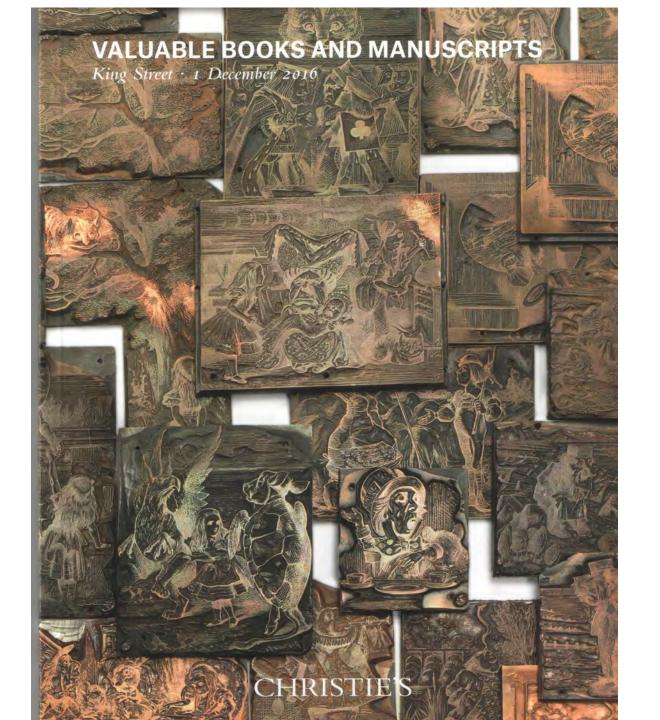
Bankgupts.—Samuel Kinsman, jun., Highbridge, Burnham, Somersetshire, bookseller; John Daniel Tranter, Market Street, Cambridge, printer; Charles Hamilton, Vale Place, Hammersmith, bookseller; Peter Warren, late of Duke Street, London Bridge, paper manufacturer.























"Altogether more than one hundred and fifty electrotypes of the Tenniel illustrations survive, the actual origin and use of which cannot readily be determined."

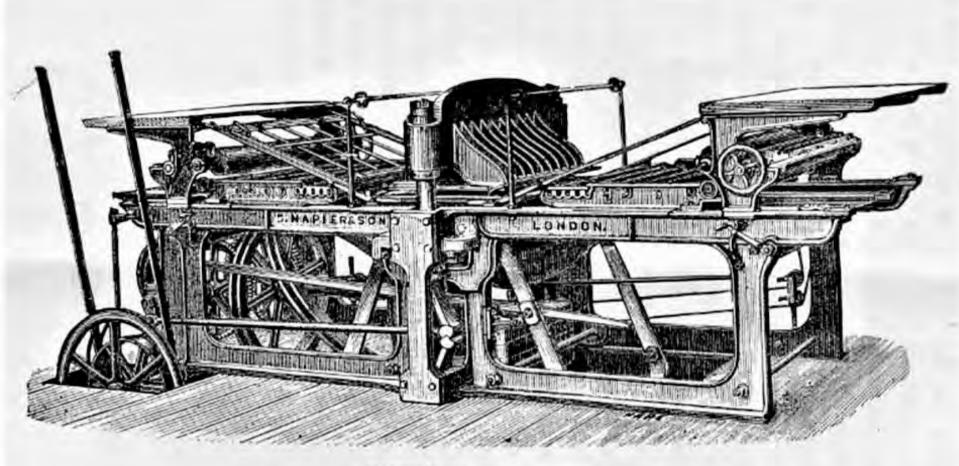
## Printing

"There's certainly too much pepper in that soup!" Alice said to herself, as well as she could for sneezing.

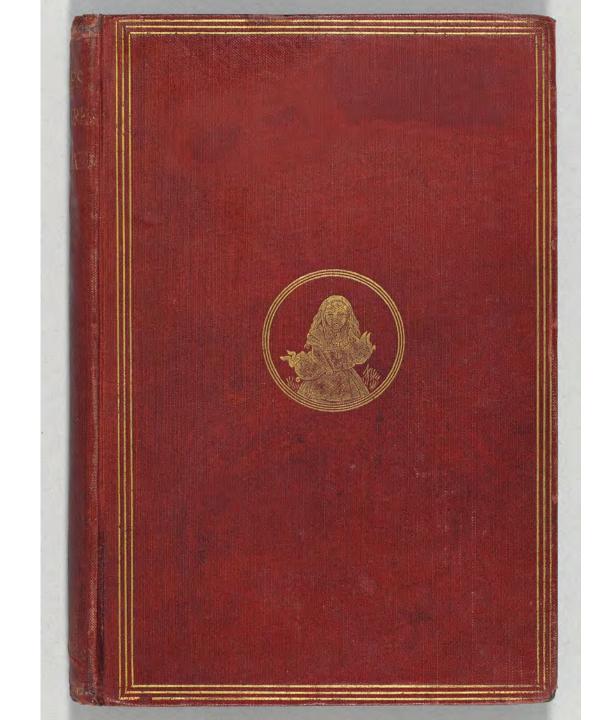
"It is wrong from beginning to end," said the Caterpillar decidedly, and there was silence for some minutes.

"Why, the fact is, you see, Miss, this here ought to have been a red rose-tree, and we put a white one in by mistake."





NAPIER'S PLATEN MACHINE.





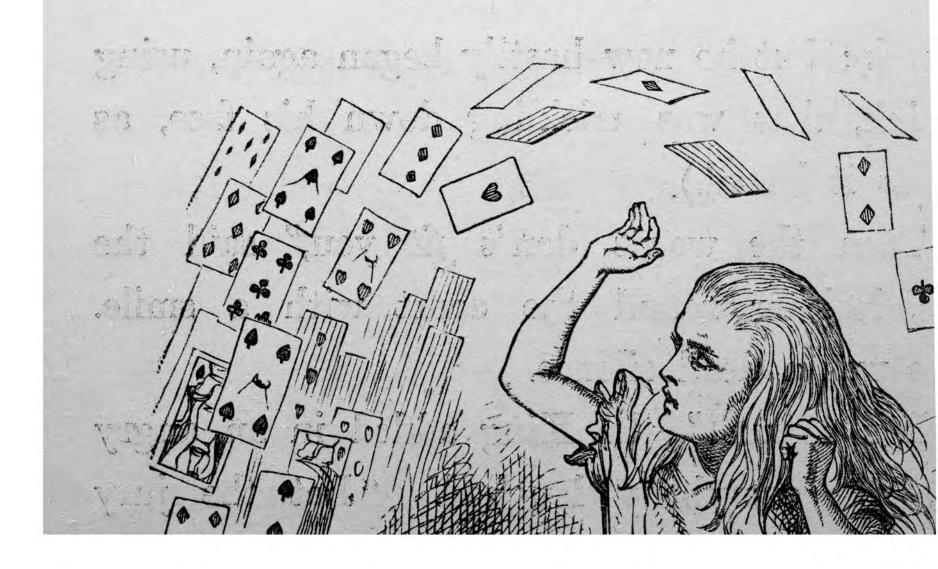


## MAD TEA-PARTY.





### ALICE'S EVIDENCE.



### Alice's Adventures in Wonderland

THE EXTREMELY RARE 1865 FIRST EDITION

New York 16 June 2016



CHRISTIE'S



# ALICE'S ADVENTURES IN WONDERLAND.

LEWIS CARROLL

WITH PORTY-TWO ILLUSTRATIONS

RY JOHN TENNIEL.

Tunion:
MACMILLAN AND CO.
1866.



All in the golden afternoon

Full leisurely we glide;

For both our care, with little skill,

By little arms are plied,

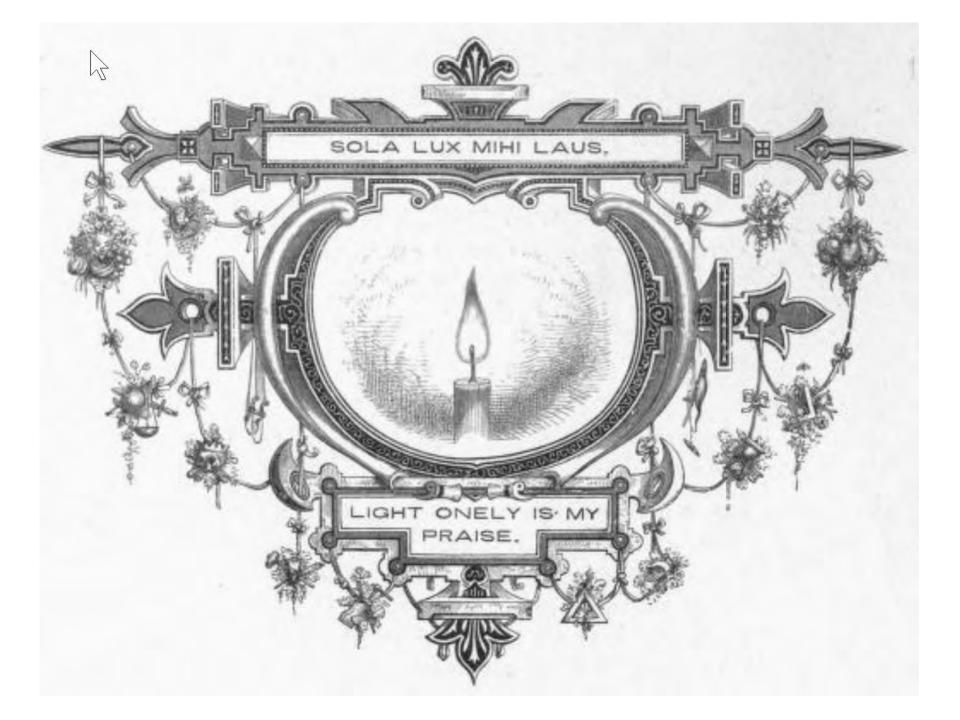
While little hands make vain pretence

Our wanderings to guide,

Ah, crust Three! In such an hour, Beneath such dreamy weather, To beg a tale of breath too weak. To stir the timiest feather! Yet what can one poor voice avail. Against three tangues together!







Robert Farley, Lychnocausia... LIGHTS Moral Emblems (London, 1638).





### CHAPTER 16

## Coloring





Thapter 1

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it

had no pictures or conversations in it, and where is the use of a book, thought Alice, without pictures or conversations? So she was considering in her own mind, (as well as she could, for the hot day made her feel very sleepy and stupid,) whether the pleasure of making a daisy-chain was worth the trouble of getting up and picking the daisies, when a white rabbit with pink eyes ran close by her.

There was nothing very remarkable in that, nor did Alice think it so very much out of the way to hear the rabbit say to itself "dear, dear! I shall be too late!" (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural); but when the rabbit actually took a watch out of its waistcoat-pocket, looked at it, and then hurried on, Alice started to her feet, for

as she hurried back to the little door, but the little door was locked again, and the little gold key was lying on the glass table as before, and "things are worse than ever!" thought the poor little girl, "for I never was as small as this before, never! And I declare it's too bad, it is!"



At this moment her foot slipped, and splash! she was up to her chin in salt water. Her first idea was that she had fallen into the sea: then she remembered that she was under ground, and she

soon made out that it was the pool of tears she had went when she was nine feet high. "I wish I hadn't cried so much!" said Alice, as she swam about, trying to find her way out, "I shall be punished for it now, I suppose, by being drowned in my own tears! Well! that'll



The Knave of Hearts he stole those tarts,

And took them quite away!"

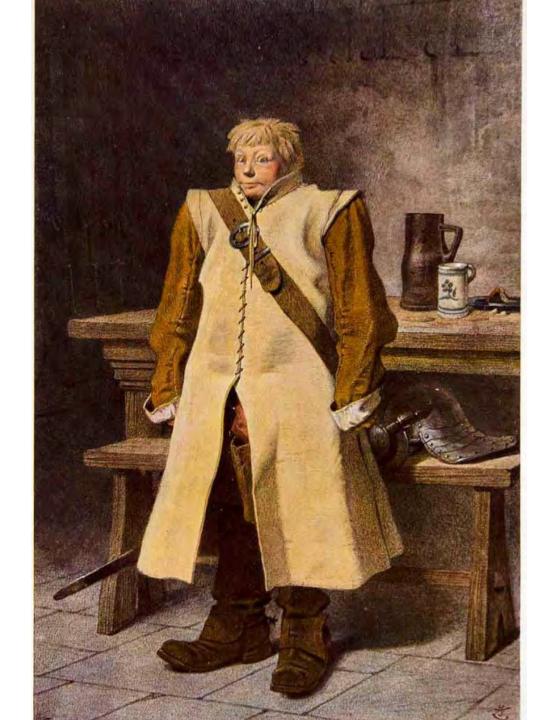
Tow for the evidence," said the King, "a

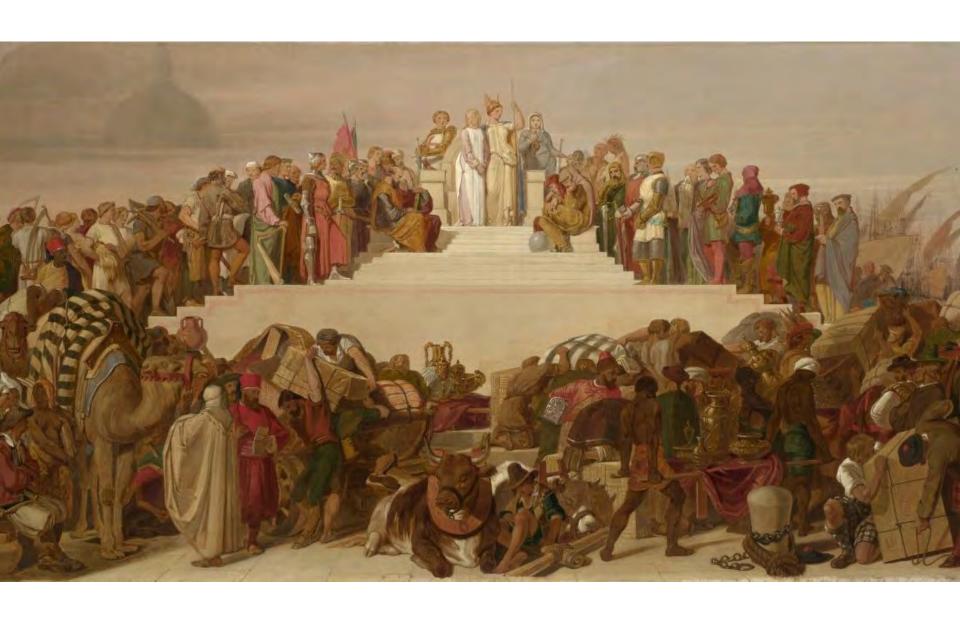
"Now for the evidence," said the King, "and then the sentence. "No." said the Queen, first the sentence, and then the evidence!" Nonsense, cried Alice, so loudly that everybody jumped, the idea of having the sentence first! Hold your tongue said the Queen !

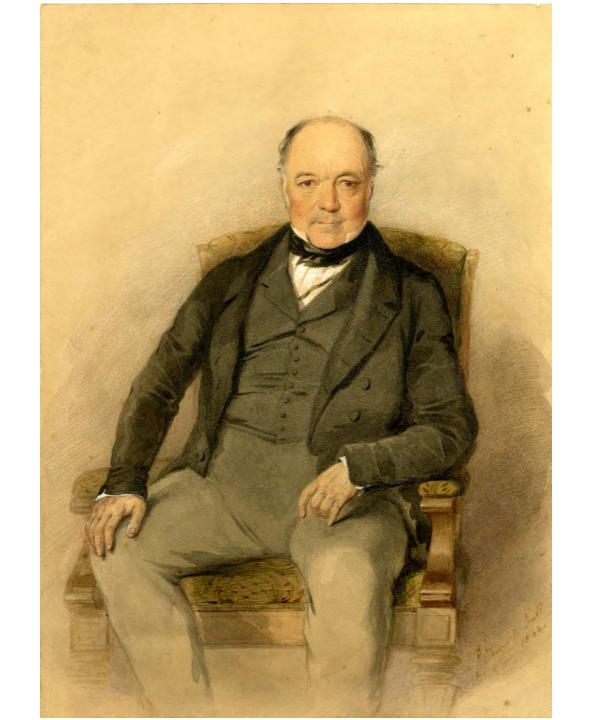
"I won't!" said Alice, "you're nothing but a pack of cards! Who cares for you?"

At this the whole pack rose up into the air, and came flying down upon her: she gave

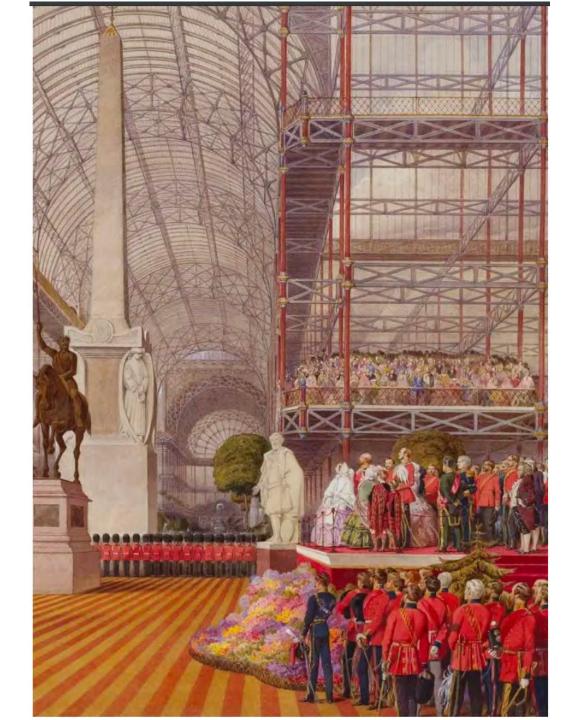






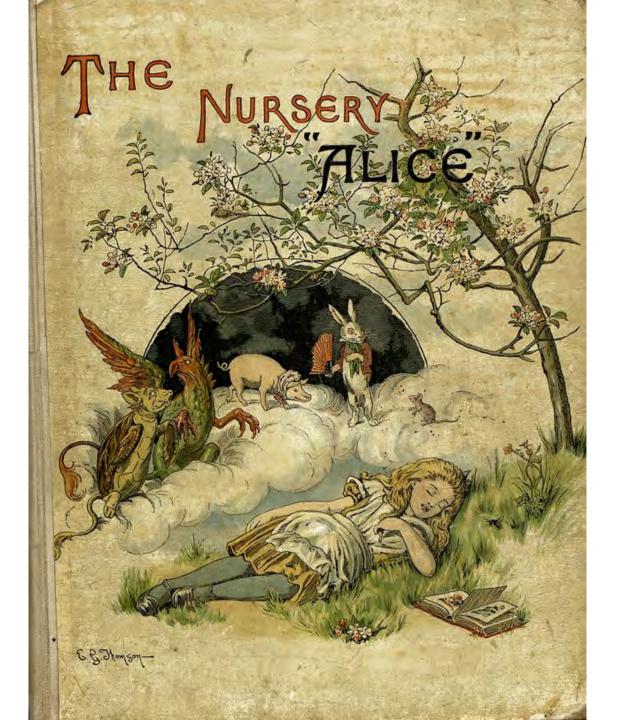








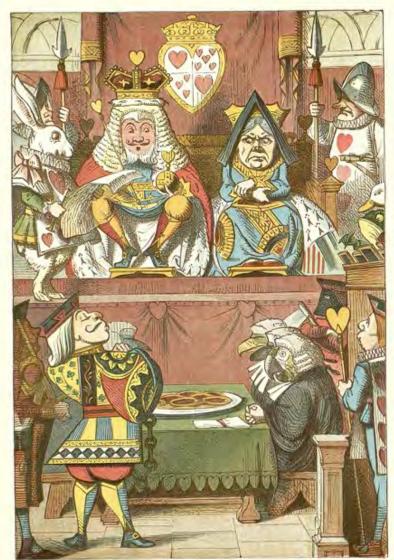








[See p. 50.



[See A. 50.



I don't quite see where she got the bread-and-butter: and she had no plate for it. Nobody seems to have a plate except the Hatter. I believe the March Hare must have had one as well: because, when they all moved one place on (that was the rule at this curious tea-party), and Alice had to go into the place of the March Hare, she found he had just upset the milk-jug into his plate. So I suppose



#### VIII.

#### THE PIG-BABY.

Would you like to hear about Alice's visit to the Duchess? It was a very interesting visit indeed, I can assure you.

Of course she knocked at the door to begin with: but nobody came: so she had to open it for herself.

- Line blocks by Edmund Evans for The Nursery
   Alice are held by the Newberry Library.
- Color proofs of each of the seven stages of the illustration of Alice upsetting the jury box are held by the **Houghton Library**.
- Uncatalogued wood blocks by Edmund Evans
   —perhaps including some for *The Nursery* Alice?—may be among those wrapped in paper and shelved in the basement of the St.
   Bride Foundation and Library, London.

## Alice's Adventures in Wonderland, Adapted for Very Little Folks (London: Macmillan, 1903; 2nd ed. 1907)





## ALICE BLUE GOWN

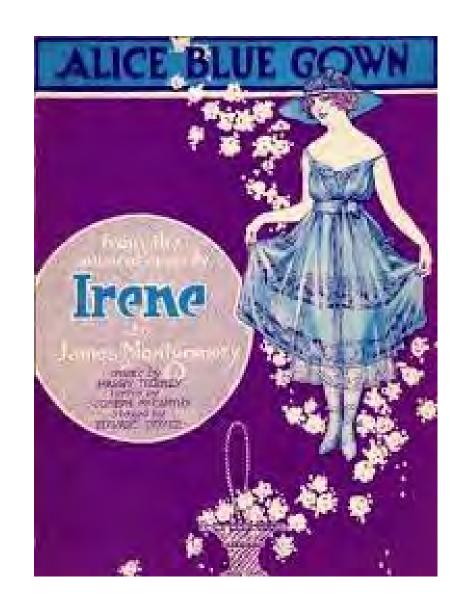
Lyrics by JOSEPH McCARTHY

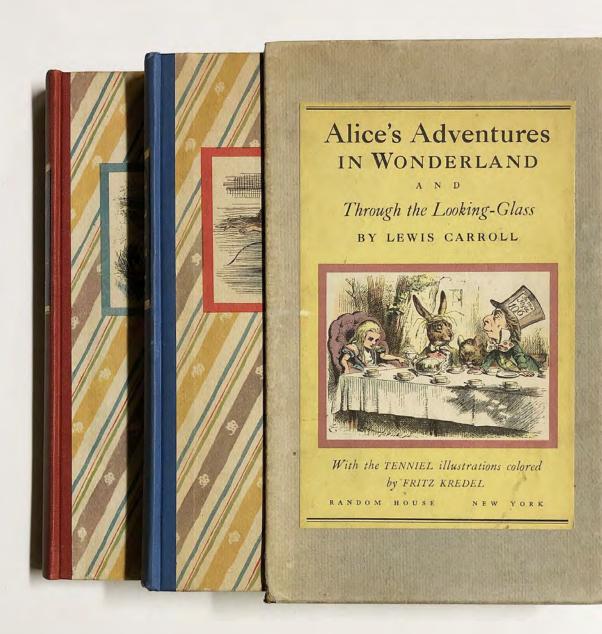
Music by HARRY TIERNEY



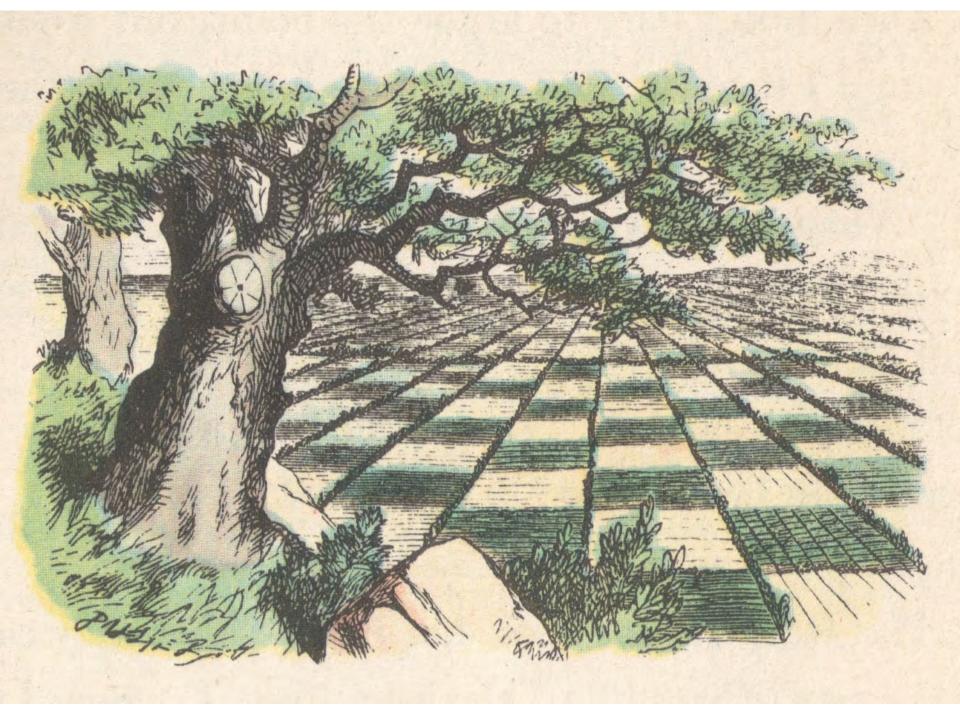


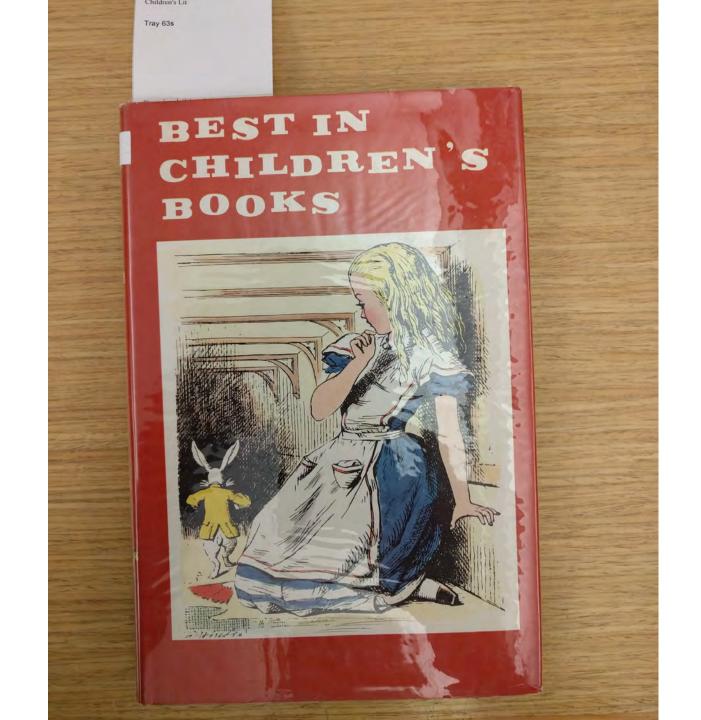
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scope! I think I could, if I only knew how to begin." For, you see, so many out-of-the-way things had happened lately, that Alice had begun to think that very few things indeed were really impossible.

There seemed to be no use in waiting by the little door, so she went back to the table, half hoping she might find another key on it. This time she found a little bottle ("which certainly was not here before," said Alice), and tied round the neck of the bottle was a paper label, with the words "DRINK ME" beautifully printed.

"DRINK ME" beautifully printed on it in large letters.

It was all very well to say "Deid" in large letters.



dren who had got burnt, and eaten up by wild beasts and other unpleasant things, all because they would not remember the simple rules their friends had taught them.

However, this bottle was not marked "Poison," so Alice ventured to taste it, and, finding it very nice (it had, in





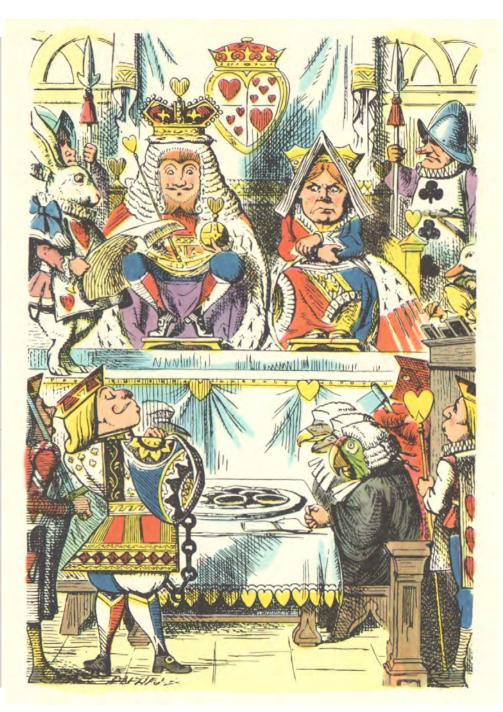
At the Queen's croquet party everyone quarrels . . .

. . . especially the King and Queen of Hearts

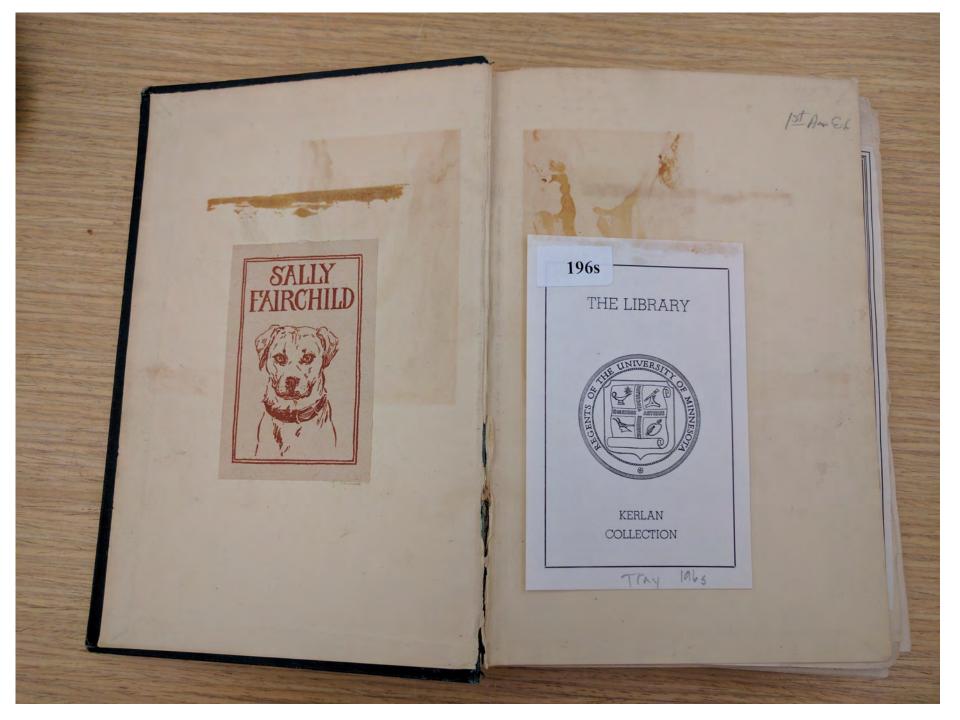


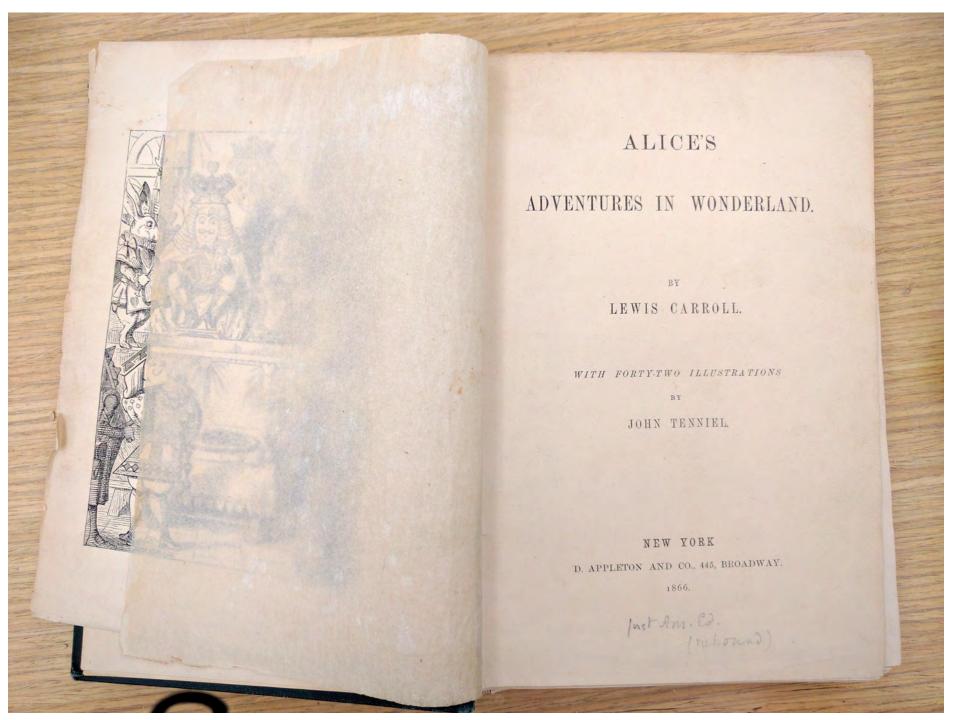
"Oh, walk lor Alice another "In ti round, other p they're "But marked. "Oh, here. I'ı Queen "I sh been in "You Alice well us looking again.
"By-"I'd ne "It t as if th "I th But the "Dic "I sa keep ap





[See p. 50.







upon a curtain she not noticed fore, and hind it a little about f inches she tried little key lock, and to her great delight it fitted!

at any rate it would not open any of the

However, on the second time round, she ca

vay

and

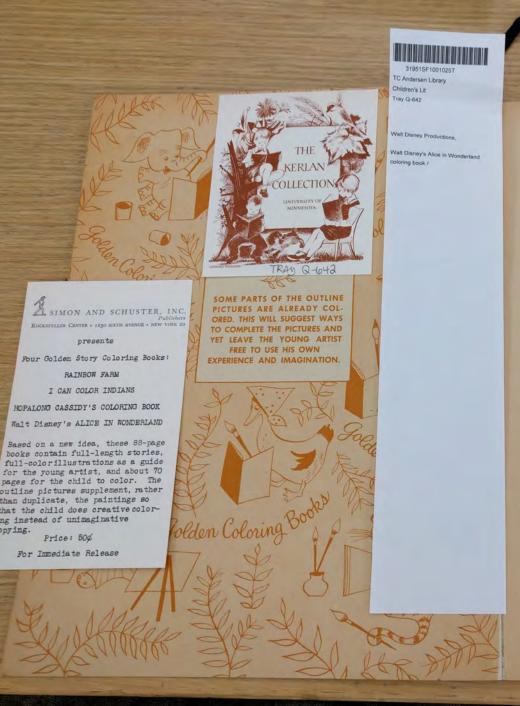
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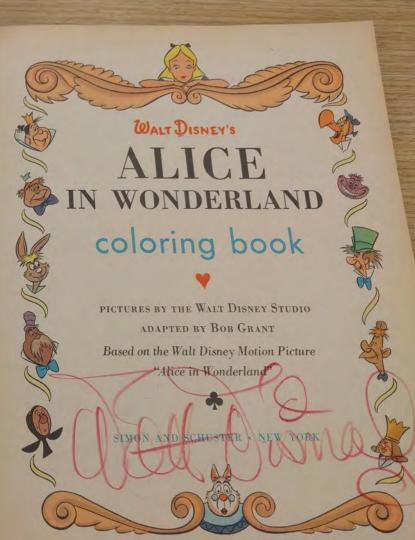


#### CHAPTER II.

THE POOL OF TEARS.

"Curiouser and curiouser!" cried Alice (she was so much surprised, that for the moment she quite forgot how to speak good English); "now I'm opening out like the largest telescope that ever was! Good-bye, feet!" (for when she looked down at her feet, they seemed to be almost out of sight, they were getting so far off) "Oh, my poor little feet, I wonder





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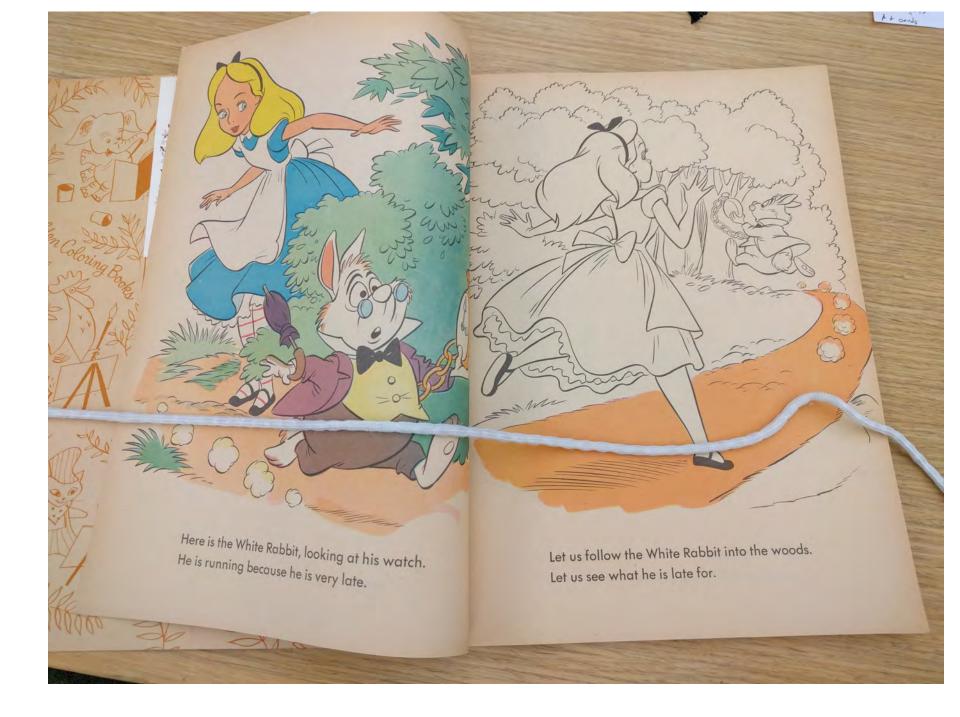
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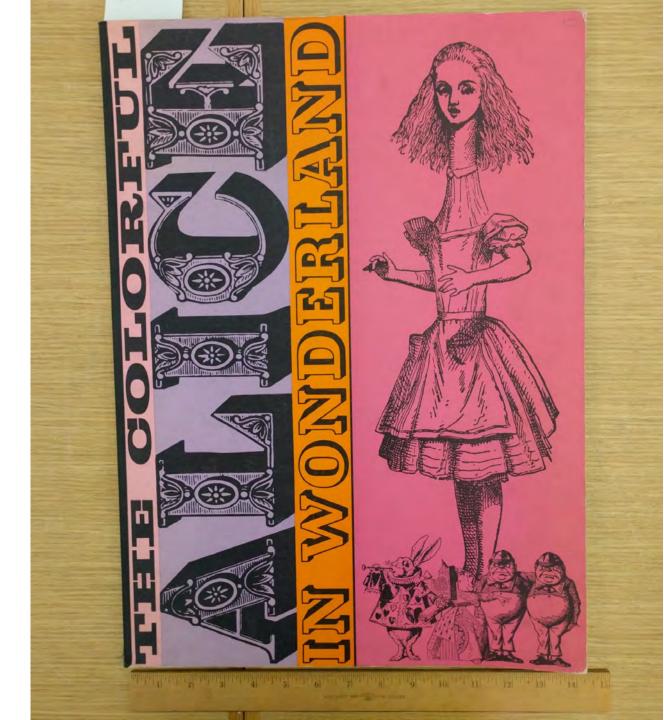
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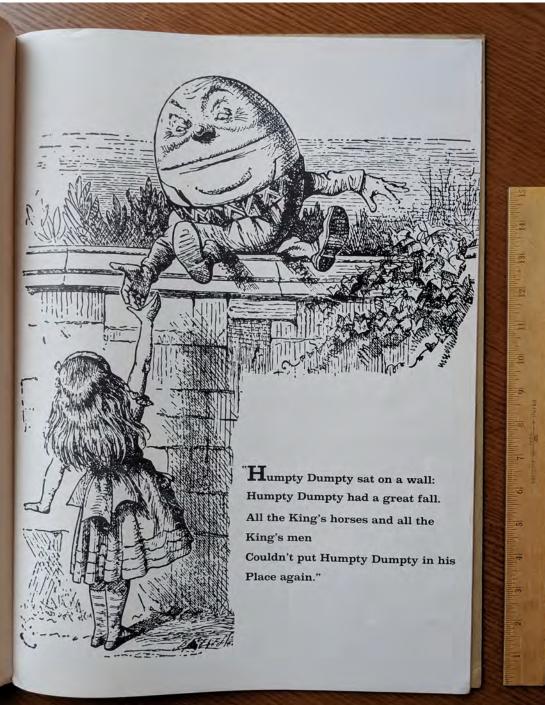












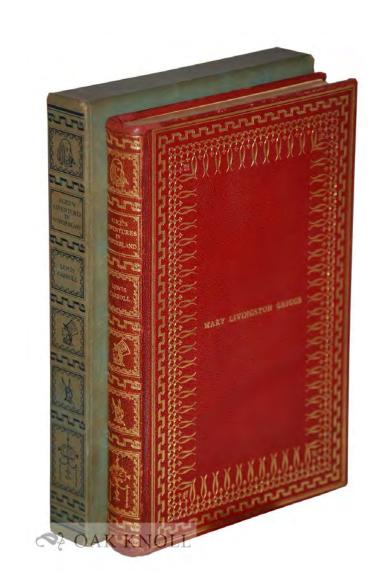
#### CHAPTER 17

### Reengraving



**George Macy**by
Norman
Rockwell







### ALICE'S ADVENTURES IN WONDERLAND

BY LEWIS CARROLL

ILLUSTRATED BY JOHN TENNIEL



NEW YORK

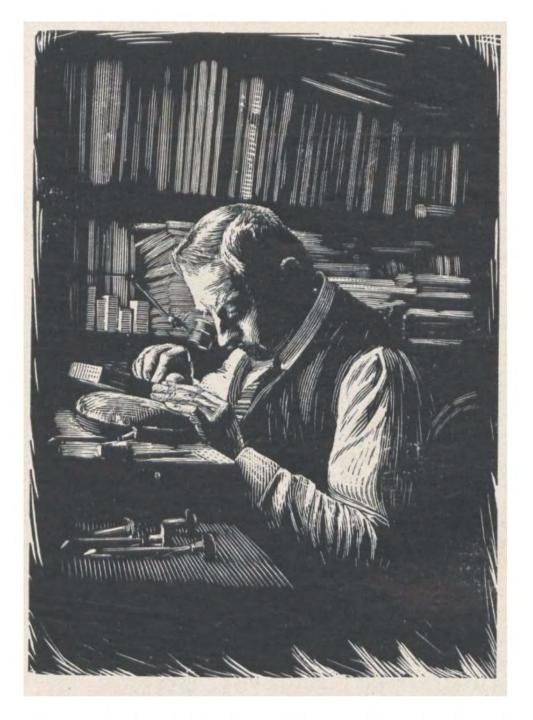
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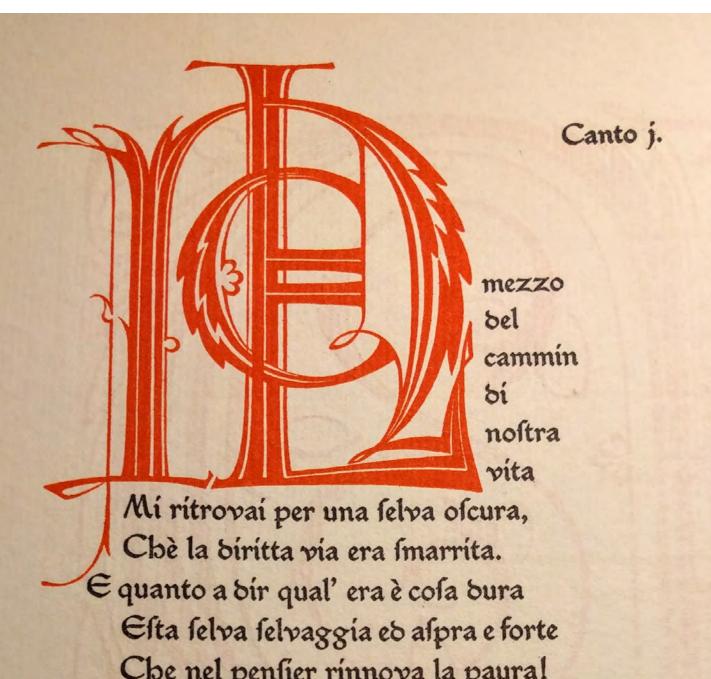




## **Bruno** Rollitz

# DANTE ALIGHIERI LA DIVINA COMMEDIA

MCMXXV



Tempo era ba €'I fol mor Cb' eran c Mosse ba prin Sì ch' a b Di quella L'ora bel ten Manonsi La vista c Questi pares Con la te Sì che p Eb una lup Sembia E molte Mi ritronai popuno Glassa Gino

Canto j.

mezzo
bel
cammin
bi
nostra
vita

Mi ritrovai per una felva oscura,
Chè la biritta via era smarrita.

E quanto a bir qual' era è cosa bura
Esta selva selvaggia ed aspra e sorte
Che nel pensier rinnova la paura!

Tant' è amara che poco è più morte;
Ma per trattar del ben ch' io vi trovai,
Dirò dell' altre cose ch' io v' bo scorte.

J' non so ben ribir com' io v' entrai,
Tant' era pien bi sonno in su quel punto

Che la verace via abbandonai.

Ma poi ch' io fui al piè b'un colle giunto,

Là bove terminava quella valle

Che m' avea bi paura il cor compunto,

Ouarbai in alto e vibi le sue spalle Vestite già be' raggi bel pianeta Che mena britto altrui per ogni calle.

Allor fu la paura un poco queta
Che nel lago bel cor m'era burata
La notte ch'io passai con tanta pieta.

E come quei che, con lena affannata
Uscito suor bel pelago alla riva,
Si volge all' acqua perigliosa e guata,
Cosi l'animo mio ch' ancor suggiva,

Tempo era bal principio bel mattino, E'l fol montava in su con quelle stelle Ch' eran con lui quando l'amor bivino

Mosse da prima quelle cose belle; Sì ch' a bene sperar m' era cagione Di quella fera alla gaietta pelle

L'ora del tempo e la dolce stagione; Ma non si che paura non mi desse La vista che mi apparve d'un leone,

Questi parea che contra me venesse Con la test' alta e con rabbiosa fame, Sì che parea che l'aere ne temesse.

Eb una lupa che di tutte brame Sembiava carca nella fua magrezza E molte genti fe' già viver grame,

Questa mi porse tanto bi gravezza

Con la paura ch'usca bi sua vista,

Ch'io perbei la speranza bell'altezza.

E qual è quei che volentieri acquista

E, giugne il tempo che perber lo face,
Che in tutti i suoi pensier piange e l'attrista,

Tal mi fece la bestia senza pace, Che, venendomi incontro, a poco a poco Mi ripingeva là dove il sol tace.

Mentre ch'io ruinava in basso loco, Dinanzi agli occhi mi si su offerto Chi per lungo silenzio parea sioco.

Quando vibi coftui nel gran biferto: Miferere bi me, gribai a lui, Qual che tu fii, ob ombra ob uomo certol

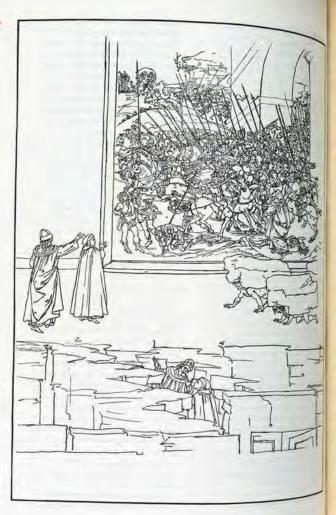
Risposemi: Non uomo, uomo già fui, Eli parenti miei furon Lombardi, Mantovani per patria ambedui. Nacqui sub Julio, ancor che sosse tarbi,



O begli altri poeti onore e lume,
Vagliami il lungo studio e 'l grande amore
Che m' ba fatto cercar lo tuo volume!
Tu se' lo mio maestro e il mio autore,
Tu se' solo colui ba cui io tolsi
Lo bello stile che m' ba fatto onore.
Vedi la bestia per cui io mi volsi?
Aiutami da lei, famoso saggio,
Ch' ella mi fa tremar le vene e i polsi!
A te convien tenere altro viaggio,

Q ilmala noi che lacrimar mi vice





Ebestia lei rispondere: Ora aspetta Tanto do' io tornil Equella: Signor mio, Come persona in cui bolor s'affretta, Setu non torni? Eb ei: Chi fia bov'io, Latifarà. E quella: L'altrui bene A te che fia, fe il tuo metti in oblio? Ond'elli: Or ti confortal chè conviene Ch'i solva il mio bovere anzi ch'i mova. Giuftizia vuole e pietà mi ritiene. Colui che mai non vibe cofa nova Probuffe efto visibile parlare, Movello a noi perchè qui non si trova, Mentr'io mi bilettava bi guarbare Le imagini bi tante umilitabi Eper lo fabbro loro a veber care: Ecco bi qua, ma fanno i paffi rabi, Mormorava il poeta, molte genti; Questi ne 'nvieranno agli alti gradi. Oli occhi miei ch' a mirare eran contenti Der veder novitabi onde fon vagbi, Volgenbofi vêr lui non furon lenti. Mon vo' però, lettor, cloe tu ti fmagloi Di buon proponimento per ubire Come Dio vuol che I bebito fi pagbi. Mon attender la forma del martire! Denfa la fuccession, penfa che, al peggio, Oltre la gran fentenza non può ire! Jo cominciai: Maestro, quel ch' io veggio Muovere a noi, non mi fembian persone. Enon fo che, fi nel veber vaneggio. Ebegliame: La grave condizione Di lor tormento a terra li ranniccibia, Si dei miei occhi pria n'ebber tencione. Ma guarba fifo là e bifriticchia Col viso quel che vien sotto a quei fassi! Où scorger puoi come ciascun si piccioia. O superbi cristian, miseri lassi, Che bella vista bella mente infermi Sbanza avete ne' retrofi paffi, Mon v'accorgete voi che noi fiam vermi Vati a formar l'angelica farfalla Che vola alla giuftizia fanza schermi? Di de l'animo vostro in alto galla, Poi fiete quafi entomata in bifetto, Si come verme in cui formazion falla?

Come per sostentar solaio o tetto
Per mensola talvolta una figura
Si vebe giugner le ginocchia al petto,
La qual sa bel non ver vera rancura
Vascere a chi la vebe, cost satti
Vib'io color, quanbo puosi ben cura.
Vero è che più e meno eran contratti,
Seconbo ch'avien più e neno abbosso,
E qual più pazienza avea negli atti,
Piangenbo parea bicer: Più non posso.

Canto xj.

Durgatorio

canto x.

canto xi.



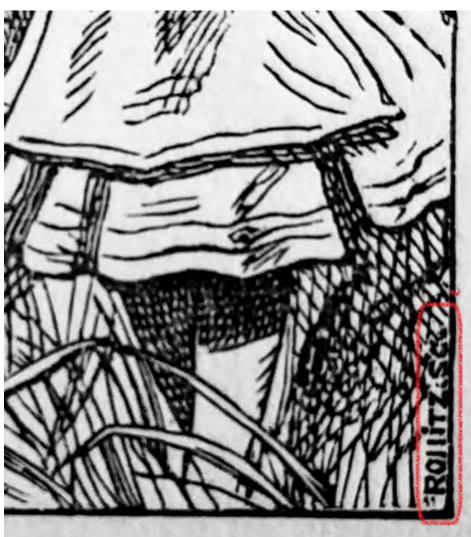
Von circonscritto, ma per più amore Che ai primi effetti bi lassu tu bai, Laubato fia il tuo nome e il tuo valore Da ogni creatura, com' è begno Di render grazie al tuo bolce vapore. Vegna vêr noi la pace bel tuo regno, Chè noi ab effa non potem ba noi, S'ella non vien, con tutto nostro ingegno. Come bel suo voler gli angeli tuoi Fan facrificio a te, cantanbo ofanna, Coft facciano gli uomini be' fuoi. Dà oggi a noi la cotibiana manna, Sanza la qual per questo aspro biserto A retro va chi più bi gir l'affanna. E come noi lo mal ch' avem fofferto Perboniamo a ciascuno, e tu perbona Benigno e non guarbar lo nostro merto. Nostra virtù che bi leggier l'abona, Von spermentar con l'antico avversaro, Ma libera ba lui che fi la sprona. Quest'ultima pregbiera, Signor caro, Già non si fa per noi, chè non bisogna, Ma per color che bietro a noi restaro. Coft a fe e noi buona ramogna Quell'ombre orando anbayan fotto il ponbo Simile a quel che talvolta fi fogna,







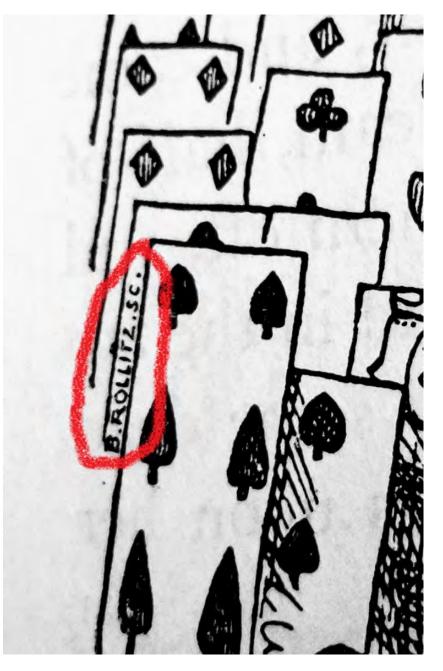




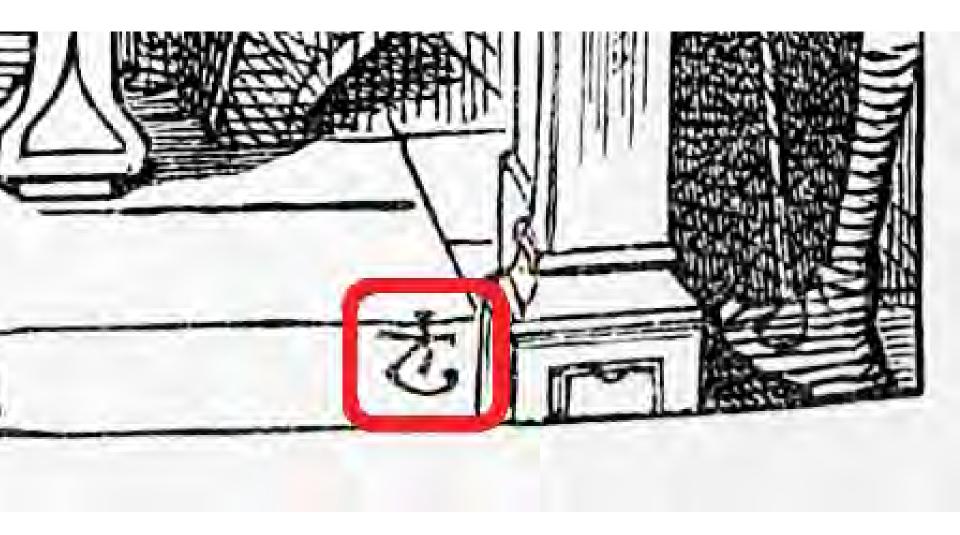


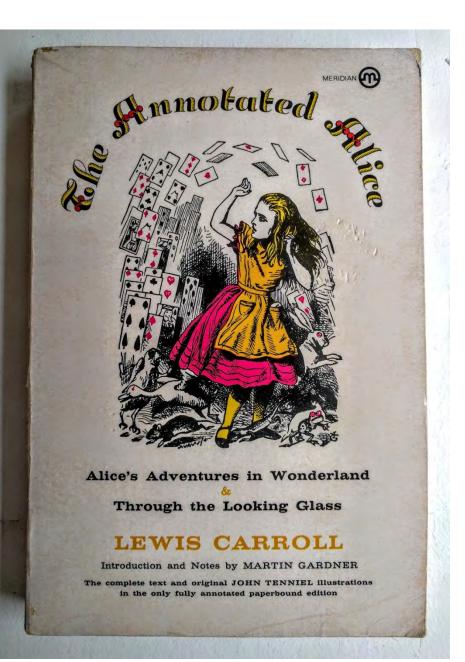














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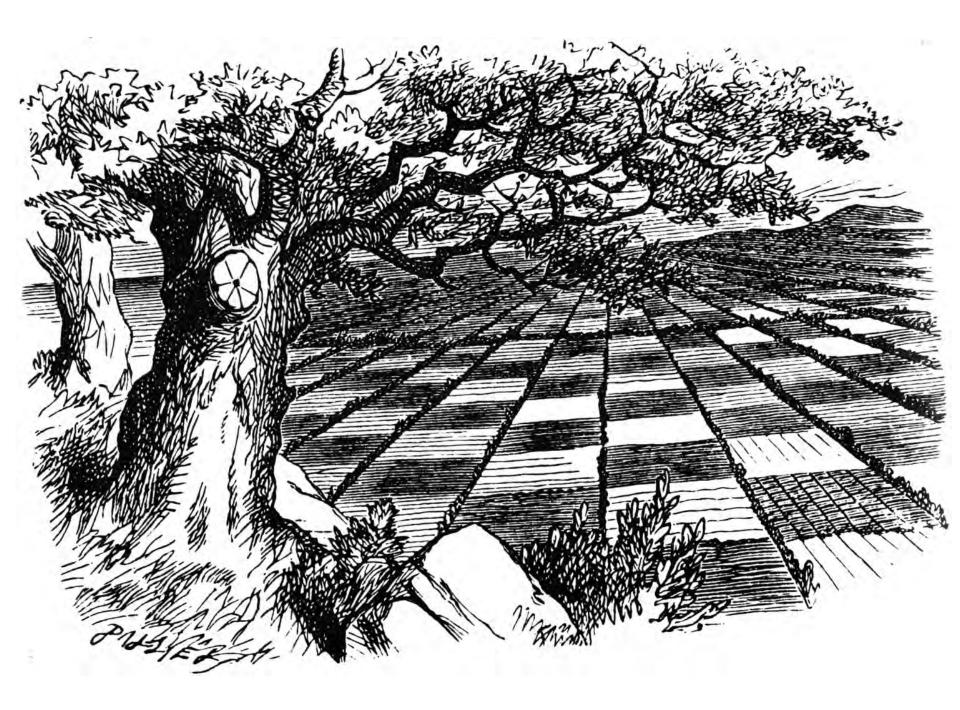
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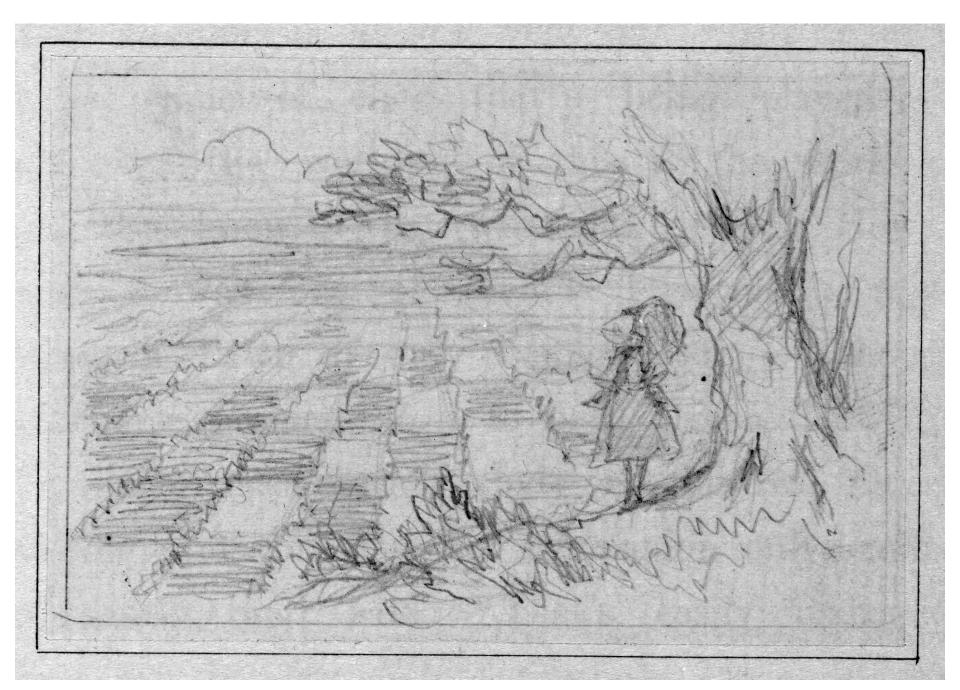
Intro. Horace Gregory; many printings

## CHAPTER 18

## Retrospect

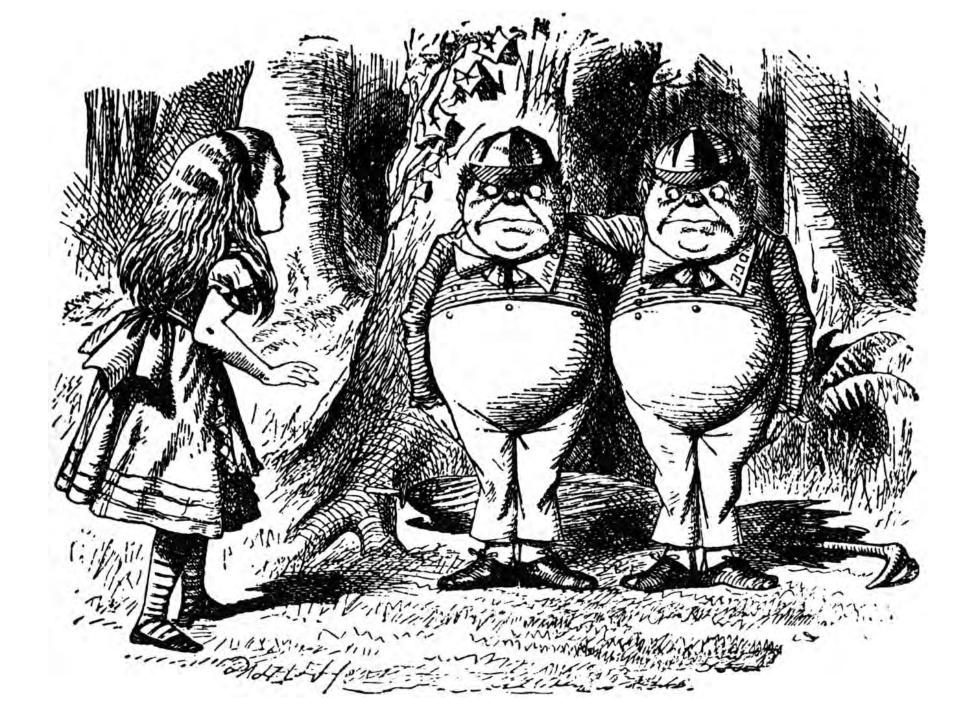
Looking with Alice



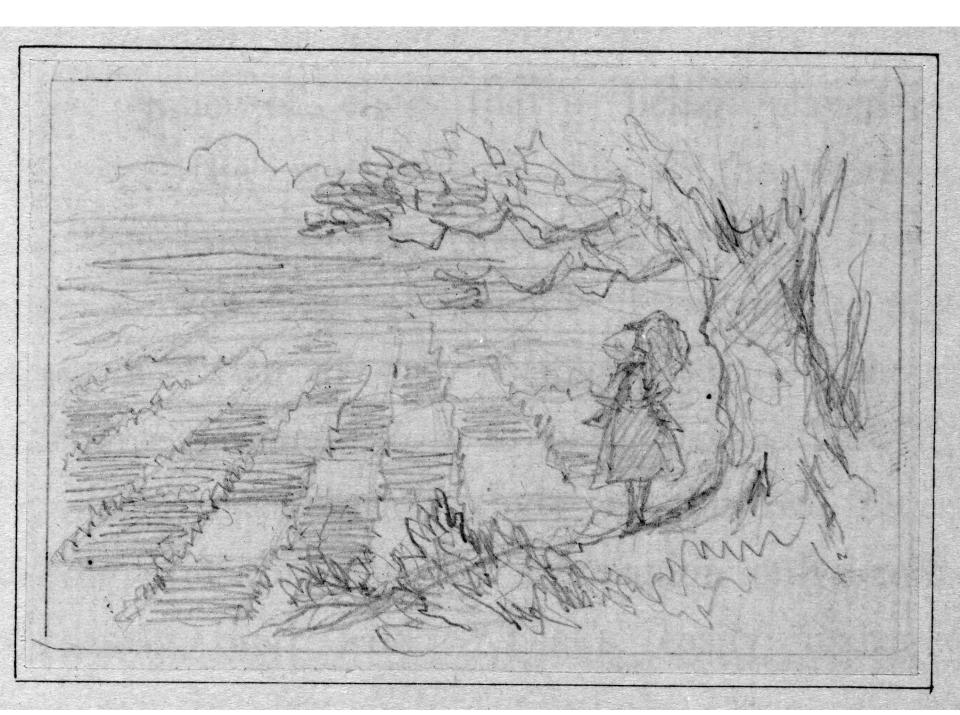


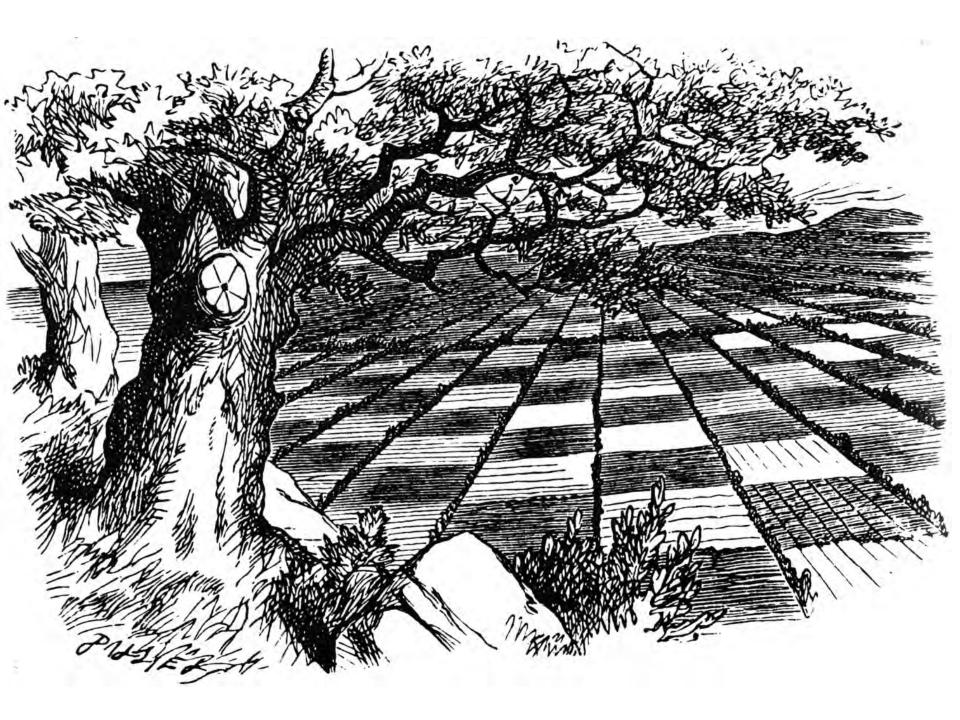


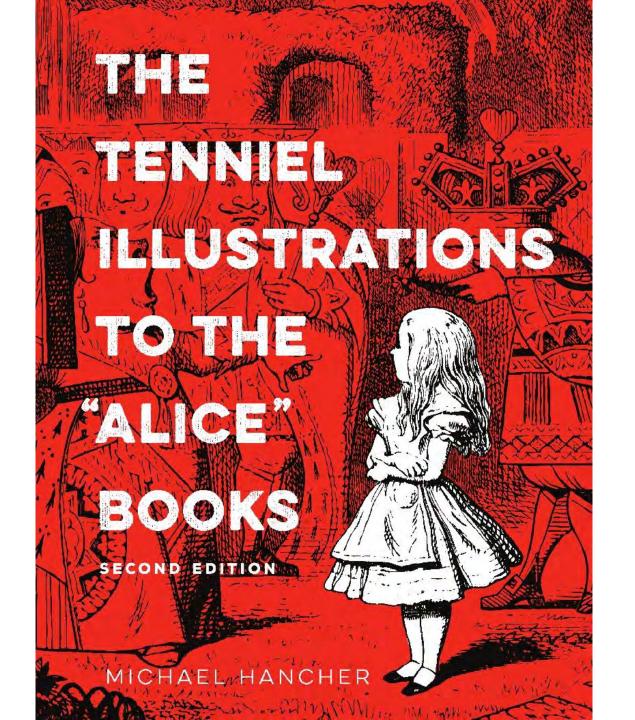












## Revising The Tenniel Illustrations to the "Alice" Books

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