## I'm not a robot



## Alicia enel pais delas maravillas pdf

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Este ebook gratuito del libro de Lewis Carroll «Alicia en el País de las Maravillas» en formato PDF se puede leer desde el ordenadores, tablets y smartphones. PDF es el formato idóneo para leer desde el ordenadores, tablets y smartphones.
 texto en alguno de los otros formatos disponibles. Este texto, publicado en 1865, está etiquetado como Cuento infantil, novela infantil, novela infantil, novela infantil. 89 págs. / 2 horas, 37 minutos / 401 KB. 27 de mayo de 2016. Alicia recogió el abanico y los guantes y, como hiciera bastante calor en aquella sala, se puso a abanicarse murmurando: -
 ¡Señor, Señor, y qué extrañas son todas las cosas que están pasando hoy! ¡Y pensar que ayer todo pasaba como es debido! ¿Me habré cambiado en otra mientras dormía anoche? Pensemos: ¿era yo la misma esta mañana, al levantarme? Diría que entonces era algo distinta de como soy ahora. Pero siendo así, habiendo cambiado de esta manera, ¿quién
 debo de ser ahora? ¡Ah, qué gran rompecabezas! Descarga gratis Jump to ratings and reviewsAlice. The White Rabbit. The Cheshire Cat. The Queen of Hearts. Kids everywhere know the characters who inhabit Lewis Carroll's remarkable Wonderland—but they've never seen them like this. Alice in Wonderland truly brings the beloved
 work to life with magical visuals, creative pop-ups, and atmospheric sounds. Kids will follow Alice as she takes advice from the caterpillar, attends a very strange tea party, and defends herself against the queen. They'll delight in her adventures at the White Rabbit's house and with the Cheshire Cat, and wonder with her whether her glorious trip to
 Wonderland was all a dream. Sure to spark the imagination of every fantasy-loving kid, Alice in Wonderland is the ticket to Alice's unbelievable journey down the rabbit hole. Libby Hamilton has written a variety of books for children, including HORSE: THE ESSENTIAL GUIDE FOR YOUNG EQUESTRIANS and The Monstrous Book of Monsters, which
 was a finalist for the Children's Choice Book Award. She lives in London. Get help and learn more about the design. Share — copy and redistribute the material for any purpose, even commercially. The licensor cannot revoke these
 freedoms as long as you follow the license terms. Attribution — You must give appropriate credit, provide a link to the license, and indicate if changes were made. You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use. ShareAlike — If you remix, transform, or build upon the material, you
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by an applicable exception or limitation. No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. Image not available for Color: To view this video download Flash Player 1865 children's novel by
Lewis Carroll "Alice in Wonderland" redirects here. For other uses, see Alice in Wonderland (disambiguation). Alice's Adventures in Wonderland First edition cover (1865) Author Lewis Carroll Illustrator John Tenniel Language English Genre Portal fantasy Literary nonsense Publisher Macmillan Publication date November 1865 Publication place United
 KingdomFollowed byThrough the Looking-Glass TextAlice's Adventures in Wonderland at Wikisource Alice's Adventures in Wonderland (also known as Alice in Wonderland) is an 1865 English children's novel by Lewis Carroll, a mathematics don at the University of Oxford. It details the story of a girl named Alice who falls through a rabbit hole into a
 fantasy world of anthropomorphic creatures. It is seen as an example of the literary nonsense genre. The artist Sir John Tenniel provided 42 wood-engraved illustrations for the book. It received positive reviews upon release and is now one of the best-known works of Victorian literature; its narrative, structure, characters and imagery have had a
 widespread influence on popular culture and literature, especially in the fantasy genre.[1][2] It is credited as helping end an era of didacticism in children's literature, inaugurating an era in which writing for children aimed to "delight or entertain".[3] The tale plays with logic, giving the story lasting popularity with adults as well as with children.[4]
The titular character Alice shares her name with Alice Liddell, a girl Carroll knew—scholars disagree about the extent to which the character was based upon her.[5][6] The book has never been out of print and has been translated into 174 languages. Its legacy includes adaptations to screen, radio, visual art, ballet, opera, and musical theatre, as well
 as theme parks, board games and video games. [7] Carroll published a sequel in 1871 entitled Through the Looking-Glass and a shortened version for young children, The Nursery "Alice", in 1890. Alice's Adventures in Wonderland was conceived on 4 July 1862, when Lewis Carroll and Reverend Robinson Duckworth rowed up the river Isis with the
 three young daughters of Carroll's friend Henry Liddell:[8][9] Lorina Charlotte (aged 13; "Prima" in the book's prefatory verse); and Edith Mary (aged 8; "Tertia" in the verse).[10] Lewis Carroll in 1863 The journey began at Folly Bridge, Oxford, and ended 5 miles (8 km) upstream at Godstow,
Oxfordshire. During the trip, Carroll told the girls a story that he described in his diary as "Alice's Adventures Under Ground", which his journal says he "undertook to write out for Alice".[11] Alice Liddell recalled that she asked Carroll to write it down: unlike other stories he had told her, this one she wanted to preserve.[12] She finally received the
 manuscript more than two years later.[13] 4 July was known as the "golden afternoon", prefaced in the novel as a poem.[14] In fact, the weather around Oxford on 4 July was known as the "golden afternoon" or
 whether the story was developed over a longer period.[14] Carroll had known the Liddell children since around March 1856, when he befriended Harry Liddell.[17] In June 1856, he took the children out on the river.[18] Robert Douglas-Fairhurst, who wrote a literary biography of Carroll, suggests that
Carroll favoured Alice Pleasance Liddell in particular because her name was ripe for allusion. [19] "Pleasance" means pleasure and the name "Alice" appeared in contemporary works, including the poem "Alice Gray" by William Mee, of which Carroll wrote a parody; Alice is a character in "Dream-Children: A Reverie", a prose piece by Charles Lamb.
[19] Carroll, an amateur photographer by the late 1850s,[20] produced many photographic portraits of the Liddell children - and especially of Alice, of which 20 survive.[21] Page from the manuscript of Alice, of which 20 survive.[21] Page from the manuscript of Alice manuscript of Alice, of which 20 survive.[21] Page from the manuscript of Alice, of which 20 survive.[21] Page from the manuscript of Alice manuscript of Alic
of the story the next day, although that earliest version is lost. The girls and Carroll took another boat trip a month later, when he elaborated the plot of the story to Alice, and in November, he began working on the manuscript in earnest. [22] To add the finishing touches, he researched natural history in connection with the animals presented in the
book and then had the book examined by other children—particularly those of George MacDonald. Though Carroll did add his own illustrations to the original copy, on publication he was advised to find a professional illustrator so that the pictures were more appealing to his audience. He subsequently approached John Tenniel to reinterpret his
 visions through his own artistic eye, telling him that the story had been well-liked by the children.[22] Carroll began planning a print edition around that
date.[23] On 26 November 1864, Carroll gave Alice the manuscript of Alice's Adventures Under Ground, with illustrations by Carroll, dedicating it as "A Christmas Gift to a Dear Child in Memory of a Summer's Day".[24][25] The published version of Alice's Adventures in Wonderland is about twice the length of Alice's Adventures Under Ground and
 includes episodes, such as the Mad Hatter's Tea-Party (or Mad Tea Party), that do not appear in the manuscript. [26] The only known manuscript in 1886. [23] The White Rabbit Alice, a young girl, sits bored by a riverbank and spots a White
 Rabbit with a pocket watch and waistcoat lamenting that he is late. Surprised, Alice follows him down a rabbit hole, which sends her into a lengthy plummet but to a safe landing. Inside a room with a table, she finds a key to a tiny door, beyond which is a garden. While pondering how to fit through the door, she discovers a bottle labelled "Drink me".
Alice drinks some of the bottle's contents, and to her astonishment, she shrinks small enough to enter the door. However, she had left the key upon the table and cannot reach it. Alice then discovers and eats a cake labelled "Eat me", which causes her to grow to a tremendous size. Unhappy, Alice bursts into tears, and the passing White Rabbit flees in
a panic, dropping a fan and two gloves. Alice uses the fan for herself, which causes her to shrink once more and leaves her swimming in a pool of her own tears. Within the pool, Alice meets various animals and birds, who convene on a bank and engage in a "Caucus Race" to dry themselves. Following the end of the race, Alice inadvertently frightens
the animals away by discussing her cat. The Cheshire Cat The White Rabbit appears looking for the gloves and fan. Mistaking Alice for his maidservant, he orders her to go to his house and retrieve them. Alice finds another bottle and drinks from it, which causes her to grow to such an extent that she gets stuck in the house. Attempting to extract her,
the White Rabbit and his neighbours eventually take to hurling pebbles that turn into small cakes. Alice eats one and shrinks herself, allowing her to flee into the forest. She meets a Caterpillar seated on a mushroom and smoking a hookah. During the Caterpillar seated on a mushroom and smoking a hookah.
inability to remember a poem. Before crawling away, the Caterpillar says that a bite of one side of the mushroom will make her larger, while a bite from the other side will make her smaller. During a period of trial and error, Alice's neck extends between the treetops, frightening a pigeon who mistakes her for a serpent. After shrinking to an
appropriate height, Alice arrives at the home of a Duchess, who owns a perpetually grinning Cheshire Cat. The Duchess's baby, whom she hands to Alice and directs her toward the Hatter and March Hare before disappearing, leaving his grin behind. Alice
finds the Hatter, March Hare, and a sleepy Dormouse in the midst of a tea party. The Hatter explains that it is always 6 p.m. (tea time), claiming that time is standing still as punishment for the Hatter trying to "kill it". A conversation ensues around the table, and the riddle "Why is a raven like a writing desk?" is brought up. Alice impatiently decides to
leave, calling the party stupid. Alice trying to play croquet with a Flamingo Noticing a door on a tree, Alice passes through and finds herself back in the room from the beginning of her journey. She takes the key and uses it to open the door to the garden, which turns out to be the croquet court of the Queen of Hearts, whose guard consists of living
playing cards. Alice participates in a croquet game, in which hedgehogs are used as balls, flamingos ar
 cat belongs to the Duchess, Alice prompts the Queen to release the Duchess from prison to resolve the matter. When the Duchess ruminates on finding morals in everything around her, the Queen dismisses her on the threat of execution. Alice then meets a Gryphon and a Mock Turtle, who dance to the Lobster Quadrille while Alice recites (rather
incorrectly) a poem. The Mock Turtle sings them "Beautiful Soup", during which the Gryphon drags Alice away for a trial, in which the Knave of Hearts, and the jury is composed of animals that Alice previously met. Alice gradually grows in size and confidence,
allowing herself increasingly frequent remarks on the irrationality of the proceedings. The Queen eventually commands Alice's beheading, but Alice scoffs that the Queen's guard is only a pack of cards. Although Alice holds her own for a time, the guards soon gang up and start to swarm all over her. Alice's sister wakes her up from a dream, brushing
 what turns out to be leaves from Alice's face. Alice leaves from Alice's face. Alice leaves her sister on the bank to imagine all the curious happenings for herself. Further information: List of minor characters in the Alice series The main characters in the Alice series The Mouse The 
Bill the Lizard Puppy The Caterpillar The Duchess The Knave of Hearts The March Hare The Dormouse The Queen of Hearts The Knave of Hearts The Knave of Hearts The Knave of Hearts The March Harter. In The Annotated
 Alice, Martin Gardner provides background information for the characters. The members of the boating party that first heard Carroll is caricatured as the Dodo (Lewis Carroll was a pen name for Charles Lutwidge Dodgson; because he stuttered when
he spoke, he sometimes pronounced his last name as "Dodo-Dodgson"). The Duck refers to Robinson Duckworth, and the Lovy and Eaglet to Alice Liddell's sisters Lorina and Edith.[27] Bill the Lizard may be a play on the name of British Prime Minister Benjamin Disraeli.[28] One of Tenniel's illustrations in Through the Looking-Glass—the 1871 sequel
to Alice—depicts the character referred to as the "Man in White Paper" (whom Alice meets on a train) as a caricature of Disraeli, wearing a paper hat.[29] The illustrations of the Lion and the Unicorn (also in Looking-Glass) look like Tenniel's Punch illustrations of William Ewart Gladstone and Disraeli, although Gardner says there is "no proof" that
they were intended to represent these politicians.[30] Gardner has suggested that the Hatter is a reference to Theophilus Carter, on a suggestion of Carroll's.[31] The Dormouse tells a story about three little sisters named Elsie, Lacie, and Tillie. These are the
Liddell sisters: Elsie is L.C. (Lorina Charlotte); Tillie is Edith (her family nickname is Matilda); and Lacie is an anagram of Alice.[32] The Mock Turtle speaks of a drawling-master, "an old conger eel", who came once a week to teach "Drawling, Stretching, and Fainting in Coils". This is a reference to the art critic John Ruskin, who came once a week to
the Liddell house to teach the children to draw, sketch, and paint in oils.[33][34] The Mock Turtle sings "Turtle Soup", which is a parody of a song called "Star of the Evening, Beautiful Star", which the Liddells sang for Carroll.[35][36] Carroll wrote multiple poems and songs for Alice's Adventures in Wonderland, including: "All in the golden
afternoon..."—the prefatory verse to the book, an original poem by Carroll that recalls the rowing expedition on which he first told the story of Alice's adventures underground "How Doth the Little Crocodile"—a parody of Isaac Watts's nursery rhyme, "Against Idleness and Mischief"[37] "The Mouse's Tale"—an example of concrete poetry "You Are
Old, Father William"—a parody of Robert Southey's "The Old Man's Comforts and How He Gained Them"[38] The Duchess's lullaby, "Speak roughly to your little Bat"—a parody of Jane Taylor's "Twinkle Little Bat"—a parody of Mary Botham
Howitt's "The Spider and the Fly"[40] "'Tis the Voice of the Lobster"—a parody of Isaac Watts's "The Sluggard"[41] "Beautiful Star"[42] "The Queen of Hearts"—an actual nursery rhyme "They told me you had been to her..."—White Rabbit's evidence Three cards painting the white
rose tree red to cover it up from the Queen of Hearts (Coloured Tenniel illustration) Carroll's biographer Morton N. Cohen reads Alice as a roman à clef populated with real figures from Carroll's biographer Morton N. Cohen reads Alice as a roman à clef populated with real figures from Carroll's biographer Morton N. Cohen, is a send-up of Alice's
own birthday party.[5] The critic Jan Susina rejects Cohen's account, arguing that Alice the character bears a tenuous relationship with Alice sterous relationship with Alice Liddell.[6] Beyond its refashioning of Carroll's everyday life, Cohen argues, Alice critiques Victorian ideals of childhood. It is an account of "the child's plight in Victorian upper-class society", in which Alice's
mistreatment by the creatures of Wonderland reflects Carroll's own mistreatment by older people as a child.[43] In the eighth chapter, three cards are painting the roses on a rose tree red, because they had accidentally planted a white-rose tree that the Queen of Hearts hates. According to Wilfrid Scott-Giles, the rose motif in Alice alludes to the
 English Wars of the Roses: red roses symbolised the House of Lancaster, and white roses the rival House of York.[44] Alice is full of linguistic play, puns, and parodies.[45] According to Gillian Beer, Carroll's play with language evokes the feeling of words for new readers: they "still have insecure edges and a nimbus of nonsense blurs the sharp focus
 "apple of the earth") means potato and pomme means apple.[48] In the second chapter, Alice initially addresses the mouse - of a mouse - of a mouse - to a mouse - of a mouse -
traditional order established by medieval grammarians: mus (nominative), muri (dative), muri (da
ancient Greek does not have an ablative case. Further, mousa (μούσα, meaning muse) was a standard model noun in Greek textbooks of the time in paradigms of the first declension, short-alpha noun.[49] Mathematics and logic are central to Alice.[50] As Carroll was a mathematician at Christ Church, it has been suggested that there are many
references and mathematical concepts in both this story and Through the Looking-Glass.[51][52] Literary scholar Melanie Bayley asserts in the New Scientist magazine that Carroll wrote Alice in Wonderland in its final form as a satire on mid-19th century mathematics.[53] Carina Garland notes how the world is "expressed via representations of food
 and appetite", naming Alice's frequent desire for consumption (of both food and words), her 'Curious Appetites'.[54] Often, the Hatter claims that Alice might as well say, "I see what I eat...I eat what I see" and so the riddle's solution, put
[Alice's] behaviour", for the story is essentially about things "entering and leaving her mouth."[56] The animals of Wonderland are of particular interest, for Alice's changes in size continually reposition her in the food chain, serving as a way to make her acutely aware of the 'eat
or be eaten' attitude that permeates Wonderland.[57] Alice is an example of the literary nonsense genre.[58] According to Humphrey Carpenter, Alice's brand of nonsense embraces the nihilistic and existential. Characters in nonsense embraces the nihilistic and existential.
 follow the rules often meet terrible fates.[61] Unlike the creatures of Wonderland, who approach their world's wonders uncritically, Alice continues to look for rules as the story progresses. Gillian Beer suggests that Alice looks for rules as the story progresses. Gillian Beer suggests that Alice looks for rules as the story progresses.
non-Euclidean geometry then in development.[62] Main article: Illustrators of Alice's Adventures in Wonderland Alice by John Tenniel, one of his 42 illustrations—printed in a facsimile edition in 1887.[24] John Tenniel provided 42 wood-
engraved illustrations for the published version of the book.[63] The first print run was destroyed (or sold in the US)[64] at Carroll's request because Tenniel was dissatisfied with the printing quality. There are only 22 known first edition copies in existence.[63] The book was reprinted and published in 1866.[24] Tenniel's detailed black-and-white
drawings remain the definitive depiction of the characters.[65] Tenniel's illustrations of Alice do not portray the real Alice Liddell,[6] who had dark hair and a short fringe. Alice has provided a challenge for other illustrators, including those of 1907 by Charles Pears and the full series of colour plates and line-drawings by Harry Rountree published in
the (inter-War) Children's Press (Glasgow) edition. Other significant illustrators include: Arthur Rackham (1967), Mervyn Peake (1970), Tove Jansson (1977), Anthony Browne (1988), Helen Oxenbury (1999), [66] and
 Lisbeth Zwerger (1999). Carroll first met Alexander Macmillan, a high-powered London publisher, on 19 October 1863.[13] His firm, Macmillan Publishers, agreed to publish Alice's Adventures in Wonderland by sometime in 1864.[67] Carroll financed the initial print run, possibly because it gave him more editorial authority than other financing
methods.[67] He managed publication details such as typesetting and engaged illustrators and translators.[68] Macmillan had published The Water-Babies, also a children's fantasy, in 1863, and suggested its design as a basis for Alice's.[69] Carroll saw a specimen copy in May 1865.[70] 2,000 copies were printed by July, but Tenniel objected to their
 quality, and Carroll instructed Macmillan to halt publication so they could be reprinted. [24][71] In August, he engaged Richard Clay as an alternative printer for a new run of 2,000. [72] The reprint cost £600, paid entirely by Carroll. [73] He received the first copy of Clay's edition on 9 November 1865. [73] Opening pages of Alice's Adventures in
 Wonderland, Macmillan Publishers, London Macmillan finally published the new edition, printed by Richard Clay, in November 1865.[2][74] Carroll requested a red binding, deeming it appealing to young readers.[75][76] A new edition, released in December 1865 for the Christmas market but carrying an 1866 date, was quickly printed.[77][78] The
text blocks of the original edition were removed from the binding and sold with Carroll's permission to the Appleton Alice was identical to the 1866 Macmillan Alice, except for the publisher's name at the foot of the spine. The title page of the Appleton Alice was an insert
cancelling the original Macmillan title page of 1865 and bearing the New York publisher's imprint and the date 1866.[2] The entire print run sold out quickly. Alice was a publishing sensation, beloved by children and adults alike.[81] She reportedly enjoyed Alice enough
that she asked for Carroll's next book, which turned out to be a mathematical treatise; Carroll denied this.[82] The book has never been out of print.[2] Alice's Adventures in Wonderland expired in the UK, entering the tale into the public domain
 Since the story was intimately tied to the illustrations by Tenniel, new illustrated versions were then received with some significant objection by English reviewers. [84] In 2010, artist David Revoy received the CG Choice Award for his digital painting "Alice in Wonderland". The following list is a timeline of major publication events related to Alice's
 Adventures in Wonderland: 1869: Published in German as Alice's Abenteuer im Wunderland, translated by Antonie Zimmermann.[85] 1870: Published in Swedish as Alice's Äventyr i Sagolandet, translated by Emily Nonnen.[87] 1871: Carroll meets
another Alice, Alice Raikes, during his time in London. He talks with her about her reflection in a mirror, leading to the sequel, Through the Looking-Glass, and What Alice Found There, which sells even better. 1872: Published in Italian as Le Avventure di Alice nel Paese delle Meraviglie, translated by Teodorico Pietrocòla Rossetti.[88] 1886: Carroll
publishes a facsimile of the earlier Alice's Adventures Under Ground manuscript.[89] 1890: Carroll publishes Alice's Adventures in Wonderland Retold in Words of One Syllable in a series of such books published by A. L. Burt Company, aimed at young
 readers. 1906: Published in Finnish as Liisan seikkailut ihmemaailmassa, translated by Anni Swan.[85] 1907: Copyright on Alice's Adventures in Wonderland expires in the UK, entering the tale into the public domain,[91][84] 42 years after its publication, some nine years after Carroll's death in January 1898. 1910: Published in Esperanto as La
Aventuroj de Alicio en Mirlando, translated by E. L. Kearney.[85] 1915: Alice Gerstenberg's stage adaptation premieres.[92][93] 1928: The manuscript of Alice's Adventures Under Ground written and illustrated by Carroll, which he had given to Alice Liddell, was sold at Sotheby's in London on 3 April. It was sold to Philip Rosenbach of Philadelphia for
 £15,400, a world record for the sale of a manuscript at the time; the buyer later presented it to the British Library (where the manuscript remains) as an appreciation for Britain's part in two World Wars.[94][95] 1960: American writer Martin Gardner publishes a special edition, The Annotated Alice.[96] 1988: Lewis Carroll and Anthony Browne,
point.[98] 1999: Lewis Carroll and Helen Oxenbury, illustrators of an edition from Walker Books, win the Kurt Maschler Award for integrated writing and illustration.[66] 2008: Folio publishes Alice's Adventures Under Ground facsimile edition (limited to 3,750 copies, boxed with The Original Alice pamphlet). 2009: Children's book collector and
 former American football player Pat McInally reportedly sold Alice Liddell's own copy at auction for US$115,000.[99] Alice in Wonderland (1879) by the painter George Dunlop Leslie. Exhibited at the Royal Academy of Arts, it depicts a mother reading the book to her child (whose light blue dress and white pinafore was inspired by Alice). Alice was
 published to critical praise.[100] One magazine declared it "exquisitely wild, fantastic, [and] impossible".[101] In the late 19th century, Walter Besant wrote that Alice in Wonderland "was a book of that extremely rare kind which will belong to all the generations to come until the language becomes obsolete".[102] No story in English literature has
 intrigued me more than Lewis Carroll's Alice in Wonderland. It fascinated me the first time I read it as a schoolboy.—Walt Disney in The American Weekly, 1946.[103] F. J. Harvey Darton argued in a 1932 book that Alice ended an era of didacticism in children's literature, inaugurating a new era in which writing for children aimed to "delight or
entertain".[3] In 2014, Robert McCrum named Alice "one of the best loved in the English canon" and called it "perhaps the greatest, possibly most influential, and certainly the most world-famous Victorian English fiction".[2] A 2020 review in Time states: "The book changed young people's literature. It helped to replace stiff Victorian didacticism with
a looser, sillier, nonsense style that reverberated through the works of language-loving 20th-century authors as different as James Joyce, Douglas Adams and Dr. Seuss."[1] The protagonist of the story, Alice, has been recognised as a cultural icon.[104] In 2006, Alice in Wonderland was named among the icons of England in a public vote.[105] Main
articles: Works based on Alice in Wonderland and Films and television programmes based on Alice in Wonderland (1903), the first screen adaptation of the British silent film Alice in Wonderland (1903), the first screen adaptation of the British silent film Alice in Wonderland (1903), the first screen adaptation of the British silent film Alice in Wonderland (1903), the first screen adaptation of the British silent film Alice in Wonderland (1903), the first screen adaptation of the British silent film Alice in Wonderland (1903), the first screen adaptation of the British silent film Alice in Wonderland (1903), the first screen adaptation of the British silent film Alice in Wonderland (1903), the first screen adaptation of the British silent film Alice in Wonderland (1903), the first screen adaptation of the British silent film Alice in Wonderland (1903), the first screen adaptation of the British silent film Alice in Wonderland (1903), the first screen adaptation of the British silent film Alice in Wonderland (1903), the first screen adaptation of the British silent film Alice in Wonderland (1903), the first screen adaptation of the British silent film Alice in Wonderland (1903), the first screen adaptation of the British silent film Alice in Wonderland (1903), the first screen adaptation of the British silent film Alice in Wonderland (1903), the first screen adaptation of the British silent film Alice in Wonderland (1903), the first screen adaptation of the British silent film Alice in Wonderland (1903), the first screen adaptation of the British silent film Alice in Wonderland (1903), the first screen adaptation of the British silent film Alice in Wonderland (1903), the first screen adaptation of the British silent film Alice in Wonderland (1903), the first screen adaptation of the British silent film Alice in Wonderland (1903), the first screen adaptation of the British silent film Alice in Wonderland (1903), the first screen adaptation (1903), the first screen adaptation (1903), the first screen adaptation (1
Alice mould emerged as early as 1869 and continued to appear throughout the late 19th century.[107] Released in 1903, the British silent film Alice in Wonderland was the first screen adaptation of the book.[108] In 2015, Robert Douglas-Fairhurst wrote in the Guardian, Since the first publication of Alice's Adventures in Wonderland 150 years ago,
 Lewis Carroll's work has spawned a whole industry, from films and theme park rides to products such as a "cute and sassy" Alice costume ("petticoat and stockings not included"). The blank-faced little girl made famous by John Tenniel's original illustrations has become a cultural inkblot we can interpret in any way we like.[7] Labelled "a dauntless,
 no-nonsense heroine" by the Guardian, the character of the plucky, yet proper, Alice has proven immensely popular and inspired similar heroines in literature and pop culture, many also named Alice in homage. [109] The book has inspired similar heroines in literature and pop culture, many also named Alice in homage.
 in all jurisdictions. Musical works inspired by Alice include the Beatles's song "Lucy in the Sky with Diamonds", with songwriter John Lennon attributing the country opened up to the West in the late 19th century, Alice has been a popular subject for
 writers of manga and a source of inspiration for Japanese fashion, in particular Lolita fashion.[111][112] Maidie Andrews as Alice in Wonderland, a musical play in London's West End by Henry Savile Clarke and Walter Slaughter, which premiered at the
Prince of Wales Theatre in 1886. Twelve-year-old actress Phoebe Carlo (the first to play Alice) was personally selected by Carroll for the role.[113] Carroll attended a performance on 30 December 1886, writing in his diary that he enjoyed it.[114] The musical was frequently revived during West End Christmas seasons during the four decades after its
premiere, including a London production at the Globe Theatre in 1888, with Isa Bowman as Alice.[115][116] As the book and its sequel are Carroll's most widely recognised works, they have also inspired numerous live performances, including plays, operas, ballets, and traditional English pantomimes. These works range from fairly faithful
 adaptations to those that use the story as a basis for new works. Eva Le Gallienne's stage adaptation of the Alice books premiered on 12 December 1932 and ended its run in May 1933.[117] The production was revived in New York in 1947 and 1982. A community theatre production of Alice was Olivia de Havilland's first foray onto the stage.[118] A
dramatisation by Herbert M. Prentice premiered at the Shakespeare Memorial Theatre, Stratford-upon-Avon in 1947, and was in turn adapted for television by John Glyn-Jones and shown by the BBC on Christmas Day 1948.[119] The BBC screened another adapted for television by John Glyn-Jones and shown by the BBC on Christmas Day 1948.[119] The BBC screened another adapted for television by John Glyn-Jones and shown by the BBC on Christmas Day 1948.[119] The BBC screened another adapted for television by John Glyn-Jones and shown by the BBC on Christmas Day 1948.[119] The BBC screened another adapted for television by John Glyn-Jones and shown by the BBC on Christmas Day 1948.[119] The BBC screened another adapted for television by John Glyn-Jones and shown by the BBC on Christmas Day 1948.[119] The BBC screened another adapted for television by John Glyn-Jones and shown by the BBC on Christmas Day 1948.[119] The BBC screened another adapted for television by John Glyn-Jones and shown by the BBC screened another adapted for television by John Glyn-Jones and shown by the BBC screened another adapted for television by John Glyn-Jones and shown by the BBC screened another adapted for television by John Glyn-Jones and shown by the BBC screened another adapted for television by John Glyn-Jones and shown by the BBC screened another adapted for television by John Glyn-Jones and shown by the BBC screened another adapted for television by John Glyn-Jones and shown by the BBC screened another adapted for television by John Glyn-Jones and shown by the BBC screened another adapted for television by John Glyn-Jones and shown by Jones and shown
 Theater in New York City in 1980. Elizabeth Swados wrote the book, lyrics, and music based on both Alice's Adventures in Wonderland and Through the Looking-Glass. Papp and Swados wrote the book, lyrics, and music based on both Alice's Adventures in Wonderland and Through the Looking-Glass. Papp and Swados wrote the book, lyrics, and music based on both Alice's Adventures in Wonderland and Through the Looking-Glass. Papp and Swados wrote the book, lyrics, and music based on both Alice's Adventures in Wonderland and Through the Looking-Glass.
included Debbie Allen, Michael Jeter, and Mark Linn-Baker. Performed on a bare stage with the actors in modern dress, the play is a loose adaptation, with song styles ranging the globe. Production of Alice in Wonderland by the Kansas City Ballet in 2013 The 1992 musical theatre production Alice used both books as its inspiration. It also employs
scenes with Carroll, a young Alice Liddell, and an adult Alice Liddell, to frame the story. Paul Schmidt wrote the play, with Tom Waits and Kathleen Brennan writing the music.[122][123] Although the original production in Hamburg, Germany, received only a small audience, Tom Waits released the songs as the album Alice in 2002.[124] The English
composer Joseph Horovitz composed an Alice in Wonderland ballet commissioned by the London Festival Ballet in 1953. It was performed frequently in England and the US.[125] A ballet by Christopher Wheeldon and Nicholas Wright commissioned for the Royal Ballet entitled Alice's Adventures in Wonderland premiered in February 2011 at the Royal
Opera House in London.[126][127] The ballet was based on the novel Wheeldon grew up reading as a child and is generally faithful. [128] Unsuk Chin's opera Alice in Wonderland premiered in 2007 at the Bavarian State Opera[129] and was hailed as World Premiere of
the Year by the German opera magazine Opernwelt.[130] Gerald Barry's 2016 one-act opera, Alice's Adventures Under Ground, first staged in 2020 at the Royal Opera House, is a conflation of the two Alice books.[131] In 2022, the Opera house, is a conflation of the two Alice books.[131] In 2022, the Opera house, is a conflation of the two Alice books.[131] In 2022, the Opera house, is a conflation of the two Alice books.[132] Stained glass, in Mulhouse, France.[132] Stained glass, in Mu
window of Alice characters (King and Queen of Hearts) in All Saints', in Daresbury, Cheshire Characters from the book are depicted in the stained glass windows of Carroll's work in his home county of Cheshire is the granite sculpture The
Mad Hatter's Tea Party, located in Warrington.[134] International works based on the book include the Alice in Wonderland statue in Central Park, New York, and the Alice statue in Rymill Park, Adelaide, Australia.[135][136] In 2015, Alice characters were featured on a series of UK postage stamps issued by the Royal Mail to mark the 150th
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