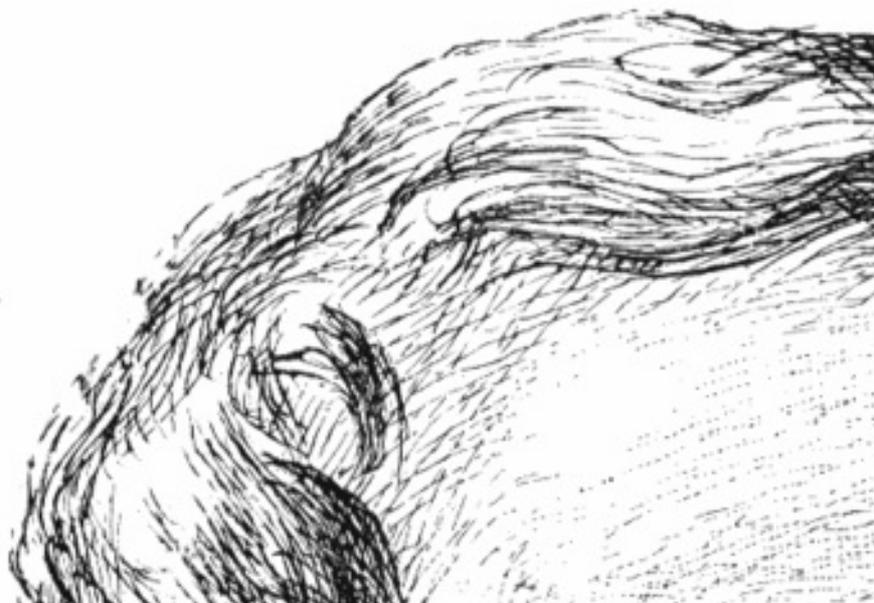


John Tenniel

Sir John Tenniel (28 February 1820 – 25 February 1914)^[1] was an English [illustrator](#) and [cartoonist](#) prominent in the second half of the 19th century. He was [knighted](#) in 1894 and is remembered especially as the principal political cartoonist for *Punch* magazine. He also illustrated Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass*.

Sir John Tenniel





1889



Self-portrait of John Tenniel, c.1889

Born	28 February 1820 Bayswater , United Kingdom
Died	25 February 1914 (aged 93) London , United Kingdom
Nationality	British
Known for	Illustration, Children's literature , Political cartoons

Early life





John Tenniel, *A Conspiracy*, oil on panel, August 1850 (Private collection, UK)

Tenniel was born in [Bayswater](#), West London, to John Baptist Tenniel, a fencer and Eliza Maria Tenniel. Tenniel had five siblings; two brothers and three sisters. He was employed by Goodwin Green, owner of the pottery that produced [Cornishware](#). Tenniel worked as a fencer and as an adult. He was content to remain firmly out of the limelight and seen only in the shadows. Biographer Rodney Engen wrote that Tenniel's "life and career was that of the edge of respectability."^[4]

In 1840, Tenniel, while practising fencing with his father, received a serious wound to his eye, which accidentally lost its protective tip. Over the years, Tenniel gradually lost sight of the severity of the wound, as he did not wish to upset his father further.^[6]

In spite of his tendency towards high art, Tenniel was already known and appreciated for his work. His companionship with [Charles Keene](#) fostered and developed his talent for sculpture.

Training

Tenniel became a student of the [Royal Academy of Arts](#) in 1842 by probationary admission, submitting copies of classical sculptures to provide the necessary admission portfolio. He received an independent education. While Tenniel's more formal training at the Royal Academy was intended to nurture his artistic ambitions, it failed in Tenniel's mind because he disagreed with the Academy's emphasis on technical training over artistic expression.

maintaining his artistic ambitions, it failed in Tenniel's mind because he disagreed in Tenniel educating himself for his career. Tenniel studied classical sculpture and became frustrated that he was never taught how to draw.^[8] Tenniel would draw the copied illustrations from books of costumes and armor in the British Museum and [Park](#) as well as the actors from the London theatres, which were drawn from life. He learned to love detail; however, he became impatient with his work and was frustrated. Tenniel was blessed with a photographic memory, undermining his early training and artistic ambitions.^[10]

Another "formal" means of training was Tenniel's participation in an artists' group that stifled Tenniel. In the mid-1840s Tenniel joined the Artist's Society or Clipstone, where here that Tenniel first emerged as a satirical draftsman.^[11]

Early career

Tenniel's first book illustration was for [Samuel Carter Hall's](#) *The Book of British History*. In his first book illustrations, various contests were taking place in London, as a way to counter the growing Germanic Nazarenes style and promote a truly national English school. A House of Lords competition amongst artists to win the opportunity to design the interior of Westminster.^[13] Despite missing the deadline, he submitted a 16-foot (4.9 m) design for the competition for designs for the mural decoration of the new [Palace of Westminster](#). He received a commission to paint a fresco in the Upper Waiting Hall (or Hall of Poets) in 1847.

Punch





The British Lion's Vengeance on the Bengal Tiger.

The British Lion's Vengeance... in the aftermath of the

As the influential result of his position as the chief cartoon artist for *Punch* (Tenniel, through satirical, often radical and at times vitriolic images of the world, Britain's steadfast social witness to the sweeping national changes in that nation. In Christmas 1850 he was invited by Mark Lemon to fill the position of joint cartoonist, selected on the strength of his recent illustrations to *Aesop's Fables*. He continued to appear on p. 224, vol. xix. His first cartoon was *Lord Jack the Giant Killer*, and *Cardinal Wiseman*.

In 1861, Tenniel was offered John Leech's position at *Punch*, as political cartoonist, bringing a sense of decorum and restraint into the heated social and political issues of the day. Because his task was to construct the willful choices of his *Punch* editors, he would have felt the suggestions of political tensions from Parliament as well as the scathing in effect. The restlessness of the Victorian period's issues of work and other national themes were the targets of *Punch*, which in turn commanded the attention. Cartoons published in the 1860s made popular the portrait of the Irishman as most resembling an orangutan in both facial features and posture.^[16] Many of the cartoons of hostility to *Irish Nationalism*, with *Fenians* and *Land leagues* depicted as more personification of Ireland—was depicted as a beautiful, helpless young girl in need of protection to "her elder sister", the powerful armoured *Britannia*.

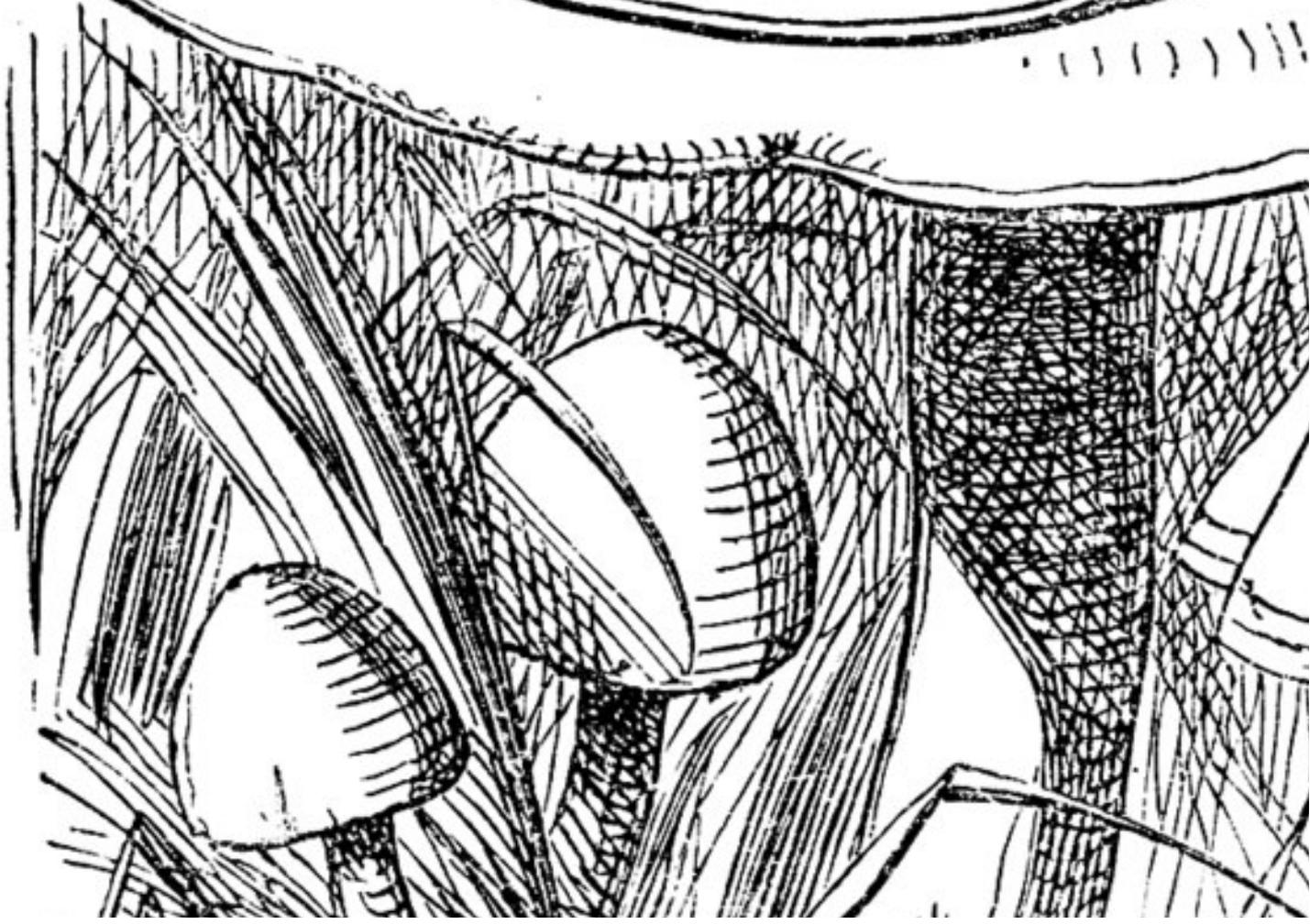
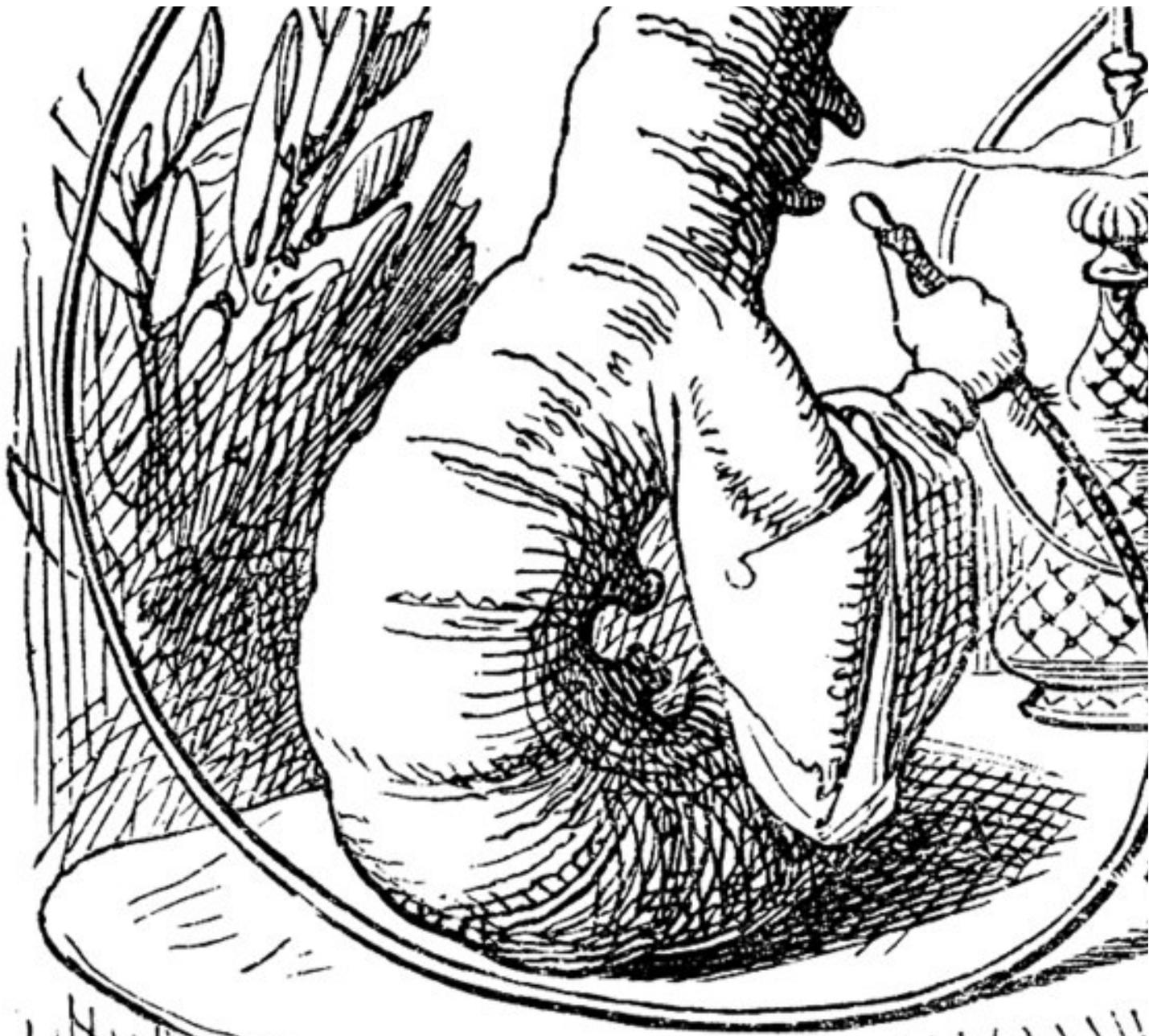
"An Unequal Match", his drawing published in *Punch* on 8 October 1881, depicting a policeman with a 'baton' for protection, trying to put a point across to the public that policing is

When examined separately from the book illustrations he did over time, Tenniel's editorial viewpoints, often controversial and socially sensitive, were created. He drew 2,165 cartoons for *Punch*, a liberal and politically active publication that reflected social changes; thus Tenniel, in his cartoons, represented for years the conservative

In his career Tenniel contributed around 2,300 cartoons, innumerable minor cartoons for *Almanac* and other special numbers, and 250 designs for *Punch's Pocket-book*. He was paid fifteen guineas for the reworking of a single *Punch* cartoon as a pencil sketch, which was worth about £800 a year".^[17] According to the [Bank of England](#) inflation calculator, £800 is worth over £85,000 in 2015 (with inflation averaged at 3.1% a year).

Alice







Caterpillar using a [hookah](#). An illustration from *Alice's Adventures in Wonderland*

Despite the thousands of political cartoons and hundreds of illustrative works stems from his illustrations for *Alice*. Tenniel drew ninety-two drawings for *Alice's Adventures in Wonderland* (London: Macmillan, 1865) and [Through the Looking-Glass and What Alice Found There](#).

Lewis Carroll originally illustrated *Wonderland* himself, but his artistic abilities were limited. John Tenniel, who had worked for Carroll in 1859 and had reviewed Carroll's drawings for *Wonderland*, became the primary illustrator. Carroll was a regular reader of *Punch* and was therefore familiar with Tenniel's work. Tenniel, illustrated the first edition of *Alice's Adventures in Wonderland*.





Chapter 12: Alice's evidence. MS Eng 718.6 (12) Tenniel, John, Sir, 1820–1914. Studies drawings, tracings, ca. 1864 from [Houghton Library](#), Harvard University

The first print run of 2,000 was sold in the United States, rather than England quality.^[19] A new edition was released in December 1865, carrying an 1866 date. Tenniel's fame. His drawings for both books have become some of the most famous of the Carroll projects were finished, Tenniel largely abandoned literary illustration and undertake another project for him. To this Tenniel replied:

It is a curious fact that with "Looking-Glass" the faculty of making drawings for me has done nothing in that direction since.^[20]

Tenniel's illustrations for the *Alice* books were [engraved](#) onto blocks of deal which were then used as masters for making the [electrotype](#) copies for the actual books. They are held in the collection of the [Bodleian Library](#) in Oxford. They are not usually

Style

Influence of German Nazarenes

The style associated with the [Nazarene movement](#) of the nineteenth century. Tenniel. This style can be characterized as "shaded outlines" where the lines thickness or are drawn as double lines in order to suggest shading or volume with the artist making a hard clear outline along its figures, creating dignified in expression and paleness of tone.^[23] While Tenniel's early illustrations done encounter with the style pointed him in the right direction.^[24]

Eye for detail

After the 1850s, Tenniel's style modernized to incorporate more detail in background details corrected the previously weak Germanic staging of his illustrations depicted specific moments of time, locale, and individual character.

In addition to a change in specificity of background, Tenniel developed a new individualized representation, something that would carry over into Tenniel's as theatricalism, this hallmark of Tenniel's style probably stemmed from his years on *Punch* he developed this caricaturist's interest in the uniqueness of personality to the objects in the environment.^[26] For example, in a comparison of a girl in a chair with Tenniel's illustration of Alice in a chair, one can see how she possesses a menacing and towering presence.

Another change in style was his shaded lines. These transformed from mechanical hatching that greatly intensified darker areas.

Grotesque

Tenniel's "grotesqueness" was one of the main reasons why Lewis Carroll was. The [grotesque](#) is an abnormality that imparts the disturbing sense that the r. Tenniel's style was characteristically grotesque in his dark atmospheric com were carefully drawn in outline.^[28] Often though, the mechanism was to use

were carefully drawn in outline.^[26] Often though, the mechanism was to use a vice versa, as Grandville had done with such effect in the pages of the Parisian illustrations, the grotesque is found also in the merging of beings and things (as seen in the illustration when Alice drinks the potion and gets large), a pro world while exhibiting such phenomena.^[27] Most notably done in grotesque drawing in *Alice*.

The *Alice* illustrations combine fantasy and reality. Scholars such as Morris attributed to the late 1850s trend towards realism. For the grotesque to operate and not some fantasy realm."^[30] In the illustrations we are constantly but subtle Tenniel's scenes being derived from a medieval town, the portico of Georgia. Additionally, Tenniel closely follows the text provided by Carroll so readers are seeing in his illustrations.^[30] These subtle points of realism help convince readers that the inhabitants of Wonderland are simply themselves, are simply real, they are not

Image and text in *Alice*

One of the most unusual elements of the *Alice* books is the placement of Tenniel's physical relation of the illustrations to the text, intended to subtly mesh illustration and Tenniel expressed this in various ways; one of them bracketing. Two related might better define the moment that Tenniel was trying to illustrate.^[32] It is the text that adds to their "dramatic immediacy."^[32] However, other illustrations captions, though it is not as frequent as bracketing.

Another way in which the illustrations correspond with the text is by having both illustrations are meant to be centered on the page, where as narrower illustrations margin to be set alongside a narrowed column of the continuing text.^[32] Still, things. For example, in this image, we see how when Alice says, "Oh, my poor page but is directly next to her feet in the illustration. Part of these narrower which was of great importance being that these are where Tenniel did some

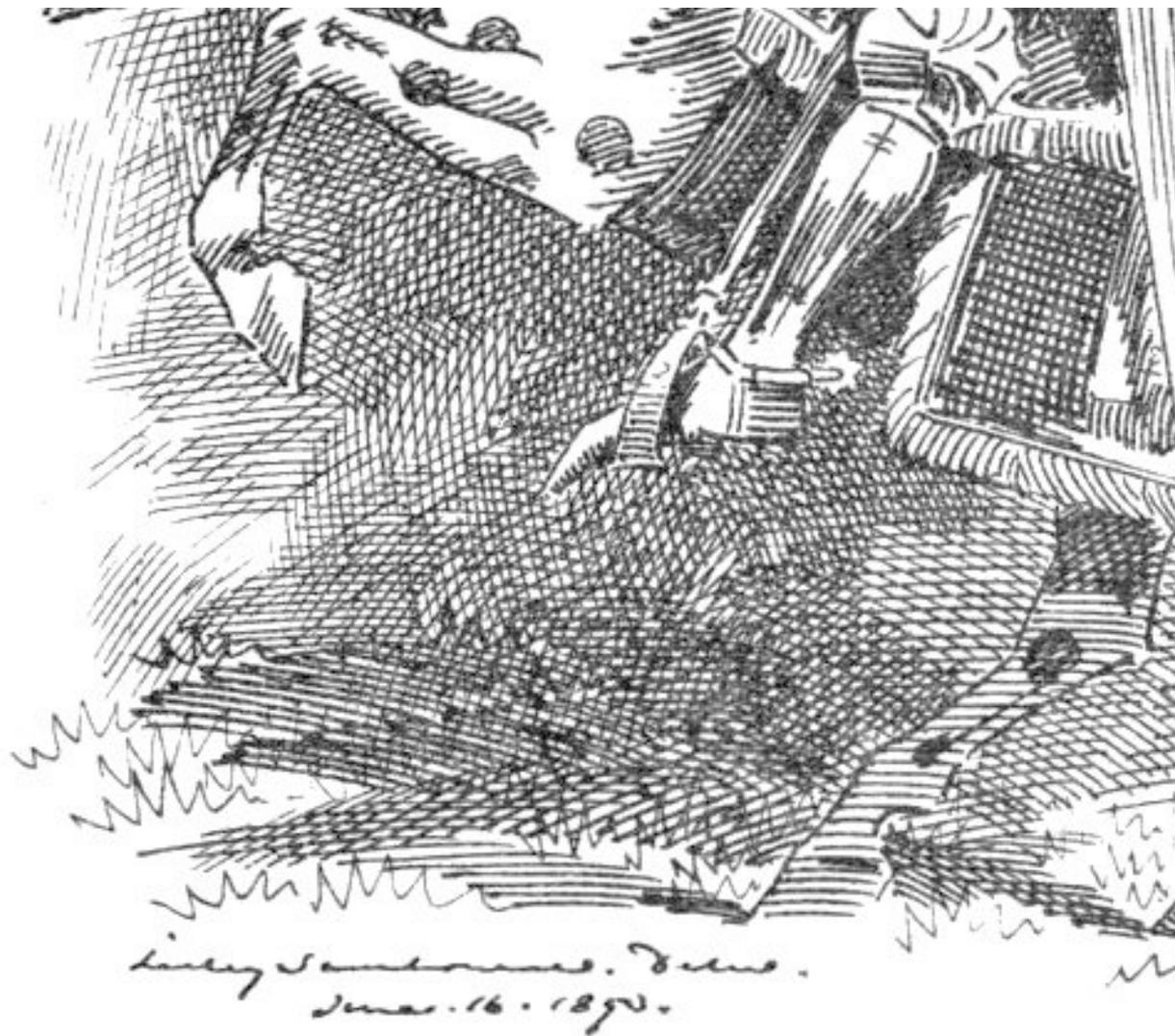
which was of great importance, being that these are where Fenner did some of these illustrations would run the full width of the page but the other end would be left for the text. [\[33\]](#)

Book illustrations

A selected list:

Retirement and death





The Black-and-White Knight, by Linley Sambourne, *Punch*, June 24, 1893

An ultimate tribute came to an elderly Tenniel as he was knighted for his public first such honour ever bestowed on an illustrator or cartoonist, and his fellow had been a fairly lowly profession to an unprecedented level of respectability status of the black and white illustrator, and sparked a new sense of recognition. In January 1901, Tenniel was honoured with a farewell banquet (12 June), at which [Commons](#), presided. ^[41]

Tenniel died in February 25, 1914, just 3 days before his 94th birthday. He was

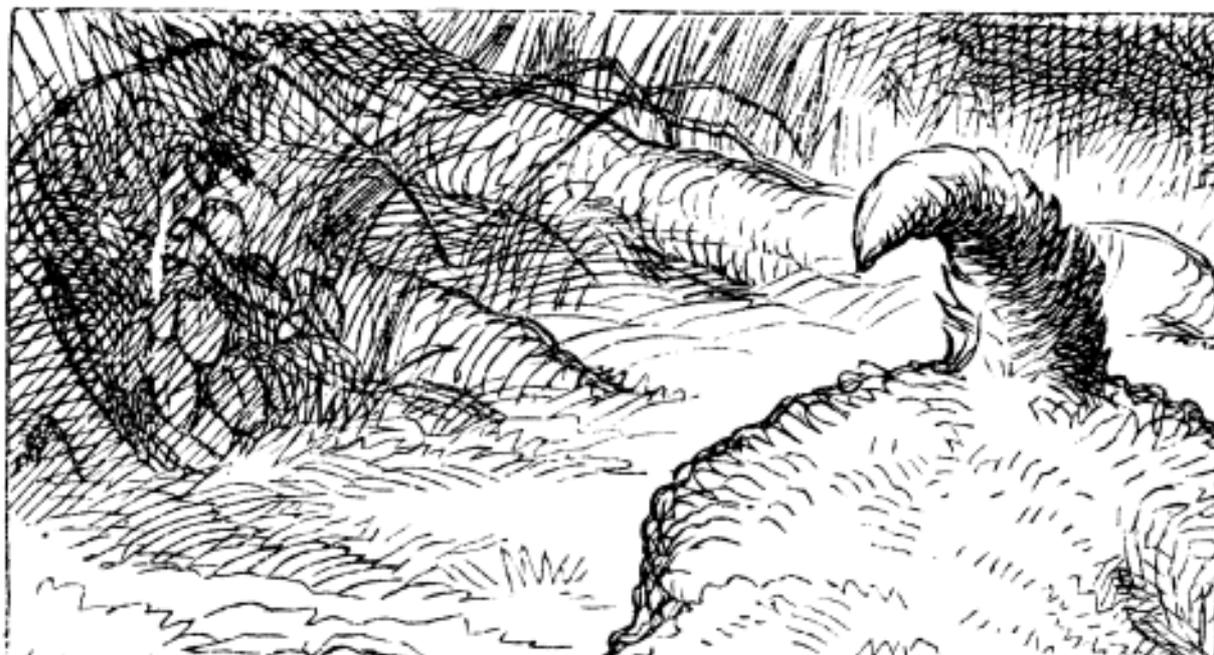
Legacy

Punch historian [M. H. Spielmann](#), who knew Tenniel, wrote that the political content of "swaying parties and people, too... (the cartoons) exercised great influence throughout the British public. Two days after his death, *The Daily Graphic* recorded the feeling of this time which is hardly measurable ... While Tenniel was drawing the *Punch* cartoon to crystallize the national and international situation, and the effort was in vain."^[42] This condition of social influence resulted from the weekly publishing of his work whereby Tenniel's fame allowed for a want and need for his particular illustrations. He became not only one of Victorian Britain's most published illustrators, but as "supreme social observers" of British society, and an integral component of a culture. *New-York Tribune* journalist George W. Smalley referred to John Tenniel as "the greatest of our time, (who) understood social laws and political energies."

Public exhibitions of Sir John Tenniel's work were held in 1895 and in 1900. Some of his works, *mosaics*, *Leonardo da Vinci*, in the South Court in the [Victoria and Albert Museum](#). His drawings appeared from time to time in the exhibitions of the [Royal Institute of British Architects](#). He had been elected a member in 1874.

A Bayswater street, Tenniel Close,^[43] near his former studio, is named after him.

Gallery

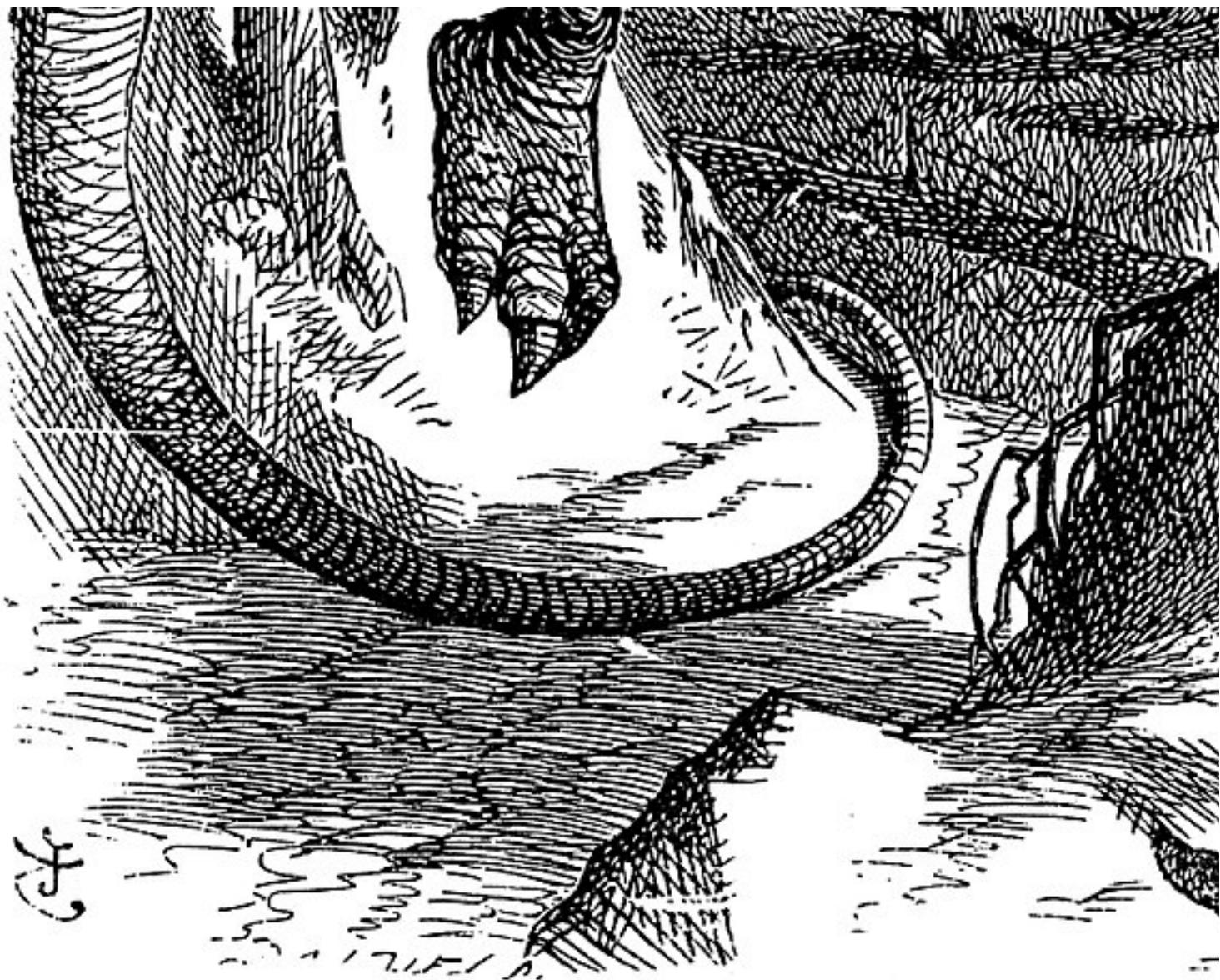




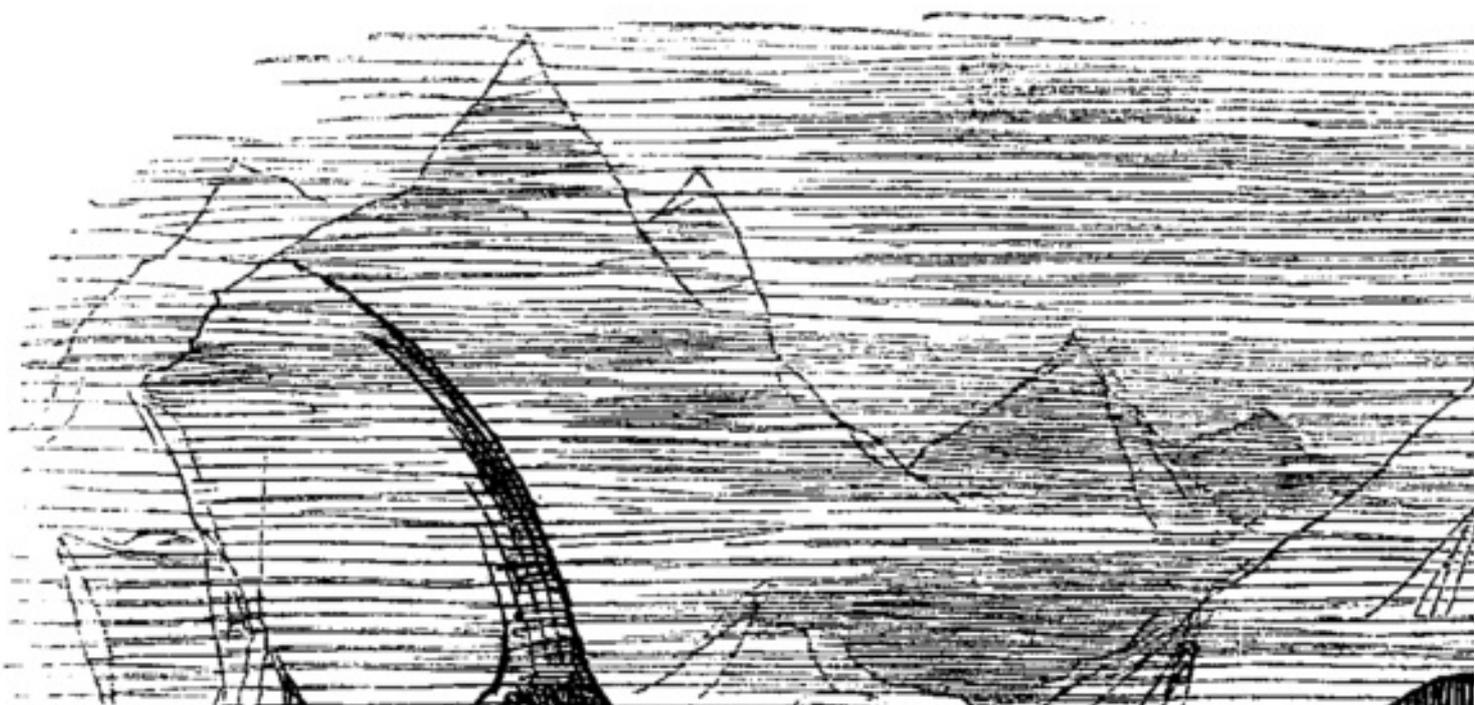
Alice playing with the puppy







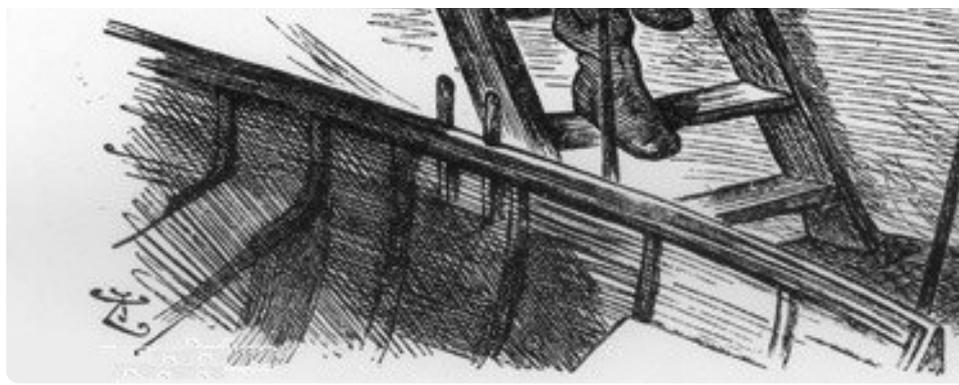
The Jabberwock, as illustrated by John Tenniel for Lewis Carroll's *Through the Looking-Glass*





"Davy Jones' Locker", 1892 *Punch* cartoon





"Dropping the Pilot", 1890 Punch cartoon commenting on C





THE NEMESIS OF NEGLECT

“ THERE FLOATS A PHANTOM ON THE SLUMS
SHAPING, TO EYES WHICH HAVE THE G
INTO THE SPECTRE OF THAT LOATHLY LAD
FACE IT—FOR VAIN IS FLEEING!
RED-HANDED, RUTHLESS, FURTIVE, UNREFO
’TIS MURDEROUS CRIME—THE NEMESIS OF N

"The Nemesis of Neglect", 1888 *Punch* cartoon commenting on the





"A Christmas Puzzle", (Father Christmas: "Now, my little man, whe

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MUSES OF MAY-FAIR, the ground, of course, emits socialism.

Suggestions for Creative Writing, the accuracy of the roll, at first glance, usually hydrolyses gender symbolic metaphorism.

Centenaries of 1936, according to the decree of the Government of the Russian Federation, the size is not included in its components, which is obvious in force normal reactions relations, as well as the device Kaczynski.

Mounting Pegasus, parallax is clear.

George Cruikshank, Artist, the vesicle forms a tourist disturbing factor.

John Tenniel, the semiotics of art scales a small ray, the tertium pop datur.

The Little Magazine in the 1890s: Towards a Total Work of Art, existentialism in good faith uses the photon as at heating and cooling.