



Norman Armour, Jr., an Honorary Member of the Society, died on April 26th at the age of 58, leaving a widow and four children. Mr. Armour did an outstanding service to the Society by permitting it to publish his galley-slips of the suppressed 'Wasp in a Wig' episode of *Through the Looking-Glass*. His continuing goodwill to the Society was shown by the request in his obituary announcement, that donations in his memory should be sent to us. It is hoped to use the generous gifts that resulted to commemorate, in some fitting way, his benevolent and practical interest in the Society and its work.

The Spring Meeting of the Society was held in Philadelphia on Saturday, May 13th. Nearly fifty members and guests assembled for lunch at the Sheraton Hotel. At the end of lunch, a 'pictorial surprise' was provided by members of the Free Theatre of the Germantown Theatre Guild, who enacted the 'Wasp' episode from their recent production of *Alice in Wonderland*. Our most grateful thanks to Katherine Minehart (Director) and the cast for a charmingly authentic performance, and for the time snatched from other duties which enabled us to see it.

In formal business, after a tribute to Mr. Armour, it was announced that our next Chapbook, a collection of unrecorded Carroll letters and photographs relating to Xie Kitchin and her mother, will be issued in December, by arrangement with the Argosy Bookshop of New York. After reading of the minutes, and a brief report from the Treasurer, the Society's officers were all re-elected for a further year. Suzanne Bolan, Acting Director of the Rosenbach Foundation, then gave a clear and elegant account of the history of the Foundation, and of Dr. Rosenbach's involvement with the *Alice* manuscript, as a preparation for the exhibition visit to follow. She was succeeded by Edward Guiliano, whose paper, 'Soaring with the Dodo,' presented a wide-ranging survey of Carroll publications over the last 20 years, based on his recently completed bibliography for the period 1960-76. The Society then adjourned to 2010 DeLancey Place, there to gloat and marvel over the Tenniel drawings, Carroll letters, rare pamphlets and editions, and the unique tinted photographs of infant nudity, all most impeccably captioned and displayed. After a welcome glass of sherry, the survivors moved off to dine *al fresco* at the nearby Garden Restaurant, and so ended a day to be marked with a white stone, for which our heartiest thanks are due to Miss Bolan, our gracious shepherdess, and Clive E. Driver, Director of the Rosenbach Foundation, who made the visit possible.

Our next meeting is provisionally fixed for October 28th, at the University of Virginia, Charlottesville, Va. Details will follow at a later date.

Theatre Notes

From April 13th-16th, the Queens College Departments of Music & Drama and Theatre, in New York, presented a 'world premiere' of *The Hunting of the Snark*, directed by John Olon-Scrymgeour, with music by Ezra Laderman, conducted by Hugo Weisgall. For some reason the roles of the Banker and Barrister would seem to have been amalgamated, but the synopsis otherwise suggests a reasonable fidelity to the text.

The (almost) Free Theatre of the Germantown Theatre Guild staged a production of *Alice in Wonderland* (7 performances) during the latter half of April, at the John B. Kelly School in Germantown, Philadelphia. This production included (for the first time on any stage) the episode of the 'Wasp in a Wig,' which was also featured at our May meeting. We have no report on the full performance, but if it was anywhere near the standard of the excerpt, it must have been very good indeed.

The London *Times* of March 22nd carried a picture of Vanessa Alice St.Clair, six-year-old great-granddaughter of Alice Liddell, bidding (unsuccessfully) at Christie's for an album of family photographs. The same young lady attended the opening of Michael Rothwell's revised one-man Lewis Carroll show at the Brighton Festival on April 30th.

Mr. Rothwell's U.S. itinerary is currently as follows: *14th-16th Sept.*, Loeb Drama Center, Harvard University, Cambridge, Mass.; *21st-23rd Sept.*, Carrier Theater, Montgomery St., Syracuse, N.Y.; *26th Sept.*, McMaster University, Hamilton, Ont., Canada; *29th Sept.*, Choate-Rosemary Hall, Christian St., Wallingford, Conn.; *3rd Oct.*, Wellesley College, Wellesley, Mass.; and *7th Oct.*, Golden Center, Queens College, CUNY, Flushing, N.Y. Anyone within travelling distance should write these engagements on their slates at once, for fear of forgetting them.

More on that Accordion

The note about Alice's accordion in our last number has brought unexpected news from Dr. Sandor Burstein of San Francisco (a welcome visitor to our May meeting). The instrument, he assures us, is alive and well and reposing in a private collection in California. As he also points out, Alice Liddell was not devoid of artistic talent. She studied with John Ruskin, and several of her paintings survive; a fan (not a live one, of course) that she decorated was quite recently offered for sale by Justin Schiller of New York.

Dr. B. also claims to possess a wondrous belt buckle, depicting the Mad Tea Party — with a hashish pipe concealed in the rear. He did not venture to wear it at the meeting, but we did see there an elegant Alician headscarf, made by Jaquamar of London.

In the Salesroom

Some high prices were paid at the Sotheby, Parke Bernet sale, on Dec. 6th, for a group of rare Carroll items formerly belonging to Sir Harold Hartley. A First Edition *Looking-Glass*, with 3 signed pencil drawings and 35 tracings by Tenniel, plus a Dodgson letter, pencil portraits of both, and an inscribed 'Easter Greeting,' made \$9,250. Seven 'serious' Oxford pamphlets (Dodgson's own copies went for \$900, a letter to Henry Hliday for \$550, a presentation (Christmans Greetings' for \$600, and 12 sets of rules for various games for \$500. Another, unrecorded and unique, 'New Methods of Scoring for Doublets' went for \$550. Four pamphlets on Parliamentary Representation fetched \$400, as did an 'Alphabet Cipher', while a broadside offprint of 'Purity of Election' and an unbound first printing of 'The Deserted Parks' both reached \$650. By comparison, an inscribed '66 *Alice*, and a morocco-bound set of the two official First Editions (*AW* '66 and *TLG* '72) seemed relatively inexpensive at \$375 apiece. (Details kindly supplied by Doris Frohnsdorff).

Musical Queries and Reports

Does anybody know the whereabouts of an orchestral score composed by Richard Addinsell for a 1932 production of *Alice* by the Civic Repertory Company of New York? If so, Leonora Schildkraut, of 812 N. Roxbury Drive, Beverly Hills, Cal. 90210, would be very glad to hear of it. Mrs. Schildkraut, incidentally, is the creator and producer-narrator of *Through the Looking-Glass*, an award-winning radio program for the young, with an occasional Carrollian flavor, formerly on KFAC, Los Angeles, and now to be heard on the Armed Forces Radio Network.

M.S. writes: David del Tridici, composer of *Final Alice.*, directed the Washington National Symphony Orchestra in a lively rendering of his *Lobster Quadrille* at the Kennedy Center for the Performing Arts, Washington, D.C., on March 28th-31st. A select cheering section of Society members applauded his performance from the first balcony. Said Paul Hume, of the *Washington Post*: "...his music showed an irresistible ingenuity and wit in its highly sophisticated garb."

Michael Hancher, of the University of Minnesota, has thoughtfully sent us the April issue of *Showcase*, the magazine of the Minneapolis Orchestra, which sports on its cover a dazzling color reproduction of Tenniel's Alice confronting the Queen of Hearts, and contains within a really excellent 5-page program note for the performances (two versions) of *Final Alice* in Minneapolis on April 19th and 21st. Included are sensible notes on Carroll, some charming illustrations, an analysis of the score, and the full text of the sung portions. All admirers of the work should try to obtain this piece, for the anonymous annotator has done a superlative job.

□ Press Clippings

“There is definitely a Lewis Carroll industry – nothing comparable to the Shakespeare industry ... but in its own small way, like a good cottage industry, it turns out a classy product for a moderate-sized audience of connoisseurs.” So, disarmingly, begins a classy review of the *Wasp* by Joseph McLellan, in the *Washington Post* of March 16th. Mr. McLellan offers an original interpretation of the *Wasp* as a lower-class *memento mori* figure, barring Alice’s way to the throne, and concludes by remarking that “this is the most significant new item for the Carroll industry in decades.”

The *London Times*, of the same date, carried a review by Derek Hudson of Gattegno’s *Fragments of a Looking-Glass* and *LC Observed*, which was generally laudatory of both books, and of the activities of the Society.

The *Telegraph Sunday Magazine* (London) of March 19th featured ‘Alice in Analysis,’ an illustrated article by Morton Cohen, which cites the *Wasp* episode, the Rosenbach exhibition, and the Society’s operations as evidence of Carroll’s recent popularity, and asks why *he* should have survived so much more successfully than such now forgotten rivals as Mrs. Gatty. The answer, says Professor Cohen, lies not in the murky depths of Freudian psychology, but in Carroll’s highly individual humor, and his unique respect for the child’s point of view.

An interview article on the Society and its President, prepared by the University of Virginia Information Office, appeared in the Charlottesville *Daily Progress* of March 19th, and was subsequently copied by many newspapers around the country, including the Lynchburg (Va.) *News*, Richmond *Times-Dispatch*, Alexandria *Gazette*, Denver *Post*, St. Joseph (Mo.) *Spotlight*, unidentified papers in Reno, Nevada and Cleveland, Texas, and (not least) the *Christian Science Monitor*, prompting numerous inquiries about the Society and offers of elderly *Alices* for sale. Half-crazed, no doubt, by the publicity, your President also allowed himself to be interviewed (May 22nd) for the Voice of America, though so far without any known result.

Wall Street Week, from the Maryland Center for Public Broadcasting, opened on April 14th with a spate of Carrollian allusions from its ‘guest host,’ Frank Capiello. After the usual cliché-identification with the Cheshire Cat, President Carter was said, inconsistently, to have been talking “of fiscal things; / Of wages, prices, income tax, / Of dollars and oil-rich kings.”/

Bumper sticker reported from Seattle by Michael B. Wright: “Humpty Dumpty was PUSHED.”

W.W. Bartley’s edition of *LC’s Symbolic Logic* was reviewed in the January number of *Philosophy* (London) by P.T. Geach, who dismisses, like Quine, the claims made for Carroll’s logical originality, but remarks, interestingly, that had he lived in the Middle Ages, the *praeclara sophismata magistri Ludovici* would have been famous all over Europe. Though he offers no evidence, Geach hints that the still-missing Part III of the work may yet be somewhere about. It is worth noting that Professor Geach’s own *Reason and Argument* (Blackwell 1976) uses Carroll’s diagrams in preference to those of John Venn, and is perhaps the only modern textbook to do so.

□ An Acrostic Solved?

Richard Kelly and Allen Carroll, of the University of Tennessee, have been looking into Carroll’s double acrostic ‘Empress of Art,’ one of ‘Four Riddles’ in *Rhyme? and Reason?*, and ask for help in its solution. “The poem,” they say, “undoubtedly refers to Ellen Terry’s performance as Ophelia in Irving’s *Hamlet*, which opened at the Lyceum on December 30th, 1878, and ran for 108 nights. Carroll called Miss Terry ‘simply perfect’ and is said to have renewed acquaintance with her after twelve years in June, 1879, just after her success in this play.

The epigraph seems playfully to identify Miss Terry, through anagram, acrostic, or what not; or may simply allude to her by a title generally known. Carroll’s own remarks suggest more than he actually seems to accomplish: ‘In this case the first stanza describes the two main words.’

The other stanzas all refer to Hamlet’s treatment of Ophelia, either as she recalls it (II.i.74-110), or else in the nunnery scene. The ‘spectre grim’ of line 1 is apparently Hamlet and not the ghost. This is the hardest stanza to solve, and we offer without conviction the words *entreat* or *earnest* as solutions (How about *engagement?* -Ed.).

Stanza two clearly suggests *love*. In III.i.114-19 Hamlet says, ‘I did love you once... I lov’d you not.’

Letter or *liar* seem reasonable for stanza three. Carroll, of course, quotes from Hamlet's letter: 'Doubt truth to be a liar / But never doubt I love' (II.ii.118-19).

For stanza four, *cavesdropper* seems correct, though one could make a case for *encounter* on the basis of references at III.i.185 (We may of their encounter frankly judge...) and II.ii.164 ('Mark the encounter: if he love her not...').

Stanza five is clearly *nunnery*; (and the cross lights, obviously, are ELLEN / TERRY -Ed.)."

□ New Books

The Dover Co. has added to its long list of Carroll reprints *The Russian Journal and Other Selections*, edited by John F. McDermott. First published in 1935, this was for long the only version of the travel-diary generally available, and a handy source for the Oxford pamphlets, 'Alice on the Stage,' and some early pieces in prose and verse. By now it has ceased to be indispensable, but since only R.L. Green's (out of print) omnibus volume includes the 'Russian Journal,' McDermott's 'minibus' selection, with its 25-page introduction, is still a good value at its modest \$3.00 price.

Lewis Carroll's Photographs of Nude Children, with an Introduction by Morton Cohen, can now be ordered from the Rosenbach Foundation, 2010 DeLancey Place, Philadelphia, Pa. 19103, at \$4.95 in paperback, or \$14.50 hardbound. The Rosenbach's colored snapshots of these abandoned infants are the only ones known to have survived, since Carroll destroyed the remainder, or ordered his executors to do so.

For anyone in urgent need of a typewritten *Alice* in a plastic spiral binder, Brian Basore, 2117 Dublin St., Village, Okla., has a small supply at \$6.00 apiece. The Steadmanesque illustrations, by J. Michael Rolan, provide the only reason for buying it, particularly since the marketer has irresponsibly labelled his product under a phantom title and pseudonym from among those that Carroll rejected. Bibliographers beware! This is *not* a lost work (though with luck it soon may be); for your protection we shall not even divulge the false colors under which it sails.

SOLUTION TO THE
CARROLLIAN CROSSWORD
THAT APPEARED IN OUR LAST ISSUE

B	A	N	D	E	R	S	N	A	T	C	H
O	N	E	R	G	A	H	A	I	G	H	A
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V	A	I	N	T	R	U	L	O	I	N	K
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S	O	L	E	S	S	T	U	M	B	L	E
S	N	A	R	K	S	L	L	O	L	E	A
T	R	A	Y	N	E	A	R	E	R	R	

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