

**ALICE IN WONDERLAND: A PLAY;
COMPILED FROM LEWIS CARROLL'S
[PSEUD.] STORIES
ALICE IN WONDERLAND AND THROUGH
THE LOOKING-GLASS, AND WHAT ALICE
FOUND THERE**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649763122

Alice in wonderland: a Play; Compiled from Lewis Carroll's [pseud.] stories Alice in wonderland and Through the looking-glass, and what Alice found there by Emily Prime Delafield

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EMILY PRIME DELAFIELD

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ALICE IN WONDERLAND

A Play

COMPILED FROM LEWIS CARROLL'S STORIES
*Alice in Wonderland and Through the Looking-Glass, and
What Alice Found There*

BY
Emily Prime Delafield

Originally presented, for the benefit of The Society of
Decorative Art, at The Waldorf, New York, March
thirteenth, 1897, and now for the first time printed



NEW YORK
DODD, MEAD & COMPANY
1898

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P R E F A C E

IT MAY be interesting to lovers of "Alice in Wonderland" and "Through the Looking Glass" to know how the thought of compiling a play from those stories suggested itself to me. In 1890, while visiting Japan, I was invited to attend a performance, by children, of scenes from the former book. I went reluctantly, fearing a travesty on familiar characters. I came away delighted with the entertainment, and feeling that until then I had only half understood the cleverness of the book. There were but few English children in Yokohama who could be called upon to act, and the preparations were necessarily very crude. When, therefore, I was asked to suggest something new to be given for the benefit of the Society of Decorative Art, on the anniversary of the opening of the Wal-

dorf, March 14, 1897, I determined to compile this play. As the work went on I found that it would add much to the dramatic effect if I took scenes from both "Alice in Wonderland" and "Through the Looking Glass," and while appreciating fully the difficulty of my task, I believed that the interest aroused by seeing Alice herself and all the other familiar characters in propria persona would more than atone for any shortcomings in my work.

We formed our troupe of about sixty children, varying in ages from four to twelve. The relative sizes for the different characters, as well as the costumes, we copied carefully from Tenniel's illustrations. These accompany all the different editions of the books and can easily be obtained. The birds and animals were made of paper and paper-muslin and cotton flannel, which made excellent imita-

tions of feathers and skins. The Mouse was dressed in canton flannel and had a very long tail, which was appropriate to its story. The heads of all the animals and birds were bought at a toy store for a very little money, and were thin and light. The mouths which were closed we cut open, otherwise the voices would have been muffled.

In Act II, where the Walrus and the Carpenter eat the oysters which were run in on wires, the oysters were painted with small human heads coming out of the shells which stood on end and hands thrown up as if protesting.

The tea-party scene in Act IV, where the Dormouse was turned head foremost by the March Hare and Hatter into a very large teapot, brought down the house.

The dance in Act VI, in which all the animals take part who have entered after the song by the Mock Turtle, was very pretty.

In the last act, instead of the curtain rising after the royal party and court were seated, we formed a procession of all the animals, birds, courtiers and attendants, which entered after the curtain rose.

They marched round the stage, all those not taking an active part forming a group behind the chairs of the King and Queen.

This brought on all the characters of the play and made a very effective scene.

For the rest, we carried out the stage directions as given. These had been carefully thought out, and have since on two occasions practically proved to be good.

We taught the children thoroughly their parts, and left to them the interpretation of the characters, with, we thought, better results than if we had imposed our ideals upon them. But of course we chose our little troupe with care. The children thoroughly enjoyed the rehearsals, learned how to use their voices and to