

1: This is a test home page

The item W. S. Gilbert: a century of scholarship and commentary, edited and with an introd. by John Bush Jones. Foreword by Bridget D'Oyly Carte represents a specific, individual, material embodiment of a distinct intellectual or artistic creation found in Brigham Young University.

Thomas Morris, on 18 Nov. I] by his wife Atino Morris. His second christian name was the surname of his godmother. As an infant he travelled in Germany and Italy with his parents. When two years old he was stolen by brigands at Naples and ransomed for 25l. In later days when visiting Naples he recognised in the Via Posilippo the scene of the occurrence. He is said to have been a child of great beauty, and Sir David Wilkie [q. At the age of seven he went to school at Boulogne. From ten to thirteen he was at the Western Grammar School, Brompton, and from thirteen to sixteen at the Great Ealing School, where he rose to be head boy. He spent much time in drawing, and wrote plays for performance by his schoolfellows, painting his own scenery and acting himself. II] and Walter Besant [q. II] were fellow students. Some of his earliest literary efforts were verses contributed to the college magazine. He remained a student during , intending to go to Oxford, but in , when he was nineteen years old, the Crimean war was at its height, and commissions in the Royal Artillery were thrown open to competitive examination. But the war came to an abrupt end, and no more officers being required, the examination was indefinitely postponed. Gilbert then graduated B. Coming unexpectedly in into l. Parepa, afterwards Madame Parepa-Rosa [q. There is no evidence that he studied drawing in any school, but he was an illustrator of talent. Gilbert and other artists. From this date they became a regular feature of the paper. But not until 23 Jan. They were first collected in volume form in the same year. In spite of these activities Gilbert found time to continue his military duties, and became captain of his militia regiment in He retired with the rank of major in At the end of Gilbert commenced work as a playwright. To Thomas William Robertson [q. Miss Herbert, the lessee of St. No terms had been arranged, and when Mr. Emden, the manager, paid Gilbert the 30l. Thenceforward Gilbert was a successful playwright, at first in the lighter branches of the drama. II] and Lionel Brough [q. It ran for nights. II] played the leading part. His musical collaborator was Frederick Clay [q. Meanwhile Gilbert was assiduously seeking fame in more serious branches of the drama. Kendal , and W. Kendal in the cast. It proved a remarkable success. The play was revived at the Lyceum with Miss Mary Anderson in and later in , at the same theatre, with Miss Julia Neilson in the part. Gilbert is said to have made 40,l. Latour Tomline 15 Nov. His name did not appear on the bill, where the piece was assigned to F. Gilbert and a Beckett. But three of the actors, Walter Fisher, W. Ayrtton, members of the liberal administration then in office. The lord chamberlain insisted on the removal of this feature of the performance. It was denounced as immoral by the general public, and was withdrawn after a run of eighty nights. Meanwhile Gilbert acquired a more conspicuous triumph in another dramatic field. The words now took a new shape, Sullivan suppUed the music, and the rehearsals were completed within three weeks. II] was the manager of the Royalty. This opera proved the forerunner of a long series of Uke successes. This ran for nights and enjoyed an enormous popularity throughout the country. This ran for a year. The last piece ran for two years, was played over times in America, and found favour on the Continent. It is said Gilbert, Sullivan, and Carte each made 30,l. The partnership was shortly afterwards interrupted. A disagreement on financial matters arose between Gilbert and Carte, and Gilbert thought that Sullivan sided with Carte. It was produced at the Lyric Theatre on 4 Jan. In writing these operas Gilbert first wrote out the plot as though it were an anecdote, and this he expanded to the length of a magazine article with summaries of conversations. This was overhauled and corrected and cut down to a skeleton, and then broken up into scenes with entrances and exits arranged. Not until the fifth MS. In arranging the scenes, too, no trouble was too great. Osmond Carr Lyric, 27 Oct. Thenceforth Gilbert pursued his career as a playwright spasmodically and with declining success. In he purchased of Frederick Goodall, R. The estate covered acres and the house had been built for Goodall by Norman Shaw. Gilbert added an observatory and an open-air swimming lake. He was something of an astronomer as well as a dairy farmer, bee-keeper, and horticulturist. He was made J. In he was knighted. Gilbert died from heart failure brought on by over-exertion while saving a young lady from drowning in his

swimming lake at Grims Dyke on 29 May Gilbert was, perhaps, the most outstanding figure among Victorian playwrights. Few if any contemporary writers for the stage made so much money from that source alone, none acquired so wide a fame. In all his writing there is an effort after literary grace and finish which was in his early days absent from contemporary drama. The success of his operas was largely due to their freedom from vulgarity and to the excellence of the lyrics, which not only were musical and perfect in form but applied mastery of metre to the expression of the most whimsical and fanciful ideas. He had little or no ear for tune, but a wonderful ear for rhythm. Gilbert believed that the playwright should dominate the theatre. He was a master of stage management. A sufficient rehearsal for a play he then considered to be three weeks or a month. *Edwardes and Gilbert*, produced at the Royalty on 17 Jan. Until Gilbert took the matter in hand choruses were practically nothing more than a part of the stage setting. Gilbert had in ordinary society a ready, subtle, and incisive wit. He was aggressive and combative and rarely let the discomfort of a victim deprive him and his companions of a brilliant epigram or a ready repartee. Nevertheless he had a kind heart, and was only a cynic after the manner of Thackeray. Many of the artists who worked under him bore testimony to his personal kindness. He was not interested in sport. He had a constitutional objection to taking life in any form. His wife survived him without issue. A portrait painted by Frank Holl, R. He also owned a portrait of himself by Herman Gustavo Herkomer and a bronze statuette by Andrea Lucchesi. Besides the plays already mentioned, Gilbert wrote the following dramatic pieces: *Gilbert* Royalty Theatre, 18 Oct. *Halevy* Globe Theatre, 24 Jan. *Davenport Adams*, *Diet*, of the Drama.

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Click to download 0. A feature included at irregular intervals was "Interviews With Eminent Musicians". This download contains the eleven Interviews plus two more which did not have the designation, but which could belong in the category. Another feature included at irregular intervals was "Short Musical Stories". These downloads contain the nine stories from the issues of the magazine and the ten stories from the issues of the magazine. This download contains the articles from the first issue of this series. It was published in as part of "Famous Composers and Their Works". Of Sullivan, who was still alive and a force in English music, Marshall writes "Music is, in his hands, a plastic material, into which he can mold anything. His mastery of form and of instrumentation is absolute, and he wields them without the slightest semblance of effort. Click to download 1. The first two essays seek to relate the Victorian comic playwright Gilbert to the Greek comic poet Aristophanes. These critiques complement the three Gilbert and Aristophanes essays described above. Gilbert, adapted from his own short story. It is about an ill-tempered old fairy who enchants people to behave in manners opposite to their natures. The short story was first published in under the title A Strange Old Lady. The story was adapted into a play in The file to be downloaded contains both the story and the play. It was published in two volumes; the complete first volume is available for download. The book contains a series of tales linked together by the doings of the Innominato, a mysterious wizard, who lived in the latter part of the fourteenth century. By name the individual tales are: The Wizard Of The Mountain was published in two volumes; The complete second volume is available for download. The last two of the tales tell the personal story of the Wizard or Innominato.

3: The Modern Major Generalâ€“Line by Lineâ€“A Weekly Reader â€“ Desind Worksâ€“The Modern Major

Edith Hamilton's W. S. Gilbert A Mid-Victorian Aristophanes is from the October issue of Theatre Arts Monthly and Walter Sichel's The English Aristophanes is from the October issue of The Fortnightly Review and reprinted in the December.

David Schaps DOI By avoiding direct quotation, he prevents the scene from descending into burlesque, but rather preserves the delicate romance of the original despite the change from epic to comic opera. A group of young girls comes down to the seashore where, unbeknownst to them, a man lies hidden. Believing themselves alone, they begin to play, in the course of their play removing some of the restricting clothing that they normally wear as a matter of propriety. At this point the man appears from his hiding-place: The girls flee from him, despite his heartfelt plea for their assistance; but one of them speaks to him, offers him the help he needs, and even hints at a romantic interest. My thanks to Prof. The correspondence, as far as I have been able to trace, has never been remarked in print;² but it cannot be coincidental. Nausicaa was much admired in Victorian England. Yet it brings her before us not only in the clearest outlines, but with the brightest and clearest colours. She stands before us dowered 1. An English production, for copyright purposes, had been staged the previous night by the H. There is no way to know exactly what was performed in Paignton: The overture, indeed, was completed only on the day of performance. See Pearson, ; Wren, 77, 87; and Ainger Turner never mentions Gilbert at all, reflecting accurately the Victorian attitude that operetta was not truly culture. Pearson 64, , , , Leighton had been elected to the Royal Academy in and became its president in He eventually became the first painter ever elevated to a peerage, being made Baron Leighton on January 24, ; but he died the following day of a heart attack, and since he had no children, the peerage was extinguished after a single day, the shortest-lived peerage in the history of England. Schaps with beauty by the Graces, religious, helpful and loving to her parents, kind and hospitable to strangers, brave and cheerful, freely joining in the dance and song with her companions; so virginal that even her dreams are not of lovers, but of linen, though keenly appreciative of heroic excellence, and capable of devoted love. Who can help loving this brave, sweet maiden? Who will not admire her dignified calmness under the bitterest disappointment that can befall a woman? And Gilbert shared that background. Butler ; his thesis, which raises eyebrows even today, was first published in , and the first edition of his book dates to The Calendar of Kings College, London, for , The Great Ealing School where Gilbert had studied no longer exists. The books of the Odyssey read at KCL in and were books 3 and 8, not the Nausicaa episode in book 6: The passage is II. Like many a British schoolboy, he claimed to remember his school years of Latin with horror: Gilbert was, moreover, a person of considerable literary interest. His operettas are full of classical allusions. Jenkyns , and in general on the Homerolatry of the Victorian period. This was the first time in this country that modern languages were recognized as worthy of a place in a university The subject rested in this lowly but honourable state until Thompson is mistaken on the last point with regard to the date: Huelin 22, Skeat who misdates the hijacking to , Stedman, His imitation, moreover, could be much less restrained than the original. While canonical poetry and fiction almost always involved romance, but tended to treat physical details with exaggerated delicacy, this was by no means the case on the stage, where melodrama, while not what we should today call explicit, combined conventional euphemisms a fate worse than death, a fallen woman, dishonor with the broadest innuendo to build its plots around threatened or actual rape or seduction. Now published in Stedman, Gilbert Before Sullivan. Bulloch was wrong to state that Gilbert was the first to associate the name of Galatea with Pygmalion; Rousseau II had done so a century earlier. Godwin enumerates the many differences between the Greek satirist of individuals in a turbulent age and the English satirist of manners in a self-satisfied age. It was you yourselfâ€“was it not? Well, the young girls [sic] in the dress-circle hasâ€“ shall we say grown up? I have always held that maxima reverentia is due to that young lady. This is the Family Edition. But in the original versionâ€“ DAPH. I go by the Family Edition. Then by the Family Edition, Apollo is your husband. Thespis is a burlesque;²² but the scene in the Pirates is quite a bit more. Had he indeed read it in school, it would no doubt have been amusing to sit next to him. There is hardly a funny moment in the Pirates scene that does not correspond to a sensitive

point in *Odyssey* 6. A schoolteacher might have found it irreverent to point out these matters, and a worshiper of Homer might indeed have been scandalized;²³ but to Gilbert is whether the details of that story can be decently told at say a dinner-party at which a number of ladies and gentlemen are present. I put forward this suggestion with diffidence, for I am convinced that it will not be received with approval. Nevertheless, I have always kept this test well before me in writing plays, and I have never found myself inconveniently hampered by it. Orel 42, republishing sections that originally appeared in Archer, *Real Conversations*, , , Shaw in his introduction to *Mrs. Thespis* was a burlesque in both senses, and signaled the end of the popular genre: He might, for that matter, be scandalized by a good deal else in Gilbert and Sullivan. Frederic Harrison is of opinion that the age which can tolerate H. Pinafore cannot read Homer. Pinafore to its opera-bouffe predecessors, thought otherwise: Schaps they were opportunities, and he exploited them brilliantly. A short paraphrase of the *Nausicaa* episode will allow me to make clearer exactly how Gilbert read the scene and turned itâ€”in his phrase that has recently become proverbial for his techniqueâ€”topsy-turvy. In the *Odyssey*, Odysseus, after years living with Calypso on her island, has finally been sent on his way with a one-man ship; but the sea-god, his constant nemesis, sends a storm that wrecks the ship. Odysseus, reaching land with difficulty, makes himself a place to sleep, naked but covered with leaves, between two olive trees. *Nausicaa* goes down to the river-mouth, far from the town, with her serving maids; while they wait for the laundry to dry, they remove their veils and begin to play ball. He arises from his hiding-place, covering his private parts with a branch; the maids all scatter in fear, but *Nausicaa* holds her ground. Odysseus keeps his distance,²⁴ but pleads with her. They give him foodâ€”which he eats hungrilyâ€”load the wagons, and proceed to town; but *Nausicaa* warns him to stop before they reach the city, lest people see him and start gossiping that she has picked up a stranger who will surely be her husband. He parts from her at a safe distance from town, while *Nausicaa* and her maids return to the palace. My bland summary has made no effort to reproduce the charm with which Homer has suffused the scene. Indeed Gilbert, too, whose comic abilities tend to put his lyric and sentimental talents in the shade, has offered us a delightful bit of boy-meets-girl romance. The normal gesture for a suppliant would be to grasp her knees, but he realizes that that would be likely to offend her *Od.* A bit of modesty otherwise unknown to the *Odyssey*, where men, Odysseus included, are normally bathed by women, and even by unrelated virgin princesses *Od.* He has never seen a mortal like *Nausicaa*? Odysseus has been living with a nymph for the last seven years. When she tried to talk him out of going, he said he missed his middle-aged wife, although he admitted that Calypso was prettier than she 5. Now he claims that *Nausicaa* is prettier than any mortalâ€”so she beats Penelopeâ€”and if he is awestruck, she must do pretty well against Calypso, too! True, a teen-age girl can have a freshness and a charm with which it is hard to compete, but what would Penelope say to that? What would Calypso say? In *Pirates* Frederic, the apprentice pirate,²⁶ has been at sea since he was eight, and has seen no woman except his nursery-maid, Ruth. Middle-aged like Penelope, ²⁷ holding the hero to herself like Calypso, Ruth has hopes of marrying him as Calypso hoped, 1. My love without reflecting Oh, do not be rejecting. Take a maiden tenderâ€”her affection raw and green, At very highest rating Has been accumulating Summers seventeenâ€”summers seventeen. What is such a dower to the dower I have here? My love unabating Has been accumulating Forty-seven yearâ€”forty-seven year! For all the admiration in which Penelope was held, she was not immune from burlesque, and F. Burnand in had produced a burlesque with the title *Patient Penelope*; or, *The Return of Ulysses*: Under pressure at the last minute see above, n. In any event the Phaeacians inhabit a fairyland: Schaps Victorian ladies, of course, will not be doing their own laundry. A seashore outing is quite all right, but where is their chaperon? It is their father, and he is right behind themâ€”but opportunely for the hidden man, not close enough: What a picturesque spot! I wonder where we are! And I wonder where papa is. We have left him ever so far behind. Oh, he will be here presently! Remember poor papa is not as young as we are, and we have come over a rather difficult country.

4: Nausicaa the Comedienne: The Odyssey and the Pirates of Penzance | David Schaps - www.enganche.com

Gilbert and Aristophanes is a collection of three essays: W. S. Gilbert, A Mid-Victorian Aristophanes, by Edith Hamilton; The English Aristophanes, by Walter Sichel; A Classic In Humour, by Max Beerbohm. The first two essays seek to relate the Victorian comic playwright Gilbert to the Greek comic poet Aristophanes.

He travelled abroad during and and acquired an exceptional knowledge of French. The dissipation and extravagance of his youth exceeded all limits and surprised his contemporaries. He spent weeks in riotous orgies and outdrank the most experienced drunkards. He was returned to parliament in for the family borough of Wootton Bassett in Wiltshire. In May he had charge of the bill for securing the Protestant succession; he took part in the impeachment of the Whig lords for their conduct concerning the Partition treaties, and opposed the oath abjuring the Pretender. In March he was chosen commissioner for taking the public accounts. In St John took office with Harley as secretary at war, thus being brought into intimate relations with Marlborough, by whom he was treated with paternal partiality. He supported the bill for requiring a real property qualification for a seat in parliament. In he was the author of the bill taxing newspapers. But the great business of the new government was the making of the peace with France. But various obstacles arose from the diversity of aims among the allies; and St John was induced, contrary to the most solemn obligations, to enter into separate and secret negotiations with France for the security of English interests. In May St John ordered the duke of Ormonde, who had succeeded Marlborough in the command, to refrain from any further engagement. These instructions were communicated to the French, though not to the allies, Louis putting Dunkirk as security into possession of England, and the shameful spectacle was witnessed of the desertion by the English troops of their allies almost on the battlefield. Finally the treaty of Utrecht was signed on the 31st of March by all the allies except the emperor. In the terms granted to England there was perhaps little to criticize. But the manner of the peacemaking, which had been carried on by a series of underhand conspiracies with the enemy instead of by open conferences with the allies, and was characterized throughout by a violation of the most solemn international assurances, left a deep and lasting stain upon the national honour and credit; and not less dishonourable was the abandonment of the Catalans by the treaty. For all this Bolingbroke must be held primarily responsible. In June his commercial treaty with France, establishing free trade with that country, was rejected. Meanwhile the friendship between Bolingbroke and Harley, which formed the basis of the whole Tory administration, had been gradually dissolved. In May Harley obtained the earldom of Oxford and was made lord treasurer, while in July St John was greatly disappointed at receiving only his viscountcy instead of the earldom lately extinct in his family, and at being passed over for the Garter. In September Swift came to London, and made a last but vain attempt to reconcile his two friends. But now a further cause of difference had arisen. Nevertheless, whatever his chief motive may have been, whether to displace Oxford as leader of the party, to strengthen his position and that of the faction in order to dictate terms to the future king, or to reinstate James, Bolingbroke, yielding to his more impetuous and adventurous disposition, went much further than Oxford. Regular communications were kept up subsequently. In March Herville, the French envoy in London, sent to Torcy, the French foreign minister in Paris, the substance of two long conversations with Bolingbroke in which the latter advised patience till after the accession of George, when a great reaction was to be expected in favour of the Pretender. At the same time he spoke of the treachery of Marlborough and Berwick, and of one other, presumably Oxford, whom he refused to name, all of whom were in communication with Hanover. Bolingbroke gradually superseded Oxford in the leadership. Finally, a charge of corruption brought by Oxford in July against Bolingbroke and Lady Masham, in connexion with the commercial treaty with Spain, failed, and the lord treasurer was dismissed or retired on the 27th of July. Bolingbroke was now supreme, and everything appeared tending inevitably to a Jacobite restoration. The Jacobite Sir William Windham had been made chancellor of the exchequer, important military posts were placed in the hands of the faction, and a new ministry of Jacobites was projected. What a world is this and how does fortune banter us! Nevertheless the exact nature of his projects remains obscure. He retired to Bucklebury and is said to have now written the answer to the Secret History of the White Staff accusing him of Jacobitism.

But his counsel was neglected for that of ignorant refugees and Irish priests. The expedition of was resolved upon against his advice. He remained at Paris, and endeavoured to establish relations with the regent. On the return of James, as the result of petty intrigues and jealousies, Bolingbroke was dismissed from his office. In March he declared his final abandonment of the Pretender and promised to use his influence to secure the withdrawal of his friends; but he refused to betray any secrets or any individuals. He wrote his *Reflexions upon Exile*, and in his letter to Sir W. Windham in explanation of his position, generally considered one of his finest compositions, but not published till after his death. The same year he formed a liaison with Marie Claire Deschamps de Marcilly, widow of the marquis de Villette, whom he married in after the death in of Lady Bolingbroke, whom he had treated with cruel neglect. He bought and resided at the estate of La Source near Orleans, studied philosophy, criticized the chronology of the Bible, and was visited amongst others by Voltaire, who expressed unbounded admiration for his learning and politeness. During the following winter he made himself useful in France in gaining information for the government. In an act was passed enabling him to hold real estate but without power of alienating it. His success was imminent, and it was thought his appointment as chief minister was assured. The assault on the government prompted by Bolingbroke was continued in the House of Commons by Windham, and great efforts were made to establish the alliance between the Tories and the Opposition Whigs. He now wrote his *Letters on the Study of History* printed privately before his death and published in , and the *True Use of Retirement*. In he visited England, became one of the leading friends and advisers of Frederick, prince of Wales, who now headed the opposition, and wrote for the occasion *The Patriot King*, which together with a previous essay, *The Spirit of Patriotism*, and *The State of Parties at the Accession of George I.* Having failed, however, to obtain any share in politics, he returned to France in , and subsequently sold Dawley. In and he again visited England and quarrelled with Warburton. About he wrote the *Present State of the Nation*, an unfinished pamphlet. Lord Chesterfield records the last words heard from him: They were both buried in the parish church at Battersea, where a monument with medallions and inscriptions composed by Bolingbroke was erected to their memory. The writings and career of Bolingbroke make a far weaker impression upon posterity than they made on contemporaries. His genius and character were superficial; his abilities were exercised upon ephemeral objects, and not inspired by lasting or universal ideas. Bute and George III. His most brilliant gift was his eloquence, which according to Swift was acknowledged by men of all factions to be unrivalled. None of his great orations has survived, a loss regretted by Pitt more than that of the missing books of Livy and Tacitus, and no art perishes more completely with its possessor than that of oratory. His political works, in which the expression is often splendidly eloquent, spirited and dignified, are for the most part exceedingly rhetorical in style, while his philosophical essays were undertaken with the chief object of displaying his eloquence, and no characteristic renders writings less readable for posterity. They are both deficient in solidity and in permanent interest. The first deals with mere party questions without sincerity and without depth; and the second, composed as an amusement in retirement without any serious preparation, in their attacks on metaphysics and theology and in their feeble deism present no originality and carry no conviction. Though a libertine and a free-thinker, he had championed the most bigoted and tyrannical high-church measures. His diplomacy had been subordinated to party necessities. He had supported by turns and simultaneously Jacobite and Hanoverian interests. He had only conceived the idea of *The Patriot King* in the person of the worthless Frederick in order to stir up sedition, while his eulogies on retirement and study were pronounced from an enforced exile. He only attacked party government because he was excluded from it, and only railed at corruption because it was the corruption of his antagonists and not his own. His public life presents none of those acts of devotion and self-sacrifice which often redeem a career characterized by errors, follies and even crimes. One may deplore his unfortunate history and wasted genius, but it is impossible to regret his exclusion from the government of England. A *Collection of Political Tracts* by Bolingbroke was published in His *Letters* were published by G. Museum see Index, " , mostly transcribed by W. See also bibliography of his works in Sichel, ii. Of the more modern biographies may be noted that in the *Dict. Macknight* ; by J. Churton Collins ; by A. Hassall ; and by Walter Sichel " , elaborate and brilliant, but unduly eulogistic. *Roxburghe Club* , ii. This remarkable incident is discredited by H. Walpole in *Letters* ed.

5: May 26, "Desind Works" "The Modern Major General

Gilbert is said to have made 40, l. out of this play alone (Daily Telegraph, 30 May). 'The Wicked World,' a fairy comedy, followed at the Haymarket on 4 Jan. and was not quite so successful as its forerunners.

His birth-year is uncertain. He is known to have been about the same age as Eupolis, and is said to have been "almost a boy" when his first comedy *The Banqueters* was brought out in B. His father Philippus was a landowner in Aegina. Aristophanes was an Athenian citizen of the tribe Pandionis, and the deme Cydathene. The stories which made him a native of Camirus in Rhodes, or of the Egyptian Naucratis, had probably no other foundation than an indictment for usurpation of civic rights *evias y pacb7* which appears to have been more than once laid against him by Cleon. His three sons Philippus, Araros and Nicostratus - were all comic poets. Philippus, the eldest, was a rival of Eubulus, who began to exhibit in B. Nicostratus, the youngest, is assigned by Athenaeus to the Middle Comedy, but belongs, as is shown by some of the names and characters of his pieces, to the New Comedy also. Although tragedy and comedy had their common origin in the festivals of Dionysus, the regular establishment of tragedy at Athens preceded by half a century that of comedy. The Old Comedy may be said to have lasted about eighty years 0 B. Of the forty poets who are named as having illustrated it the chief were Cratinus, Eupolis and Aristophanes. The Middle Comedy covers a period of about seventy years B. The New Comedy was in vigour for about seventy years B. The Old Comedy was possible only for a thorough democracy. Its essence was a satirical censorship, unsparing in personalities, of public and of private life - of morality, of statesmanship, of education, of literature, of social usage - in a word, of everything which had an interest for the city or which could amuse the citizens. Preserving all the freedom of banter and of riotous fun to which its origin gave it an historical right, it aimed at associating with this a strong practical purpose - the expression of a democratic public opinion in such a form that no misconduct or folly could altogether disregard it. That licentiousness, that grossness of allusion which too often disfigures it, was, it should be remembered, exacted by the sentiment of the Dionysiac festivals, as much as a decorous cheerfulness is expected at the holiday times of other worships. This was the popular element. Without this the entertainment would have been found flat and unseasonable. But for a comic poet of the higher calibre the consciousness of a recognized power which he could exert, and the desire to use this power for the good of the city, must always have been the uppermost feelings. At Athens the poet of the Old Comedy had an influence analogous, perhaps, rather to that of the journalist than to that of the modern dramatist. But the established type of Dionysiac comedy gave him an instrument such as no public satirist has ever wielded. When Moliere wished to brand hypocrisy he could only make his *Tartuffe* the central figure of a regular drama, developed by a regular process to a just catastrophe. He had no choice between touching too lightly and using sustained force to make a profound impression. The Athenian dramatist of the Old Comedy worked under no such limitations 1 [The dates in the text, as given by Jebb, are retained. The wildest flights of extravagance were permitted to him. Nothing bound him to a dangerous emphasis or a wearisome insistence. He could deal the keenest thrust, or make the most earnest appeal, and at the next moment - if his instinct told him that it was time to change the subject - vary the serious strain by burlesque. He had, in short, an incomparable scope for trenchant satire directed by sure tact. Aristophanes is for us the representative of the Old Comedy. But his genius, while it includes, also transcends the genius of the Old Comedy. He can denounce the frauds of a Cleon, he can vindicate the duty of Athens to herself and to her allies, with a stinging scorn and a force of patriotic indignation which makes the poet almost forgotten in the citizen. He can banter Euripides with an ingenuity of light mockery which makes it seem for the time as if the leading Aristophanic trait was the art of seeing all things from their prosaic side. Yet it is neither in the denunciation nor in the mockery that he is most individual. His truest and highest faculty is revealed by those wonderful bits of lyric writing in which he soars above everything that can move laughter or tears, and makes the clear air thrill with the notes of a song as free, as musical and as wild as that of the nightingale invoked by his own chorus in the *Birds*. The speech of *Dikaios Logos* in the *Clouds*, the praises of country life in the *Peace*, the serenade in the *Ecclesiazusae*, the songs of the Spartan and Athenian maidens in the *Lysistrata*, above all, perhaps, the chorus in the *Frogs*, the

beautiful chant of the Initiated, - these passages, and such as these, are the true glories of Aristophanes. They are the strains, not of an artist, but of one who warbles for pure gladness of heart in some place made bright by the presence of a god. Nothing else in Greek poetry has quite this wild sweetness of the woods. Of modern poets Shakespeare alone, perhaps, has it in combination with a like richness and fertility of fancy. Fifty-four comedies were ascribed to Aristophanes. Fortythree of these are allowed as genuine by Bergk. Eleven only are extant. These eleven form a running commentary on the outer and the inner life of Athens during thirty-six years. They may be ranged under three periods. The first, extending to B. The second ends with the year Its productions are distinguished from those of the earlier time by a certain degree of reticence and caution. The third period, down to B. Dicaeopolis, an honest countryman, is determined to make peace with Sparta on his own account, not deterred by the angry men of Acharnae, who crave vengeance for the devastation of their vineyards. All the blessings of life descend on him; while Lamachus, the leader of the war party, is smarting from cold, snow and wounds. In this play he continues the attack. The Demos, or State, is represented by an old man who has put himself and his household into the hands of a rascally Paphlagonian steward. No sooner has Demos been thus rescued than his youthfulness and his good sense return together. The Clouds the first edition; a second edition was brought out in B. Two classes of 2 [Or " forty-four " reading p3 for vS in Suidas. The Physical Philosophers - indicated by allusions to the doctrines of Anaxagoras, Heraclitus and Diogenes of Apollonia. Socrates is taken as the type of the entire tendency. A youth named Pheidippides - obviously meant for Alcibiades - is sent by his father to Socrates to be cured of his dissolute propensities. Under the discipline of Socrates the youth becomes accomplished in dishonesty and impiety. The conclusion of the play shows the indignant father preparing to burn up the philosopher and his hall of contemplation. The strength of demagogy, while it lay chiefly in the ecclesia, lay partly also in the paid dicasteries. From this point of view the Wasps may be regarded as supplementing the Knights. Philocleon admirer of Cleon , an old man, has a passion for lawsuits - a passion which his son, Bdelycleon detester of Cleon fails to check, until he hits upon the device of turning the house into a law-court, and paying his father for absence from the public suits. The house-dog steals a Sicilian cheese; the old man is enabled to gratify his taste by trying the case, and, by an oversight, acquits the defendant. In the second half of the play a change comes over the dream of Philocleon; from litigation he turns to literature and music, and is congratulated by the chorus on his happy conversion. There he finds the gods engaged in pounding the Greek states in a mortar. In order to stop this, he frees the goddess Peace from a well in which she is imprisoned. The pestle and mortar are laid aside by the gods, and Trygaeus marries one of the handmaids of Peace. The plan succeeds; the gods send envoys to treat with the birds; and Peisthetaerus marries Basileia, daughter of Zeus. Some have found in the Birds a complete historical allegory of the Sicilian expedition; others, a general satire on the prevalence at Athens of headstrong caprice over law and order; others, merely an aspiration towards a new and purified Athens - a dream to which the poet had turned from his hope for a revival of the Athens of the past. In another view, the piece is mainly a protest against the religious fanaticism which the incident of the Hermae had called forth. It appeared shortly before Peisander had arrived in Athens from the camp at Samos for the purpose of organizing the oligarchic policy. The Lysistrata expresses the popular desire for peace at any cost. As the men can do nothing, the women take the question into their own hands, occupy the citadel, and bring the citizens to surrender. The Thesmophoriazusaes Priestesses of Demeter. The political meaning of the play lies in the absence of political allusion. Fear silences even comedy. Only women and Euripides are satirized. Euripides is accused and condemned at the female festival of the Thesmophoria. It is a literary criticism. Aeschylus and Euripides 1 See E. Athens is beggared of poets; and Dionysus goes down to Hades to bring back a poet. Aeschylus and Euripides contend in the under-world for the throne of tragedy; and the victory is at last awarded to Aeschylus. At this time the demagogue Agyrrhius led the assembly; and the play is, in fact, a satire on the general demoralization of public life. In its extant form the Plutus is simply a moral allegory. Chremylus, a worthy but poor man, falls in with a blind and aged wanderer, who proves to be the god of wealth. Asclepius restores eyesight to Plutus; whereupon all the just are made rich and all the unjust are reduced to poverty. Among the lost plays, the following are the chief of which anything is known: The Banqueters DaeraXels , B. A father has two sons; one is brought up in the good old school, another in the tricky subtleties of the new; and the contrast

of results is the chief theme. The Babylonians, B. The oppression of the allies by the demagogues - a topic often touched elsewhere - was, then, the main subject of the piece, in which Aristophanes is said to have attacked especially the system of appointing to offices by lot. The comedy is memorable as opening that Aristophanic war upon Cleon which was continued in the Knights and the Wasps. The Geras is assigned by Siivern to B. A comedy called The Islands is conjectured to have dealt with the sufferings imposed by the war on the insular tributaries. The Triphales was probably a satire on Alcibiades; the Storks, on the tragic poet Patrocles. In the Aeolosicon - produced by his son Araros in B. The Cocalus is thought to have been a parody of the legend, according to which a Sicilian king of that name slew Minos. A sympathetic reader of Aristophanes can hardly fail to perceive that, while his political and intellectual tendencies are well marked, his opinions, in so far as they colour his comedies, are too indefinite to reward, or indeed to tolerate, analysis.

6: Edith Helen Sichel - Wikipedia

Aristophanes. Aristophanes was a Greek playwright of the late sixth and early fifth century B.C.E., famous for his comic social commentary. The play Frogs, first presented by him in B.C.E., satirized then popular writers and the public who enjoyed them.

7: Clouds by Aristophanes

This article began from the discussion of a paper by Prof. Deborah Levine Gera on "Early Jewish and Greek Storytelling: Judith, Herodotus and Ctesias," presented at a symposium on December 22, , at the Hebrew University of Jerusalem.

8: Alfred Ainger - Wikipedia

Similarly, his verse and romantic drama was intended to divert and entertain. He has had to cope with being the 'Victorian Herrick' as well as the 'English Aristophanes'.

9: Gilbert, William Schwenck (DNB12) - Wikisource, the free online library

Charles Sichel California Charles Sichel, born Circa Charles Sichel was born circa , at birth place, California, to Phillip Sichel and Fanny Sichel. Charles lived in , at address, California.

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