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Chapter 1 : W.S. Gilbert - Biography - IMDb

Gilbert was born at 17 Southampton Street, Strand, racedaydvl.com father, also named William, was briefly a naval surgeon, who later became a writer of novels and short stories, some of which were illustrated by his son.

The Gilberts would add three younger girls to the brood: Jane, Maud and Florence. His parents were cold and distant, with prickly characters. Stern and unyielding, they did not show affection for their son, who absorbed their inflexibility and emotional frigidity. Gilbert remained detached from life, regarding its triumphs and defeats with a reserve, a sense of atomization likely inherited from his parents. Young William spent his formative years touring Europe with his parents before they returned to London in . He did not go on to Oxford as he was determined to join the Army to fight in Crimea. He failed to obtain a commission, and turned his attention towards making a career as a government clerk and barrister in the years . His interest in the theater seems to have come to him at an early age. Circa , he began making submissions of prose, verse and drawings to the comic magazine "Fun," writing "The Bab Ballads" for the wag rag. The play ran seven weeks, but he was not produced again until , when his pantomime "Hush-a-Bye Baby" and his burlesque "Dulcamara" were produced in December. He continued to work in burlesques for the next three years , making a reputation for himself as a tasteful and intelligent writer. Burlesque in the 19th century was akin to vaudeville, with star turns, ballet, and spectacle. Gilbert had no control over his work as in burlesque, as the stars were the thing, a position of powerlessness he resented. Gilbert married Lucy Agnes Turner on of August 6, . She likely dominated her household, and Gilbert even may have been afraid of her anger lest he trespass her in her domestic fiefdom. He had already begun writing for the Gallery of Illustration, a small, sophisticated theater that produced his "No Cards" on March 29th, earlier that year. Freed from the interference of stage-managers of the more vulgar, commercial theater, Gilbert was able to develop his personal style while writing for the Gallery. The Gallery presented six Gilbert musicals in which his unique tone of voice began to emerge. Adopting a more restrained style, he produced "fairy comedies" in blank verse for the Haymarket Theatre. The fairy comedies presented a more tasteful and popular entertainment than the farce and burlesque that dominated the theater. He became a theatrical director in this period, and began directing his own plays so as to exert artistic control over them and fully realize their potential. In , he directed the Liverpool production of "La Vivandiere" and the London production of "Thespis" in , a year that saw six other Gilbert productions on the boards. As a director, he aimed to introduce subtlety into the English theater. Their first hit would come with their second collaboration, four years later, with "Trial by Jury. He even dabbled in writing serious drama, though he was not notably successful in that genre. The strain of so much work led to his leaving "Fun. The play, which lampooned prime minister Gladstone and two of his ministers, was banned briefly. This was the beginning of Gilbert pushing the parameters of what could be presented on the English stage. While Gilbert did tend to be iconoclastic, he worked in the popular theater and needed success to continue to work. Up until Gilbert decided to publish his oeuvre, plays were published very cheaply, as pamphlets for the use of actors rather than readers. Gilbert wanted his plays published as real books, proofread and attractive so they could find a place in the home libraries of gentlemen. Such a well-published book was unheard of for a new, relatively controversial dramatist like Gilbert, as it typically was the province of older, for long-established dramatists to be published in respectable volumes. Gilbert eventually published three more volumes of his original plays, and his popularity was such that he even made a profit from them. The third Gilbert and Sullivan collaboration, "The Sorcerer," was presented in , as was his masterpiece "Engaged," a cynical and ironic work that was very funny. Critics attacked the play as debasing the human spirit. Pinafore" was a blockbuster hit that engendered multiple pirate productions in the United States. The next year, they had an equivalent hit with their "The Pirates of Penzance. Gilbert continued to write plays without the participation of Sullivan, but they were not successes. His production slowed down, partly due to his economic success obviating a need to continually turn out new plays like clockwork, but mostly due to the new careful and

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systematic writing methods he adopted. In an interview, he admitted to laboriously developing his plots, in consultation with Sullivan in multiple drafts. He would create a skeleton libretto using the fewest words possible to sketch out the actions of the piece. Songs and dialog would be slowly developed and polished. He started settling into formula, which betrayed his iconoclastic nature. Finally, Sullivan relented when Gilbert, aware of the vogue for Japanese culture then current in Europe, developed the plot for what became "The Mikado. Neither Gilbert or Sullivan would prove as successful as when they collaborated, and Sir Arthur Sullivan eventually would become a morphine addict due to his attempts to assuage the pain from his declining health. He died on November 22, in London. There were many reasons for the break-up of the collaboration other than the expensive carpet. His wit, once so concise, was replaced by a verbosity, which became more pronounced with "Utopia, Limited" and "The Grand Duke" The audiences demanded that Gilbert hew to the formula that had made him a huge success, but he had grown weary of it. He continued to write and finished four more plays in his lifetime. His last produced work was the short piece "The Hooligan" , which hit the boards four months before his death. One the women, out of her depth, called out for help and Gilbert tried to rescue her. Accounts are conflicting, and he died of heart failure either in the middle of the lake during the attempted rescue or shortly thereafter. One of his epigrams could serve as his epitaph, tongue-in-cheek: Andrew Crowther wrote in "The Life of W. Gilbert dived in to help her, but died of heart failure in the middle of the lake. He died hours later of heart failure. London May 30th", also found at Potted History. Gilbert, who had spent the day in London, returned to Harrowweald in the afternoon. A few minutes later friends found him lying dead in an open-air swimming bath in the grounds of his house, Grimsdyke, where he was teaching two children to swim. It sounds rather a boisterous afternoon. Pinafore and The Mikado were performed at the Savoy in original format. He was knighted in

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Chapter 2 : Typical plays for secondary schools (edition) | Open Library

Sir W.S. Gilbert, in full Sir William Schwenck Gilbert, (born November 18, , London, Englandâ€”died May 29, , Harrow Weald, Middlesex, England), English playwright and humorist best known for his collaboration with Sir Arthur Sullivan in comic operas.

You can spy, sir! Shut your eye, sir! You may use it by and by, sir! You can see, sir! That will do--now let it be, sir! My papa he keeps three horses, Black, and white, and dapple grey, sir; Turn three times, then take your courses, Catch whichever girl you may, sir! Marco and Giuseppe turn round, as directed, and try to catch the girls. Eventually Marco catches Gianetta, and Giuseppe catches Tessa. The two girls try to escape, but in vain. To me Gianetta fate has granted! Just the very girl I wanted! Just the very girl he wanted! This indeed is simple rudeness. Each man kisses each girl. Thank you, gallant gondolieri! In a set and formal measure It is scarcely necessary Each of us to prove a treasure, Conjugal and monetary, Gladly will devote our leisure, Gay and gallant gondolieri. Tra, la, la, la, la, la, etc. Gay and gallant gondolieri, Take us both and hold us tightly, You have luck extraordinary; We might both have been unsightly! In a set and formal measure, It is scarcely necessary Each of us to prove a treasure Gladly will devote our leisure, Gay and gallant gondolieri! They all dance off two and two--Gianetta with Marco, Tessa with Giuseppe. A gondola arrives at the Piazzetta steps, from which enter the Duke of Plaza-toro, the Duchess, their daughter Casilda, and their attendant Luiz, who carries a drum. All are dressed in pompous but old and faded clothes. Entrance of Duke, Duchess, Casilda, and Luiz. If ever, ever, ever They get back to Spain, They will never, never, never Cross the sea again! At last we have arrived at our destination. This is the Ducal Palace, and it is here that the Grand Inquisitor resides. As a Castilian hidalgo of ninety-five quarterings, I regret that I am unable to pay my state visit on a horse. As a Castilian hidalgo of that description, I should have preferred to ride through the streets of Venice; but owing, I presume, to an unusually wet season, the streets are in such a condition that equestrian exercise is impracticable. Where is our suite? Your Grace, I am here. Why do you not do yourself the honour to kneel when you address His Grace? My love, it is so small a matter! Still, you may as well do it. The young man seems to entertain but an imperfect appreciation of the respect due from a menial to a Castilian hidalgo. My child, you are hard upon our suite. If he does not appreciate that position, let him be whipped until he does. Let us hope the omission was not intended as a slight. I should be much hurt if I thought it was. Where are the halberdiers who were to have had the honour of meeting us here, that our visit to the Grand Inquisitor might be made in becoming state? Your Grace, the halberdiers are mercenary people who stipulated for a trifle on account. Well, let us hope the Grand Inquisitor is a blind gentleman. And the band who were to have had the honour of escorting us? I see no band! Your Grace, the band are sordid persons who required to be paid in advance. Insuperable difficulties meet me at every turn! But surely they know His Grace? Exactly--they know His Grace. Well, let us hope that the Grand Inquisitor is a deaf gentleman. A cornet-a-piston would be something. You do not happen to possess the accomplishment of tootling like a cornet-a-piston? Alas, no, Your Grace! But I can imitate a farmyard. It would not help us in the least. We are not a parcel of graziers come to market, dolt! And suite--have arrived at Venice, and seek-- CAS. And demand an audience. Your Grace has but to command. I felt sure of it--I felt sure of it! Exit Luiz into Ducal Palace. And now, my love--aside to Duchess Shall we tell her? I think so-- aloud to Casilda And now, my love, prepare for a magnificent surprise. It is my agreeable duty to reveal to you a secret which should make you the happiest young lady in Venice! A secret which, for State reasons, it has been necessary to preserve for twenty years. When you were a prattling babe of six months old you were married by proxy to no less a personage than the infant son and heir of His Majesty the immeasurably wealthy King of Barataria! Married to the infant son of the King of Barataria? Duke shakes his head. Then it was a most unpardonable liberty! Consider his extreme youth and forgive him. Shortly after the ceremony that misguided monarch abandoned the creed of his forefathers, and became a Wesleyan Methodist of the most bigoted and persecuting type. The Grand Inquisitor, determined

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that the innovation should not be perpetuated in Barataria, caused your smiling and unconscious husband to be stolen and conveyed to Venice. A fortnight since the Methodist Monarch and all his Wesleyan Court were killed in an insurrection, and we are here to ascertain the whereabouts of your husband, and to hail you, our daughter, as Her Majesty, the reigning Queen of Barataria! During this speech Luiz re-enters. It is at such moments as these that one feels how necessary it is to travel with a full band. I, the Queen of Barataria! We are practically penniless! That point has not escaped me. Although I am unhappily in straitened circumstances at present, my social influence is something enormous; and a Company, to be called the Duke of Plaza-Toro, Limited, is in course of formation to work me. An influential directorate has been secured, and I shall myself join the Board after allotment. Am I to understand that the Queen of Barataria may be called upon at any time to witness her honoured sire in process of liquidation? The speculation is not exempt from that drawback. If your father should stop, it will, of course, be necessary to wind him up. A Grandee of Spain turned into a public company! Such a thing was never heard of! My child, the Duke of Plaza-Toro does not follow fashions--he leads them. He always leads everybody. When he was in the army he led his regiment. He occasionally led them into action. He invariably led them out of it. In enterprise of martial kind, When there was any fighting, He led his regiment from behind-- He found it less exciting. But when away his regiment ran, His place was at the fore, O-- That celebrated,.

Chapter 3 : The Life of W.S. Gilbert

Suggestions to teachers and students: The plays and their authors How to use the drama in school: The study of plays. Practical exercises to aid in play-writing. The amateur director. Pantomime and stage deportment.

The Life of W. He had, or rather obtained, three younger sisters: Jane, Maud and Florence. Both his parents were, we are told, highly prickly characters, stern and unyielding people who passed their inflexibility and inability to show affection on to their son. The relationship between father and mother became extremely strained in later years - they split up in It is clear from his correspondence at this time that Gilbert was fonder of his father than his mother: In fact, we know very little indeed about his relationship with his parents in general. This makes a sharp contrast with Sullivan, for instance, who wrote commemorative music on the deaths of most of his close relatives. The single most consistent impression of Gilbert that comes out of his biographies is of his going blazing through the world like a forest fire, setting alight everything he touches but remaining himself untouched. For whatever happened to him in his life, whatever triumphs and reverses he experienced, he himself seems somehow detached from it all, experiencing it almost at one remove. He seems to have been interested in the theatre from an early age - he later recalled the Haymarket being lit by wax candles in the mids. In the period , he made abortive attempts at careers as Government clerk and barrister: In or he started contributing drawings, prose and verse to the recently-established comic journal Fun. Among the products of this association were The Bab Ballads. Uncle Baby was, as far as we know, his first professionally-performed play: David Eden suggests, without any concrete evidence to support the claim, that this play was written in collaboration with his father. His stage career went no further until December , when both his burlesque *Dulcamara* and a pantomime, *Hush-a-Bye Baby* , were produced. In the next three years his name became familiar through association with these workmanlike burlesques, which were considered at the time unusually tasteful and intelligent, though the modern reader might find this difficult to believe. However, flashes of sharp satire are sometimes visible through the welter of puns. Burlesque was essentially spectacular theatre, and the artistic unity of the script was secondary to the demands of "star turns", ballet, and stage machinery. For the only time in his career, Gilbert the dramatist was not in control of how his plays were performed: Most of the biographies provide very little information by which her personality can be deduced, apart from the bare statement that she was soothing and conciliatory where he was abrasive and confrontational. The latest biography, by Jane Stedman, suggests something more: She seems to have ruled in the domestic sphere, and there are even hints that Gilbert may have feared her anger. We still know very little about her; but this is more than we have ever been told before. The environment of this small, civilised theatre was to allow him in the succeeding years to develop a personal style, without the excessive interference from stage-managers which he could expect in other theatres. At the same time, he was developing a more restrained style, which he displayed in some blank-verse "fairy comedies" at the Haymarket Theatre. These are, admittedly, rather dull to modern tastes, but they do demonstrate his desire to drag the English drama out of the trough in which everyone admitted it had been wallowing, and to give theatre audiences something rather more refined and tasteful than the usual run of farce and burlesque. At the same time as all this, he was also learning from Tom Robertson the basics of stage direction. He began to direct his own plays and so to realise on the stage the things which he had imagined when scribbling at his desk. He directed *Thespis* in December , and had also directed the Liverpool production of *La Vivandiere* in He was one of the first of that era to insist on the artistic integrity of dramatic production, allowing unheard-of subtleties to be developed in the presentation. This was a time of great productivity for him: He was writing farces, operetta libretti, extravaganzas, fairy comedies, adaptations from novels, translations from the French, and even the occasional serious drama. It is no wonder that the pressure of work forced him to resign from Fun: In he collaborated with Gilbert a Beckett on probably the most audacious play of his career, *The Happy Land* , a political satire which was briefly banned because it portrayed caricatures of Gladstone and two of his ministers. In this and such

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other plays as *The Realm of Joy and Charity*, he deliberately challenged accepted opinion and picked at the boundaries of what could be said in the theatre. It would be easy enough to call him an iconoclast and leave it at that; but of course the truth is not so simple. He was that by natural inclination; but by conscious decision he also wanted to be respected professionally - and that as a dramatist, which was at that time one of the least respected literary professions around. Throughout his life he strove to change this, and as a matter of fact he did much to prepare the ground upon which Wilde and Shaw were to tread so unreflectingly twenty years later. For a youngish and still controversial dramatist like Gilbert to produce such a volume was something of a novelty. It really does look as if Gilbert, so adept at deflating the pretensions of others, simply could not resist the temptation to deflate his own. Over the coming years and decades, Gilbert was to publish three more volumes of his "Original Plays", and was even to make a profit on them - which must surely be almost unique in such publications of that time. I have mentioned the success of *Trial by Jury*. This was the first intimation that the collaboration of Gilbert with Sullivan could prove profitable. Their first collaboration, *Thespis*, in 1871, was no great success, though no notable failure either. This presented a kind of definitively Gilbertian view of the world, aggressively cynical and ironic: Many critics condemned it as a debasement of the human spirit, an attack on civilised behaviour, a literally nauseating piece of work. But as the Sullivan collaboration began to dominate his life, this kind of outraged reaction was to give way to something much more good-humoured and indulgent. *The Sorcerer* was moderately successful; but its success paled beside that of *H. Pinafore*, which was both international in scope and almost rabid in intensity. The details of this bizarre episode are bound up in the chaos that was copyright law at that time, and are much too complex to detail here; but they are very readily available in any good book on the collaboration. Gilbert was still writing non-Sullivan pieces, of course; but the fates which they met were not calculated to make him continue doing so. This was followed, three months later, by the sky-rocket of *Pinafore*. His blank-verse tragedy *Gretchen* closed after three weeks; this was followed, nine months later, by *The Pirates of Penzance*. No wonder, then, that Gilbert decided to take the hint and devote his writing life to the collaboration. Of the eleven Gilbert premieres which occurred in the 1870s, seven had music by Sullivan. This is, by modern standards, no small rate of productivity: The difference is, of course, striking, and reflects his comfortable financial position, as well as the much more careful and systematic working methods which he had now adopted, as described in an interview with him, conducted in 1891. The careful, laborious development of a plot, in consultation with Sullivan, in draft upon draft; the creation of a "skeleton" libretto, the actions of the piece conducted in the fewest words possible; the slow elaboration of this into songs and dialogue, all the time thinking, adding, polishing. These methods, appropriate to one who need only produce one play per year, are in high contrast to those described in the article "A Stage Play" of 1871, which display a much greater willingness to trust to the first instincts of the creative process. This period is ridiculously well-documented in any number of books on Gilbert-and-Sullivan: I am content merely to list the major works of the decade: *The Pirates of Penzance*, *The Sorcerer*, *The Grand Duke*, *The Gondoliers*, *The Yeomen of the Guard*, *The Mikado*. The only other significant events: This tendency was to show itself with much greater clarity in pieces like *Utopia, Limited* and *The Grand Duke*. He was growing tired of his old style of writing and impatient of the public which forced him to continue in that vein. There is, as a result, a sense of strained humour in *The Grand Duke*; one is left with the distinct impression that it is nothing more than an imitation of the old formulas, almost a parody. In 1878 he had been appointed a local JP, and this occupied part of his time for the rest of his life; and even after his "retirement" he continued to write, completing four more plays in his last fifteen years. He wrote *The Hooligan* not because of financial or contractual pressures, but simply because he wanted to. It was produced just four months before his death: It seems that in those last months of his life, he was starting to develop a new style of writing to replace the old, "Gilbertian" style that no longer interested him - and that this style was just as shocking as the old one had been, before the public grew used to it. He had been knighted in 1891, the ultimate symbol of respectability: This end came on the 29th of May, 1892. Gilbert dived in to help her, but died of heart failure in the middle of the lake. This article has been cannibalised from the first chapter of an aborted study of Gilbert, *The World Turned Right Side Up*, which I wrote three or four years ago.

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Chapter 4 : William Schwenk Gilbert - The Full Wiki

Born in London, William S. Gilbert served a term as a government clerk and was called to the bar as a barrister before being diverted into the bohemian world of Victorian comic journalism.

How many letters in the Answer? See additional results below. William schwenk gilbert refers to Sir William Schwenck Gilbert 18 November – 29 May was an English dramatist, librettist, poet and illustrator best known for his collaboration with composer Arthur Sullivan, which produced fourteen comic operas. The most famous of these include *H. Pinafore*, *The Pirates of Penzance* and one of the most frequently performed works in the history of musical theatre, *The Mikado*. These Savoy operas continue to be frequently performed in the English-speaking world and beyond. After brief careers as a government clerk and a lawyer, Gilbert began to focus, in the 1870s, on writing light verse, including his *Bab Ballads*, short stories, theatre reviews and illustrations, often for *Fun* magazine. He also began to write burlesques and his first comic plays, developing a unique absurdist, inverted style that would later be known as his "topsy-turvy" style. He also developed a realistic method of stage direction and a reputation as a strict theatre director. In the 1880s, Gilbert wrote 40 plays and libretti, including his *German Reed Entertainments*, several blank-verse "fairy comedies", some serious plays, and his first five collaborations with Sullivan: *Pinafore* and *The Pirates of Penzance*. Gilbert won the ensuing lawsuit, but the argument caused hurt feelings among the partnership. Although Gilbert and Sullivan were persuaded to collaborate on two last operas, they were not as successful as the previous ones. In later years, Gilbert wrote several plays, and a few operas with other collaborators. He was knighted in 1895. Gilbert died of a heart attack while attempting to rescue a young woman to whom he was giving a swimming lesson in the lake at his home. Anagrammer Crossword Solver is a powerful crossword puzzle resource site. We maintain millions of regularly updated crossword solutions, clues and answers of almost every popular crossword puzzle and word game out there. We encourage you to bookmark our puzzle solver as well as the other word solvers throughout our site. Explore deeper into our site and you will find many educational tools, flash cards and plenty more resources that will make you a much better player. I create wicked tools to kick butt on word games. Anagrammer is my name, solving puzzles is my game!

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Chapter 5 : h2g2 - William Schwenk Gilbert - Dramatist - Edited Entry

In , Gilbert realized a life-long dream to play Harlequin, which he did at the Gaiety Theatre as part of an amateur charity production of The Forty Thieves, partly written by himself. Gilbert trained for Harlequin's stylised dancing with John D'Auban, who would choreograph many of his operas.

No Widgets found in the Sidebar Alt! Gilbert January 13, Portrait of Gilbert in the s from W. He was a cool guy. As a baby, he was kidnapped by bandits. Gilbert told this story to his first biographer, Edith Brown: When he was two years old, his family went on an extended visit to Italy. He ran away from school to join the theater. Determined to become an actor, he packed a bag and presented himself at the stage door, asking for an interview with Mr. According to Hesketh Pearson, author of Gilbert: Gilbert learned to write words to fit existing music. Later, when writing lyrics for his original comic operas, Gilbert would follow the same pattern: He would have a song in his mind and write words to fit that tune. Gilbert, clowning around in the s from Gilbert: Dogs, cats, a pet fawn, a donkey named Adelina after Adelina Patti, the famous singer , monkeys, lemurs, pigeons, turkeys, parrots, and " one summer " a bee wandered in an open window and stayed. Gilbert fed it sugar-water and called it Buzfuz. Gilbert was one of the first dramatists to insist that the actors carry out the physical business that had been decided on at rehearsal, and to require them to stick to the words he had written and not ad lib. This earned him a reputation for being autocratic and demanding, but his productions were very professional and high-quality. Gilbert also wrote serious dramas challenging social problems. Although most of his dramatic works are satires and comedies with fantastical elements, he did not shy away of controversy. He may violate faith with every woman who will listen to him and no harm to him comes of it. But sometimes he made an exception. Heads I send you my autograph " Tails I write to tell you that nothing will induce me to do anything of the kind. Yours very truly, signed W. Gilbert and Sullivan had to make sure that theirs was the very first version of the opera to be performed on American soil in order to establish copyright in the USA. So on December 31, , Pirates had its first full performance and it was a hit.

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Chapter 6 : W.S. Gilbert Quotes (Author of The Pirates of Penzance)

by William Schwenck Gilbert, George Rowell (Photographer), Martin Banham (Editor) + Add to Wishlist This edition includes four plays and one libretto, covering more than twenty years of the dramatist's career.

Several of these novels - which were characterized by a singular acuteness and lucidity of style, by a dry, subacid humour, by a fund of humanitarian feeling and by a considerable medical knowledge, especially in regard to the psychology of lunatics and monomaniacs - were illustrated by his son, who developed a talent for whimsical draughtsmanship. The termination of the Crimean War was fatal to his project of competing for a commission in the Royal Artillery, but he obtained a post in the education department of the privy council office. Disliking the routine work, he left the Civil Service, entered the Inner Temple, was called to the bar in November, and joined the northern circuit. His practice was inconsiderable, and his military and legal ambitions were eventually satisfied by a captaincy in the volunteers and appointment as a magistrate for Middlesex June. In the comic journal *Fun* was started by H. Byron, and Gilbert became from the first a valued contributor. Failing to obtain an entree to *Punch*, he continued sending excellent comic verse to *Fun*, with humorous illustrations, the work of his own pen, over the signature of "Bab. The best of the old cuts, such as those depicting the "Bishop of Rum-ti-Foo" and the "Discontented Sugar Broker," were preserved intact. While remaining a staunch supporter of *Fun*, Gilbert was soon immersed in other journalistic work, and his position as dramatic critic to the *Illustrated Times* turned his attention to the stage. He had not to wait long for an opportunity. Early in December T. He sold the piece outright for L30, a piece of rashness which he had cause to regret, for it turned out a commercial success. In he was commissioned by Buckstone to write a blank verse fairy comedy, based upon *Le Palais de la verite*, the novel by Madame de Genlis. The result was *The Palace of Truth*, a fairy drama, poor in structure but clever in workmanship, which served the purpose of Mr and Mrs Kendal in at the Haymarket. This was followed in by *Pygmalion* and *Galatea*, another three-act "mythological comedy," a clever and effective but artificial piece. The first and last of these proved decidedly popular. *Gretchen*, a verse drama in four acts, appeared in A one-act piece, called *Comedy and Tragedy*, was produced at the Lyceum, 26th January, Several of these dramas were based upon short stories by Gilbert, a number of which had appeared from time to time in the Christmas numbers of various periodicals. In the autumn of Gilbert commenced his memorable collaboration which lasted over twenty years with Sir Arthur Sullivan. Like one or two of their successors, they were, as regards plot, little more than extended "Bab Ballads. At the same theatre were successfully given H. *Patience* was followed, on 25th November, by *Iolanthe*; or *The Peer and the Peri*; and then came, on 5th January, *Princess Ida*; or *Castle Adamant*, a re-cast of a charming and witty fantasia which Gilbert had written some years previously, and had then described as a "respectful perversion of Mr. But the estrangement was only Temporary. Gilbert wrote several more librettos, and of these *Utopia Limited* and the exceptionally witty *Grand Duke* were written in conjunction with Sullivan. As a master of metre Gilbert had shown himself consummate, as a dealer in quips and paradoxes and ludicrous dilemmas, unrivalled. Even for the music of the operas he deserves some credit, for the rhythms were frequently his own as in "I have a Song to Sing, 0", and the metres were in many cases invented by himself. One or two of his librettos, such as that of *Patience*, are virtually flawless. Enthusiasts are divided only as to the comparative merit of the operas. *Princess Ida* and *Patience* are in some respects the daintiest. There is a genuine vein of poetry in *The Yeomen of the Guard*. Some of the drollest songs are in *Pinafore* and *Ruddigore*. *The Gondoliers* shows the most charming lightness of touch, while with the general public *The Mikado* proved the favourite. The enduring popularity of the Gilbert and Sullivan operas was abundantly proved by later revivals. Among the birthday honours in June Gilbert was given a knighthood. Copyright Statement These files are public domain.

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Repeat Ensemble, and exeunt in opposite directions. Re-enter the Wedding Procession dancing. Now bridegroom and bride let us toast In a magnum of merry champagne-- Let us make of this moment the most, We may not be so lucky again. So bumpers--aye, ever so many-- The cost we may safely ignore! So bumpers--aye, ever so many--etc. Come, bumpers--aye, ever so many-- And then, if you will, many more! So bumpers--aye, ever so many-- And then, if you will, many more! So, bumpers--aye, ever so many--etc. Why, who is this approaching, Upon our joy encroaching? Who may this be? The Prince of Monte Carlo, etc. His Highness we know not--nor the locality In which is situate his Principality; But, as he guesses by some odd fatality, This is the shop for cut and dried formality! Let him appear-- Remarkable for cut and dried formality. Whispers to them, through symphony. Conceal yourselves, and when I give the cue, Spring out on him--you all know what to do! All conceal themselves behind the draperies that enclose the stage. I am the well-known costumier. Our nails are not presentable! To account for their shortcomings manifest We explain, in a whisper bated, They are wealthy members of the brewing interest To the Peerage elevated. To the Peerage elevated. Well, my dear, here we are at last--just in time to compel Duke Rudolph to fulfil the terms of his marriage contract. Another hour and we should have been too late. Confined for the last two years within the precincts of my palace by an obdurate bootmaker who held a warrant for my arrest, I devoted my enforced leisure to a study of the doctrine of chances--mainly with the view of ascertaining whether there was the remotest chance of my ever going out for a walk again--and this led to the discovery of a singularly fascinating little round game which I have called Roulette, and by which, in one sitting, I won no less than five thousand francs! My first act was to pay my bootmaker--my second, to engage a good useful working set of second-hand nobles--and my third, to hurry you off to Pfennig Halbpennig as fast as a train de luxe could carry us! I should say tol-lol, my love--only tol-lol. They are not wholly satisfactory. There is a certain air of unreality about them--they are not convincing. But, my goot friend, what can you expect for eighteenpence a day! Now take this Peer, for instance. What the deuce do you call him? Noble takes attitude of affability. Blest if I know. Now take the word from me. You can do it if you like! But, papa, where in the world is the Court? There is positively no one here to receive us! I should rather describe him as an enthusiastic collector of coins--of the realm--and we must not be too hard upon a numismatist if he feels a certain disinclination to part with some of his really very valuable specimens. I saw it move! Then no doubt they are coming. The curtains fly back and the Court are discovered. At the end all fall down exhausted. There, what do you think of that? Would you like to see how we say "good-bye" to visitors of distinction? That ceremony is also performed with the foot. Really, this tone--ah, but perhaps you have not completely grasped the situation? I am the father of the Princess of Monte Carlo. This is the daughter of the Prince of Monte Carlo. Very odd--never mind--try again. Two little doddle doddles! Happy father--hers and yours. Proud mother--yours and hers! I see you do! I grasp that--thank you very much. Shaking hands with him. No, I did not expect you! General movement of alarm. To crowd who are stealing off. No, no--you misunderstand me. Why, you forward little hussy, how dare you? All these Grand Dukes have their little fancies, my love. This potentate appears to be collecting wives. Two half-quarterns and a makeweight! Have you such a thing as a catalogue of the Museum? Quite suddenly--of--of--a cardiac affection. Of a cardiac affection! Yes, a pack-of-cardiac affection. He fought a Statutory Duel with me and lost, and I took over all his engagements--including this imperfectly preserved old lady, to whom he has been engaged for the last three weeks. Would anybody else like to marry me? Why, you impudent little hussy-- LISA. All kneel in astonishment.

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Chapter 8 : william schwenk gilbert is the Answer for these clues in our Crossword Solver

William Schwenck Gilbert was born in London on November 18, 1852, to William Gilbert, a retired naval surgeon, and his wife Anne. The Gilberts would add three younger girls to the brood: Jane, Maud and Florence.

He was compelled, you know, to speak the truth. Of course, I understand. Shaking hands with Chrysal. Badly translated and adapted French operettas and poorly written, prurient burlesques dominated the London stage. As Jessie Bond vividly described it, "stilted tragedy and vulgar farce were all the would-be playgoer had to choose from, and the theatre had become a place of evil repute to the righteous British householder. Gilbert created six musical entertainments for the German Reeds, some with music composed by Thomas German Reed himself. Ages Ago was also the beginning of a collaboration with the composer Frederic Clay that would last seven years and produce four works. Ages Ago, Many of the plot elements of the German Reed Entertainments as well as some from his earlier plays and Bab Ballads would be reused by Gilbert later in the Gilbert and Sullivan operas. First, within the framework of the story, he makes bizarre things happen, and turns the world on its head. Thus the Learned Judge marries the Plaintiff, the soldiers metamorphose into aesthetes, and so on, and nearly every opera is resolved by a deft moving of the goalposts His genius is to fuse opposites with an imperceptible sleight of hand, to blend the surreal with the real, and the caricature with the natural. In other words, to tell a perfectly outrageous story in a completely deadpan way. This series of plays was founded upon the idea of self-revelation by characters under the influence of some magic or some supernatural interference. In 1871, with *Pygmalion and Galatea*, one of seven plays that he produced that year, Gilbert scored his greatest hit to date. Together, these plays and their successors such as *The Wicked World*, *Sweethearts*, and *Broken Hearts*, did for Gilbert on the dramatic stage what the German Reed entertainments had done for him on the musical stage: The success of these plays, especially *Pygmalion and Galatea*, gave Gilbert a prestige that would be crucial to his later collaboration with as respected a musician as Sullivan. There should be no exaggeration in costume, makeup or demeanour; and the characters, one and all, should appear to believe, throughout, in the perfect sincerity of their words and actions. Directly the actors show that they are conscious of the absurdity of their utterances the piece begins to drag. With his work along these lines, Gilbert set the ground for later playwrights such as George Bernard Shaw and Oscar Wilde to be able to flourish on the English stage. He required that his actors know their words perfectly, enunciate them clearly and obey his stage directions, which was something quite new to many actors of the day. He was able to extract from his actors natural, clear performances, which served the Gilbertian requirements of outrageousness delivered straight. Gilbert is a perfect autocrat, insisting that his words should be delivered, even to an inflection of the voice, as he dictates. He will stand on the stage beside the actor or actress, and repeat the words with appropriate action over and over again, until they are delivered as he desires them to be. *Thespis* outran five of its nine competitors for the holiday season and was later revived for a benefit performance. However, nothing more came of it at that point, and Gilbert and Sullivan went their separate ways. Gilbert worked again with Clay on *Happy Arcadia*, and with Alfred Cellier on *Topsy-turvydom*, as well as writing several farces, operetta libretti, extravaganzas, fairy comedies, adaptations from novels, translations from the French, and the dramas described above. In 1875, Gilbert had published a short comedic sketch libretto in *Fun* magazine entitled "Trial by Jury: In 1875, Gilbert arranged with the theatrical manager and composer, Carl Rosa, to expand the piece into a one-act libretto. He contacted Sullivan, asked about the piece, and suggested Sullivan to set the work. Sullivan was enthusiastic, and *Trial by Jury* was composed in a matter of weeks. The score to *Thespis* was never published, and most of the music is now lost. It took some time for Carte to gather funds for another Gilbert and Sullivan opera, and in this gap Gilbert produced several works including *Tom Cobb*, *Eyes and No Eyes*, his last German Reed Entertainment, and *Princess Toto*, his last and most ambitious work with Clay, a three-act comic opera with full orchestra, as opposed to the shorter works for much reduced accompaniment that came before. Engaged continues to be performed today by both

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professional and amateur companies. Gilbert and Sullivan Carte finally assembled a syndicate in and formed the Comedy Opera Company to launch a series of original English comic operas, beginning with a third collaboration between Gilbert and Sullivan, *The Sorcerer*, in November. This work was a modest success, [24] and H. Pinafore followed in May. Despite a slow start, mainly due to a scorching summer, Pinafore became a red-hot favourite by autumn. After a dispute with Carte over the division of profits, the other Comedy Opera Company partners hired thugs to storm the theatre one night to steal the sets and costumes, intending to mount a rival production. Gilbert, Sullivan and Carte tried for many years to control the American performance copyrights over their operas, without success. The successful comic operas with Sullivan continued to appear every year or two, several of them being among the longest-running productions up to that point in the history of the musical stage. Gilbert not only directed and oversaw all aspects of production for these works, but he actually designed the costumes himself for *Patience*, *Iolanthe*, *Princess Ida*, and *Ruddigore*. Gilbert arranged the original epic poem by Henry Hart Milman into a libretto suitable for the music, and it contains some original work. However, he no longer needed to turn out multiple plays each year, as he had done before. Indeed, during the more than nine years that separated *The Pirates of Penzance* and *The Gondoliers*, he wrote just three plays outside of the partnership with Sullivan. Producer John Hollingshead later remembered, "the gem of the performance was the grimly earnest and determined Harlequin of *W. It* gave me an idea of what Oliver Cromwell would have made of the character. Gilbert had referred to the new technology in Pinafore in , only two years after the device was invented and before London even had telephone service. In addition, Gilbert imbued his libretti with "topsy-turvy" situations in which the social order was turned upside down. Throughout their collaboration, Gilbert and Sullivan quarrelled several times over the choice of a subject. After both *Princess Ida* and *Ruddigore*, which were less successful than the seven other operas from H. While the two artists worked out their differences, Carte kept the Savoy open with revivals of their earlier works. Carte had charged the cost of a new carpet for the Savoy Theatre lobby to the partnership. Gilbert believed that this was a maintenance expense that should be charged to Carte alone. As scholar Andrew Crowther has explained: After all, the carpet was only one of a number of disputed items, and the real issue lay not in the mere money value of these things, but in whether Carte could be trusted with the financial affairs of Gilbert and Sullivan. Gilbert contended that Carte had at best made a series of serious blunders in the accounts, and at worst deliberately attempted to swindle the others. It is not easy to settle the rights and wrongs of the issue at this distance, but it does seem fairly clear that there was something very wrong with the accounts at this time. While the protracted quarrel worked itself out in the courts and in public, Gilbert wrote *The Mountebanks* with Alfred Cellier and the flop *Haste to the Wedding* with George Grossmith. *Utopia, Limited* and *The Grand Duke*. After that, the partnership ended for good. In , Gilbert would write, " Savoy opera was snuffed out by the deplorable death of my distinguished collaborator, Sir Arthur Sullivan. When that event occurred, I saw no one with whom I felt that I could work with satisfaction and success, and so I discontinued to write libretti. Gilbert built the Garrick Theatre in . In her will, Lady Gilbert directed that the statue be returned, and it was restored to Soho Square in . The piece was so grim and powerful that, according to Mrs. Alec Tweedie, "women [in the audience] had gone out fainting". Pinafore and *The Mikado* giving, in some cases, backstory that is not found in the librettos. Gilbert was, however, the first British writer ever to receive a knighthood for his plays alone—earlier dramatist knights, such as Sir William Davenant and Sir John Vanbrugh , were knighted for political and other services. Gilbert dived in to save her, but suffered a heart attack in the middle of the lake and drowned. John the Evangelist, Stanmore. Personality Although many have written that Gilbert was often prickly, many have defended him. Actress May Fortescue recalled, "His kindness was extraordinary. On wet nights and when rehearsals were late and the last buses were gone, he would pay the cab-fares of the girls whether they were pretty or not, instead of letting them trudge home on foot He was just as large-hearted when he was poor as when he was rich and successful. For money as money he cared less than nothing. Gilbert was no plaster saint, but he was an ideal friend. Boyd wrote, I fancy that seldom was a man more generally given credit for a personality quite other than his own,

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than was the case with Sir W. Till one actually came to know the man, one shared the opinion held by so many, that he was a gruff, disagreeable person; but nothing could be less true of the really great humorist. He had rather a severe appearance As a matter of fact, he was a generous, kind true gentleman, and I use the word in the purest and original sense. For instance, he quarrelled with his old associate C. He also saw his friendship with theatre critic Clement Scott turn bitter. However, Gilbert could be extraordinarily kind. Gilbert purchased the play back from his grateful widow. His mind was naturally fastidious and clean; he never asserted himself, never tried to make an effect. He was great-hearted and most understanding, with an underlying poetry of fancy that made him the most delicious companion. They spoke of his quick temper, but that was entirely free from malice or guile. He was soft-hearted as a babe, but there was nothing of the hypocrite about him. What he thought he said on the instant, and though by people of sensitive vanity this might on occasion be resented, to a sensitiveness of a finer kind it was an added link, binding one to a faithful, valued friend. During my dangerous illness, Mr. Gilbert never failed a day to come up and enquire after me But to see Gilbert at his best, is to see him at one of his juvenile parties. Though he has no children of his own, he loves them, and there is nothing he would not do to please them. I was never so astonished as when on one occasion he put off some of his own friends to come with Mrs. Gilbert to a juvenile party at my own house. In , a review in *The Times*, explained "the continued vitality of the Savoy operas" as follows: His dialogue, with its primly mocking formality, satisfies both the ear and the intelligence. His verses show an unequalled and very delicate gift for creating a comic effect by the contrast between poetic form and prosaic thought and wording

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Chapter 9 : W. S. Gilbert - Wikipedia

William Schwenck Gilbert was born at 17 Southampton Street, Strand, London on the 18th of November, , the son of William Gilbert (a retired naval surgeon) and Anne Gilbert. He had, or rather obtained, three younger sisters: Jane, Maud and Florence.

He was compelled, you know, to speak the truth. Of course, I understand. Shaking hands with Chrysal. Badly translated and adapted French operettas and poorly written, prurient Victorian burlesques dominated the London stage. As Jessie Bond vividly described it, "stilted tragedy and vulgar farce were all the would-be playgoer had to choose from, and the theatre had become a place of evil repute to the righteous British householder. Gilbert created six musical entertainments for the German Reeds, some with music composed by Thomas German Reed. Ages Ago was also the beginning of a collaboration with the composer Frederic Clay that would last seven years and produce four works. Ages Ago , Many of the plot elements of the German Reed Entertainments as well as some from his earlier plays and Bab Ballads would be reused by Gilbert later in the Gilbert and Sullivan operas. First, within the framework of the story, he makes bizarre things happen, and turns the world on its head. Thus the Learned Judge marries the Plaintiff, the soldiers metamorphose into aesthetes, and so on, and nearly every opera is resolved by a deft moving of the goalposts His genius is to fuse opposites with an imperceptible sleight of hand, to blend the surreal with the real, and the caricature with the natural. In other words, to tell a perfectly outrageous story in a completely deadpan way. Friston At the same time, Gilbert created several "fairy comedies" at the Haymarket Theatre. This series of plays was founded upon the idea of self-revelation by characters under the influence of some magic or some supernatural interference. In , with Pygmalion and Galatea , one of seven plays that he produced that year, Gilbert scored his greatest hit to date. Together, these plays and their successors such as The Wicked World , Sweethearts , and Broken Hearts , did for Gilbert on the dramatic stage what the German Reed entertainments had done for him on the musical stage: The success of these plays, especially Pygmalion and Galatea, gave Gilbert a prestige that would be crucial to his later collaboration with as respected a musician as Sullivan. There should be no exaggeration in costume, makeup or demeanour; and the characters, one and all, should appear to believe, throughout, in the perfect sincerity of their words and actions. Directly the actors show that they are conscious of the absurdity of their utterances the piece begins to drag. He required that his actors know their words perfectly, enunciate them clearly and obey his stage directions, which was something quite new to many actors of the day. He was able to extract from his actors natural, clear performances, which served the Gilbertian requirements of outrageousness delivered straight. Gilbert is a perfect autocrat, insisting that his words should be delivered, even to an inflection of the voice, as he dictates. He will stand on the stage beside the actor or actress, and repeat the words with appropriate action over and over again, until they are delivered as he desires them to be. Thespis outran five of its nine competitors for the holiday season, and its run was extended beyond the length of a normal run at the Gaiety, [54] However, nothing more came of it at that point, and Gilbert and Sullivan went their separate ways. Gilbert worked again with Clay on Happy Arcadia , and with Alfred Cellier on Topsyturveydom , as well as writing several farces, operetta libretti, extravaganzas , fairy comedies, adaptations from novels, translations from the French, and the dramas described above. In , Gilbert had published a short comic sketch in Fun magazine titled "Trial by Jury: In , Gilbert was asked by the theatrical manager, Carl Rosa , to write a work for his planned season. Gilbert expanded Trial into a one-act libretto. He contacted Gilbert, asked about the piece, and suggested Sullivan to set the work. Sullivan was enthusiastic, and Trial by Jury was composed in a matter of weeks. The score to Thespis was never published, and most of the music is now lost. It took some time for Carte to gather funds for another Gilbert and Sullivan opera, and in this gap Gilbert produced several works including Tom Cobb , Eyes and No Eyes , his last German Reed Entertainment , and Princess Toto , his last and most ambitious work with Clay, a three-act comic opera with full orchestra, as opposed to the shorter works for much reduced accompaniment that came

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before. The New York Times reviewer wrote in , "Mr Gilbert, in his best work, has always shown a tendency to present improbabilities from a probable point of view, and in one sense, therefore, he can lay claim to originality; fortunately this merit in his case is supported by a really poetic imagination. In [Engaged] the author gives full swing to his humor, and the result, although exceedingly ephemeral, is a very amusing combination of characters " or caricatures " and mock-heroic incidents. Gilbert and Sullivan Carte finally assembled a syndicate in and formed the Comedy Opera Company to launch a series of original English comic operas, beginning with a third collaboration between Gilbert and Sullivan, *The Sorcerer* , in November This work was a modest success, [62] and *H. Pinafore* followed in May Despite a slow start, mainly due to a scorching summer, *Pinafore* became a red-hot favourite by autumn. After a dispute with Carte over the division of profits, the other Comedy Opera Company partners hired thugs to storm the theatre one night to steal the sets and costumes, intending to mount a rival production. Gilbert, Sullivan and Carte tried for many years to control the American performance copyrights over their operas, without success. The successful comic operas with Sullivan continued to appear every year or two, several of them being among the longest-running productions up to that point in the history of the musical stage. Gilbert not only directed and oversaw all aspects of production for these works, but he actually designed the costumes himself for *Patience*, *Iolanthe*, *Princess Ida*, and *Ruddigore*. Gilbert arranged the original epic poem by Henry Hart Milman into a libretto suitable for the music, and it contains some original work. However, he no longer needed to turn out multiple plays each year, as he had done before. Indeed, during the more than nine years that separated *The Pirates of Penzance* and *The Gondoliers*, he wrote just three plays outside of the partnership with Sullivan. It gave me an idea of what Oliver Cromwell would have made of the character. Gilbert had referred to the new technology in *Pinafore* in , only two years after the device was invented and before London even had telephone service. Gilbert was often confrontational and notoriously thin-skinned, though prone to acts of extraordinary kindness, while Sullivan eschewed conflict. Throughout their collaboration, Gilbert and Sullivan disagreed several times over the choice of a subject. After both *Princess Ida* and *Ruddigore*, which were less successful than the seven other operas from H. While the two artists worked out their differences, Carte kept the Savoy open with revivals of their earlier works. Among other items to which Gilbert objected, Carte had charged the cost of a new carpet for the Savoy Theatre lobby to the partnership. Gilbert confronted Carte, who refused to reconsider the accounts. Gilbert stormed out and wrote to Sullivan that "I left him with the remark that it was a mistake to kick down the ladder by which he had risen". After all, the carpet was only one of a number of disputed items, and the real issue lay not in the mere money value of these things, but in whether Carte could be trusted with the financial affairs of Gilbert and Sullivan. Gilbert contended that Carte had at best made a series of serious blunders in the accounts, and at worst deliberately attempted to swindle the others. It is not easy to settle the rights and wrongs of the issue at this distance, but it does seem fairly clear that there was something very wrong with the accounts at this time. Gilbert eventually won the lawsuit and felt vindicated, but his actions and statements had been hurtful to his partners. Nevertheless, the partnership had been so profitable that, after the financial failure of the Royal English Opera House , Carte and his wife sought to reunite the author and composer. *Utopia, Limited* and *The Grand Duke* After that, the partnership ended for good. In , Gilbert would write, " Savoy opera was snuffed out by the deplorable death of my distinguished collaborator, Sir Arthur Sullivan. When that event occurred, I saw no one with whom I felt that I could work with satisfaction and success, and so I discontinued to write libretti. Gilbert built the Garrick Theatre in Gilbert shows sympathy for his protagonist, the son of a thief who, brought up among thieves, kills his girlfriend. As in some earlier work, the playwright displays "his conviction that nurture rather than nature often accounted for criminal behaviour". *Pinafore* and *The Mikado* giving, in some cases, backstory that is not found in the librettos. Gilbert was, however, the first British writer ever to receive a knighthood for his plays alone"earlier dramatist knights, such as Sir William Davenant and Sir John Vanbrugh , were knighted for political and other services. Personality[edit] Gilbert was known for being sometimes prickly. Actress May Fortescue recalled, "His kindness was extraordinary. On wet nights and when rehearsals were late and the last

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buses were gone, he would pay the cab-fares of the girls whether they were pretty or not, instead of letting them trudge home on foot. He was just as large-hearted when he was poor as when he was rich and successful. For money as money he cared less than nothing. Gilbert was no plaster saint, but he was an ideal friend. I fancy that seldom was a man more generally given credit for a personality quite other than his own, than was the case with Sir W. Till one actually came to know the man, one shared the opinion held by so many, that he was a gruff, disagreeable person; but nothing could be less true of the really great humorist. He had rather a severe appearance. As a matter of fact, he was a generous, kind true gentleman, and I use the word in the purest and original sense. For instance, he quarrelled with his old associate C. He also saw his friendship with theatre critic Clement Scott turn bitter. However, Gilbert could be extraordinarily kind. Gilbert purchased the play back from his grateful widow. His mind was naturally fastidious and clean; he never asserted himself, never tried to make an effect. He was great-hearted and most understanding, with an underlying poetry of fancy that made him the most delicious companion. They spoke of his quick temper, but that was entirely free from malice or guile. He was soft-hearted as a babe, but there was nothing of the hypocrite about him. What he thought he said on the instant, and though by people of sensitive vanity this might on occasion be resented, to a sensitiveness of a finer kind it was an added link, binding one to a faithful, valued friend. During my dangerous illness, Mr. Gilbert never failed a day to come up and enquire after me. But to see Gilbert at his best, is to see him at one of his juvenile parties. Though he has no children of his own, he loves them, and there is nothing he would not do to please them. I was never so astonished as when on one occasion he put off some of his own friends to come with Mrs. Gilbert to a juvenile party at my own house.