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THE SAVOY OPERA AS METATHEATRE: A STUDY OF CHARACTERIZATION IN THE LIBRETTI OF W.S. GILBERT

by

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A THESIS

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled The Savoy Opera as Metatheatre: a study of characterization in the libretti of W. S. Gilbert, submitted by Hilary Thompson in partial fulfilment of the requirements for the degree of Doctor of Philosophy.

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ABSTRACT

A study of William Schwenck Gilbert's position in the development of modern drama is that undertaken in this thesis. We can see W.S. Gilbert in a modern rather than in a Victorian perspective if we examine his method of characterization. It is in his use of characters, not as imitations of human beings but as metaphors, that Gilbert anticipates the theatre of the absurd.

The nature of the character metaphor and its development and use in the W.S. Gilbert libretti of the Savoy Operas is the main body of the thesis. However, the manner in which Gilbert's use of character metaphor anticipates that same form of characterization in the twentieth century theatre forms of metatheatre, and the theatre of the absurd, emerges as the central argument of the thesis.

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INTRODUCTION

The stage has been peopled long enough with dynamic and developing characters, with static and unchanging characters, with well-rounded characters. Such classifications of character are not relevant to the characters W.S. Gilbert creates as the libretti for the Savoy Operas. Perhaps these classifications have never been relevant to dramatic characterization. Certainly these conventional classifications of characters are meaningless in any examination of the people in the Gilbert libretti. Neither are Yum-Yum, Ko-Ko, and Pooh-Bah caricatures, character types, stereotypes, or stock characters, nor do they fail to communicate to us or stimulate us simply because we cannot classify them.

To find a new classification for such characters would be a superficial solution to this problem. Instead we must explore the characters in the libretti in order that we might discover their precise nature. The result of exploration may be a new concept of character in drama and, indeed, even a new concept of the theatre form created by W.S. Gilbert.

The most striking quality of the characters of Gilbert's libretti is that they are theatrically impressive, they hold an audience entranced despite their lack of realism. They entertain us as do such theatrical experi-

ences as pantomime in which we enjoy circus tricks or comic lazzi. The second attribute which Gilbert's characters possess, and which impresses an audience, is that ability to tap latent contemporary issues and to lay before the audience the wider implications of these issues. Hence in H.M.S. Pinafore we move from an exploration of the stupidity of the admiralty to the problems of the egalitarianism of any structured society.

These two qualities which we have noticed in Gilbert's characters form the basis of a new approach to characterization. One can now begin to examine this characterization in order to discover how a combination of these hitherto unrelated areas of existence, those of pantomime and social comment, function together to form a character. Since such a combination of two previously unrelated terms is that found in metaphor, I have found it advantageous to christen Gilbert's characters character metaphors.

CHAPTER I

OF METAPHOR AND CHARACTER

The characterization in the Gilbert libretti is of primary concern in this thesis. And this present chapter will examine the structure of metaphor in order to expose the relevance of its application to a study of character.

The metaphoric process is basically that of displacement. When using the metaphor "a man is a wolf" we are replacing a previously accepted concept of man with that concept in which the "wolfish" characteristics of man's nature predominate. All this is obvious,but let us further analyse the structure of metaphor and see more closely what happens when we say that a man is a wolf. We take two terms "a man" and "a wolf" which are familiar terms to all readers. By relating these two familiar terms we are creating a third factor -- the concept of man as wolf -- which is unfamiliar. Let us assume that this is the first time that the two familiar terms "wolf" and "man" have been linked metaphorically. The creator of the metaphor has gained insight into the"wolfish" aspect of man which was previously an unexplored area of man's nature. By linking the two known terms in a novel fashion the author of the metaphor has created a new concept with which to explore an unknown area of existence.

This linkage could be called a fusion of the two familiar terms. And that fusion is a new entity -- a third term -- with which one can probe unknown territories of existence.

In turning to some critics of metaphor we see that they all agree with the premises I have just explained as the basis of metaphoric structure. Max Black and Ian Ramsey are philosophers who both follow the idea-content approach to metaphor. Christine Brooke-Rose, on the other hand, is a linguist with a grammatical approach. Each of these authors, in their works on metaphor, expands on the premises I have stated above but each follows these premises.

For Max Black, Models and Metaphors, the metaphor is an analogue model in which the familiar terms are linked imaginatively by an analogy. This analogy creates an insight into an hitherto unknown area of existence. It enables us to speak meaningfully about the problems of that unknown area by imaginatively juxtaposing the two familiar terms. The fusion of the known terms furnishes "a plausible hypothesis"[1] with which we can examine the problem of the unknown. It cannot, however, solve the problem or prove anything about the unknown. Thus it is that Max Black calls a metaphor an analogue model for it provides us with the means to articulate a problem which was previously unexplored.

In more detail Black expounds his "interaction view"[2] of metaphor. He redefines for us the conditions of familiarity possessed by the two known terms. He renders these

known terms "systems of associated commonplaces." For in order that each reader recognise the term as known it must possess common associations shared by all readers:

> Consider the statement, "Man is a wolf." Here, we may say, are two subjects -- the principal subject, Man (or: men) and the subsidiary subject, Wolf (or: wolves). Now the metaphorical sentence in question will not convey its intended meaning to a reader sufficiently ignorant about wolves. What is needed is not so much that the reader shall know the standard dictionary meaning of "wolf" -- or be able to use that word in literal senses -- as that he shall know what I will call the system of associated commonplaces. Imagine some layman required to say, without taking special thought, those things he held to be true about wolves; the set of statements resulting would approximate to what I am here calling the system of commonplaces associated with the word "wolf." 3

This definition of the familiar qualities of the two terms is one that we must keep in mind -- especially with reference to its application to characterization.

Further examination of metaphoric structure is required, however, before it can apply meaningfully to characterization. Black's interaction view of metaphor admits of a fusion between certain qualities shared by both known terms. This fusion of the two known terms creates an analogue model with which the reader can gain insight into the terra incognita -- into an unknown area of existence. The actual method in which the analogue model is formed is not, however, recognised by Max Black as a fusion of the two terms into a separate entity. It is the simultaneous awareness of the two terms which results in the analogy:

> Their mode of operation of interaction metaphors requires the reader to use a system of implications (a system of "commonplaces" . . .) as a means for selecting, emphasizing, and organizing relations in a different field. This use of a "subsidiary subject" to foster insight into a "principal subject" is a distinctive intellectual operation (though one familiar enough through our experiences of learning anything whatever), demanding simultaneous awareness of both subjects but not reducible to any comparison between the two. 4

And this simultaneous awareness for the purpose of probing a different field of existence is the farthest Max Black goes in defining the fusion of the two terms. To him that simultaneous awareness creates an analogue model which exists in a field different from that of the two known terms and which enables us to articulate a problem.

Ian Ramsey, Models and Mystery, allows Black his definition of metaphor as analogue model but goes farther in defining the use of a model as a probe of the unknown. He emphasizes that aspect of the model or metaphor which he feels is most important -- the hypothetical nature of the insights into the unknown which the metaphor provides. For further emphasis he renames the metaphor a disclosure model: one which enables us to articulate but not to solve a problem. The disclosure model probes and provides insight into the mystery of existence. What has in this study thus far been called the terra incognita or the unknown area of existence is named Mystery by Ian Ramsey.

> Metaphors and models, both enabling us to be articulate about an insight, are thus the basic currency for mystery, and we can spend our lives elucidating ever more faithfully the mystery in which metaphors and models are born. So while I agree with Max Black that to call a man a wolf "is to evoke the wolf system of related commonplaces" and to let this system organize our view of man, I think it is even more important to see the original judgement as arising from a particular disclosure occurring on a particular occasion around a man and a wolf. 5

Thus Ramsey places his emphasis on the imaginative creation of the metaphor and on the insights into the mystery of an unknown area of existence where man and wolf have become, in certain aspects, one.

As well as providing excellent examples Ramsey further explains the structure of metaphor: he explains how two known terms, linked imaginatively, can enable us to articulate a hitherto unknown concept of existence. It is in examining the connotations brought about by the fusion of the two terms that we probe the mystery of the terra incognita:

> First, a good metaphor yields many possibilities of articulation; indeed, it could be said that the quality of a metaphor is known by the possibilities of articulation it enshrines. To take one or two examples; when we speak of old age as the autumn of life, it licenses us to infer the purposeful character of existence -- there is a spring of youth, a high summer of success, a winter of death. Further, while autumn is the fall associated with decline and decay, it is also the crown of the year with golden beauty and russet richness. So the autumn of life has its golden climax, and so on. Further, since winter is followed by the new life of spring, we might venture discourse of life after death. 6

It is those connotations which result from the fusion of the two familiar terms that constitute the nature of the

analogue or disclosure model and that enable us to articulate a problem of the mystery of existence.

The final, and most straightforward, critic of metaphor that I wish to consult here is Christine Brooke-Rose, A Grammar of Metaphor. This author's detailed analysis of metaphor is rewarding reading -- though it is not all relevant to my study. Her basic definition of metaphor is, however, applicable here. She uses the displacement theory, calling the known terms the proper term and the metaphoric term: "it seems to me perfectly obvious that a metaphor consists of two terms, the metaphoric term and the proper term which it replaces." This may seem an oversimplification of the displacement theory we have been examining elsewhere but the author goes on to add that the displacement is not merely brought about by comparison but by the union of certain affinities possessed by the two terms. This union creates a third factor in the structure of metaphor -- "But the result is a new entity, more or less successfully fused according to how it is expressed."[7] As Christine Brooke-Rose is intent upon a linguistic approach to metaphor rather than the idea-content approach which we have been examining so far, and which she finds inadequate, she does not expand further her explanation of the structure of metaphor but continues on a detailed and profound linguistic study.

Nevertheless Christine Brooke-Rose has admitted of

three factors in the structure of metaphor. These are the two familiar terms and a new entity resulting from their fusion. She does not define this new entity but Max Black and Ian Ramsey, who also admit of these same three factors, find a definition of the third of major concern in an analysis of the structure of metaphor. For them the fusion of the two known terms becomes an analogue model or a disclosure model with which the creator of the metaphor is exploring an unknown world and probing the mystery of existence. Perhaps it is simpler to say that the new entity brought about by the fusion of the two known terms displaces the familiar commonplace associations of the known terms and replaces them with a new and unfamiliar concept of those terms. Thus this fusion of the known terms, or disclosure model if you like, allows the reader and author to probe areas of existence which have hitherto been unknown or unrecognised. With this idea of the structure of metaphor in mind let us turn to the characterization of the Gilbert libretti.

We can observe the metaphorical structure described above in certain characters of the Gilbert libretti.[8] As I progress in this thesis I intend to examine the libretti closely with this characterization in mind. Thus to avoid the tedium of repetition I will illustrate with only two libretti at this time. First let us look at Princess Ida of which the heroine is a relatively simple example of the

metaphoric structure as characterization. Second let us examine Patience while paying special attention to Bunthorne, Grosvenor, and the amorous Heavy Dragoons.

Princess Ida is a metaphorically structured character. To the contemporary theatre-goer she seems to be the "principal girl": a figure well-grounded in pantomime tradition. This figure is that of the female romantic lead or of the serious lover, the inamorata. And it is the first of the familiar terms which constitute the metaphor of the character of Princess Ida. The second familiar term is borrowed from contemporary life by Gilbert and, respectfully, from Tennyson's The Princess. This term is that of a woman devoted to the freedom of her sex and thus opposed to all things male. Princess Ida is a pretty young woman whose happiness requires the love of a man. Yet she is devoted to the freeing of her sex and is blinded by prejudices against the opposite sex. Thus she is caught in the conflict created by her absurd situation in which her nature as a woman and her need to be independent in a masculine world are contradictory. By fusing together the two familiar terms of the principal girl and the suffragette W.S.Gilbert is creating a disclosure model with which he explores the anomalies of the independent woman.

Bunthorne states early in the libretto Patience that he is an "aesthetic sham" (102). One can observe that the

vegetable love with which he must finally be content is, even early in the libretto, but part of his aesthetic posturing:

> Then a sentimental passion of a vegetable fashion must excite your languid spleen,
> . . . . And every one will say,
> As you walk your flowery way,
> 'If he's content with a vegetable love which would certainly not suit me,
> Why, what a most particularly pure young man this pure young man must be!' (103)

This vegetable lover is an inevitable result of his metaphorically structured character.

Bunthorne is a fusion of two familiar terms: the Harlequin of pantomime tradition and the aesthete of the 1870s. His aestheticism is based on self-love just as his poses are controlled by "a morbid love of admiration" (102). However, his love for Patience is that of the pantomime hero for the soubrette and, despite his love of himself, he can take on the characteristics of the love-lorn Harlequin. The disclosure model created by the fusion of these two familiar terms permits Gilbert to explore the terra incognita of posture and pride in love. He sees this unknown land of experience as the barren but inevitable result of Bunthorne's character--and embodies its barrenness in the vegetable love with which Bunthorne must be (and is) content.

> In that case unprecedented,
> Single I must live and die -
> I shall have to be contented
> With a tulip or lily!

(Takes a lily from button hole and gazes affectionately at it) (129).

The libretto of Patience is enriched by other metaphorical characters. First there are those lover-soldiers who regard the British uniform "as successful in the courts of Venus as on the field of Mars" (101) and who admit that they donned that uniform for the purpose of winning hearts. And second we are presented with the pantomime lover who has bourgeois values. This is Archibald the Allright whose aestheticism is secondary to his middle-class pride of person and property -

> Prithee, pretty maiden, will you marry me?
> (Hey, but I'm hopeful, willow willow waly!)
> I may say, at once, I'm a man of propertee -
> Hey willow waly O! (106)

These three character metaphors (Bunthorne, Grosvenor, and the dragoons) explore the world of self-love and pride when it is linked to the figure of the lover. That Bunthorne should finally lose the heroine is due to the fact that he alone will not change the pose which his own self-love has dictated. The Heavy Dragoons try to be aesthetes and remove that uniform which was the source of their pride. And Archibald becomes "an every-day young man" (126) instead of the bourgeois poet who demands his regular half-holiday. Finally, of course, Bunthorne is no loser. For he is quite satisfied with his "vegetable love."

Before we can enter into a detailed examination of

metaphor and character in the Gilbert libretti we should define more closely the familiar terms on which the character metaphors are based. Owing to Gilbert's medium most of the proper or principal terms of the metaphors are drawn from his theatre tradition. Thus my next chapter will examine the antecedents of certain characters from nineteenth century pantomimes and extravaganzas. My aim will be to establish the commonplaces which W.S.Gilbert's audience would associate with these characters.

CHAPTER II

THE COMMONPLACES OF THE CHARACTER METAPHOR

The lack of published material in the nineteenth-century theatre creates problems for any study of Gilbert's theatre tradition. However, with the aid of critical bibliographies, photocopying services, and by consulting some excellent anthologies of the nineteenth-century theatre edited by George Rowell, I hope to isolate some of the systems of associated commonplaces which relate to the characterization of the Gilbert libretti. As I have indicated in the previous chapter, Gilbert is indebted to the pantomime tradition and to its characters. The characters of English pantomime are not confined to one genre but appear also in the melodrama, the well-made play and the extravaganza. By a short history of the pantomime, it is hoped to show that the figures associated with many nineteenth century theatre forms have common roots in the commedia dell'arte. These figures will thus form the associated commonplaces which Gilbert uses as the known terms in the character metaphors of his libretti.

The development of certain figures from the Italian commedia dell'arte to the opera libretti of W.S.Gilbert spans the theatre history of three centuries and as many

countries. I will examine the historical developments briefly and in three stages. The first form of the commedia dell'arte is native Tuscan and Neapolitan. The comédie italienne in seventeenth and eighteenth century France is the second stage of the development. Finally the pantomime tradition evolves in England with slight changes from the French form.[1] As I am focussing on the later form of the pantomime in England I will be relying heavily on those critics, mentioned in the footnotes and bibliography, who have examined adequately the various developments of the commedia dell'arte.

THE ROLES ARE CREATED

Flaminio Scala's scenarios, which were first published in 1611, establish the Tuscan form of the commedia dell'arte. The characters in these scenarios can usually be divided into three groups -- the masked characters, the servants, and the lovers or inamorati. The masked characters are Pantalone the old Venetian, Gratiano the dottore, and Arlecchino and Brighelia (or Scapino) the bergamask servants. To these one adds the servants Pedrolino and Francesquina, the braggart Capitano Spavento, and the inamorati (usually two pairs) Flaminia, Isabella, Orazio and Flavio. The

lovers are the centre of the plot interest and around them the mischievous servants work intrigues to dupe the two old men, Pantalone and Gratiano. This plot structure is maintained in the Neapolitan form of the later commedia dell'arte despite additions of characters. The servant figure of Punch or Pulchinella was added in Naples.

COLUMBINE

In seventeenth century France the original characters remain the same, although some shifting in character emphasis does occur. The love element between servants is refined and avoids the promiscuity of the italian form. It is for this reason that Columbine attains prominence. As the servetta-birichina or artful servant-maid she had already been added to the cast in Italy in the late sixteenth century, when she complemented the bawdy servant-maid Francesquina. In France she becomes the servant-confidente and is portrayed by Catherine Biancolelli, a descendant of previous Columbines:

> The grandmother of Catherine Biancolelli had been a Columbine, as was her daughter after her. The Columbine they interpreted, in fact, became the standard type: she was rather French in character and was noted for her coquetry. She was the constant friend and companion of Harlequin, eternally in love either with the rascally valets or with Lelio, and by her keen and active wit was able to hold her own in every situation and emerge with ease and dignity from the most involved intrigues. 2

The character of the soubrette Columbine has emerged in the commedia tradition to gain as much popularity as her more serious inamorata sister, Flaminia or Isabella. In the nineteenth century she recurs as the pert and artful, occasionally secondary, romantic heroine. In Robertson's play Caste (1870) Polly Eccles appears as a delightful soubrette beside her serious sister Esther. The two figures are used similarly in James Albery's Two Roses (1870) as Lotty and Ida Grant.

HARLEQUIN

As the relationship between the popularity of the actress Catherine Biancolelli and that of the character Columbine implies, the French audience popularized and promoted certain characters at the expense of other accepted commedia dell'arte figures. The balance of the characters of the Italian comedy was disappearing and the tradition of improvisation, together with the interaction of characters that it required, was lost also. The plays performed and published (1694) by Evaristo Gherardi and his troupe illustrate this development. Their titles (Arlequin Empereur de la Lune, Arlequin Chevalier du Soleil, etc.,) display, as Allardyce Nicoll suggests, their dependence on scenic devices. Moreover they illustrate the audience's demand that

a specific actor/character become central in the scenario plot. Harlequin began his ascent to fame as Scaramouche had likewise ascended:

> Tiberio Fiorilli as Scaramouche, Dominique as Arlecchino, were more important in themselves than as members of a company, and as a result the delicate balance which is to be sensed in Scala's scenarios tended to vanish. This meant in effect, that Harlequin and Pantalone slowly changed their essential dramatic entities; instead of being characters with an existence of their own, interpreted by divers actors, the actors assumed prominence and, as it were, merely dressed up in Pantalone's and Harlequin's clothes. The feeling for continuity in the stage person had gone or was going. [3]

The eighteenth century fostered a revival of the Italian comedy while the old form of the commedia dell'arte died away. The continuity of the stage person had disappeared from the commedia dell'arte. And yet the characteristics of the seventeenth century Columbine, those of the serious lovers, and those of the still changing Harlequin, become absorbed into the written works which revive the Italian comedy in eighteenth century France.

The loss of the old figures of the commedia dell'arte occurs simultaneously with an increase in the use of scenic devices to hold the interest of a French audience. Spectacle and magic transformation scenes anticipate the English pantomime and the harlequinade of the nineteenth century.[4]

HARLEQUIN IS REFORMED

After the death of Louis XIV, the exiled Italian

comedians returned to Paris where their art developed under the auspices of Luigi Riccoboni. In order to accommodate the needs and demands of his French audience Riccoboni acquired material from French authors who wrote for his Italian actors and characters. The most important author to emerge from this arrangement was Marivaux. I have chosen Arlequin Poli Par L'Amour[5] to represent his work. This play has a fairy-land setting which combines effectively with the traditional pastoral setting of some commedia dell'arte scenarios. The characters of Arlequin Poli Par L'Amour are Arlequin, Trivelin, Silvia and La Fée.

Arlequin has a double role or set of characteristics in Arlequin Poli Par L'Amour. The Arlequin we meet in the early scenes is very different from him who has been refined by the love of his shepherdess. It seems that Marivaux is aware of the changes with which Harlequin will enter the nineteenth century. In the early scenes Arlequin is a simple, stupid servant figure. He lives for food, is bored by the refined behaviour of La Fée, who is in love with him, and is capable of falling asleep immediately his physical needs are satisfied. Such a character illustrates Pierre-Louis Duchartre's point that "if we pass over directly to the eighteenth century we find Harlequin the same booby that he always was." Duchartre then quotes Jean-Francois Marmontel (1723-99): "He is both rake and an overgrown boy with occa-

sional gleams of intelligence, and his mistakes and clumsiness often have a wayward charm."[6] This wayward charm has captivated La Fée but it is the soubrette Silvia who captivates Arlequin. As he begins his wooing of Silvia Arlequin becomes a different character. He is now a lover, not as refined as his inamorati counterpart Lelio, Orazio or Flavio, but all the more attractive as a lover because of his reformation. Could it be possible that Harlequin embodies the hopes of the middle-class women in his audience that some lover's magic might transform their gauche and unattractive admirers into a lover who is almost as refined as the serious lover of their dreams? Whatever the audience reaction, Arlequin in Arlequin Poli Par L'Amour changes from the physically greedy servant to the sentimental lover in this scene:

> Arlequin: Sans faute. (En disant cela il lui prend la main et il ajoute:) Oh! les jolis petits doigts! (Il lui baise la main et dit:) Je n'ai jamais eu de bonbon si bon que cela.
> Silvia (rit et dit:) Adieu donc. . . . (Elle laisse tomber son mouchoir en s'en allant. Arlequin le ramasse et la rappelle pour le lui donner.)
> Arlequin: Mon amie!
> Silvia: Que voulez-vous, mon Amant? (Et puis voyant son mouchoir entre les mains d'Arlequin:) Ah! c'est mon mouchoir; donnez.
> Arlequin (le tend, et puis retire la main; il hesite et enfin il le regarde, et dit:) Non, je veux le garder; il tiendra compagnie. 7

Thus Harlequin has begun his movement away from the clown-figure toward the mischievous but appealing lover of the English pantomime.

Silvia the shepherdess is the soubrette in Arlequin

Poli Par L'Amour.[8] She is the romantic heroine and is a secondary character only beside La Fée, the strange fairy-witch figure, who loves Arlequin. Marivaux is famous for his Silvia who was always played by the actress Zanetta Benozzi. This actress came to Paris in 1718 to play Silvia, the seconde amoureuse. She was, to Marivaux,

> the realization of the ideal he was seeking, the incarnation of the ingenue of his comedies. . . . Inspired by her personality and by her special accomplishments as an actress, Marivaux created his iridescent heroines--- those graceful and disturbing young girls over whom lies forever a golden enchantment. They were all Silvia and Silvia played them all.9

When one examines Silvia in Arlequin Poli Par L'Amour one discovers a figure indistinguishable from the soubrette Columbine. She is a graceful young girl whose success in love depends largely on her appearance and on her coquetry. Silvia's seeming indifference to Arlequin stimulates his love for her, while the sentimental despair she evokes with her tricks induces her to love him in return.

THE SHREW

La Fée and Trivelin, the servant, are the only other characters in this play. Trivelin is a minor role narrating scenes and situations unknown to the audience. Trivellino and Harlequin are closely related roles in the commedia

dell'arte.[10] Trivelin in Arlequin Poli Par L'Amour is hardly a new clown figure to replace Arlequin. His behaviour as the common-sensical servant reconciles the audience to the fairy atmosphere of the play.

La Fée, the fairy queen, is initially a benevolent character who is foolish enough to love the stupid Arlequin. She reminds me of Titania who, when under the influence of the love potion, is infatuated with Bottom the Weaver when he is wearing the ass's head in Midsummer Night's Dream. La Fée's ominous powers reveal themselves only at the end of the play when, thwarted in love, she displays a Phaedra-like passion. This shrewish hostility and uncontrolled passion are not without precedent in the commedia dell'arte. K.M. Lea cites Clarice, the shrew in L' Amante Interessato, as an example of the shrew who develops through inheritance of wealth.[11] La Fée does not have wealth but she possesses power through her magic. It is the threat of this power that makes her so ominous. As La Fée's fiancé is Merlin, the magician, she could anticipate the mordant Vivien of Tennyson's Idylls of the King whose hostile nature appears only after she has gained magic power over her doting lover. With reference to the commedia dell'arte, K.M. Lea expands her list of examples of the shrew. She adds:

> When they are annoyed Isabella and Flaminia go beyond abuse and scratch and pinch like Vixens; first they come to blows and then 'to hairs.' Livia reduces Lelio to tears with her cuffing. . . In more romantic circumstances their passionate

natures drive them to stab the men who have wronged them, or to offer to commit suicide in desperation over an old lover's desertion. 12

La Fée, too, reacts with passionate violence when she discovers that Arlequin has deserted her and she threatens Silvia: "(avec un sentiment de fureur, à part.) Oh! si je ne craignais de tout perdre, je la déchirerais. (Haut.) Écoutez-moi, petite fille; mille tourments vous sont préparés, si vous ne m'obéissez." 13 The nineteenth century theatre is full of such villainesses. The eighteenth century English precedent which most readily springs to mind is Millwood in Lillo's The London Merchant or, The History of George Barnwell (1731). This piece reappears in the nineteenth century as the pantomime Harlequin and George Barnwell, or The London 'Prentice. In the later piece Millwood appears as the creation, by magic incantations, of Indolence, Theft, Gluttony, Gaming, Drunkenness and Sloth. This Millwood is as murderous as Lady Audley, the mad villainness of Lady Audley's Secret (1862). Such love of blood and violence is the hallmark of Katisha, a thwarted lover, in The Mikado. I would suggest that La Fée anticipates Katisha just as Silvia precedes Yum-Yum.

The amount of magic and number of scenic spectacles is negligible in Arlequin Poli Par L'Amour. Here is another change that has occurred since the seventeenth century Gherardi scenarios. Marivaux has omitted external devices to present magic scenes; instead he has accepted his set-

ting as the magic land of his imagination and fancy:

> Marivaux. . . brought out his Arlequin poli par L'Amour. In looking at this play we realise that with subtle skill a new and harmonious dramatic form had been fashioned for what these players could offer. Here the dream of Watteau was being realised in actual stage performance. We have left the world of the Port à l'Anglais [Jacques Autreau, 1718] and entered a realm of the imagination -- not the fantastic and absurd world delineated in so many Gherardi plays, but a world seemingly real which is yet enchanted and apart from actuality. In this play, and in the other plays of Marivaux which were to follow, the commedia dell' arte had found a new spirit, a new scope for the exercise of its talents. 14

This new spirit inspires W.S.Gilbert and permeates his extravaganzas and the Savoy Operas. One could say that what Marivaux did for the commedia dell'arte in eighteenth century France Gilbert succeeds in doing for the very same form in nineteenth century England. The commedia dell'arte motto at the Hotel de Bourgogne in the eighteenth century was "Je renais" which was inscribed below the emblem of the Phoenix. The same motto could apply to the Gilbert libretti. Indeed the words of G.K.Chesterton describing the world of Savoy Opera anticipate those of Allardyce Nicoll on Marivaux:

> The thing may not be taking place in Venice; but it is not taking place in Britain; it is taking place in Barataria, the imaginary kingdom, the island of Sancho Panza's dream. And the Two Kings are not Pantomime Kings, or mere knock-abouts with wooden sceptres and crowns; all the setting is fitted to a certain frosty eighteenth-century elegance. . . .15

PLANCHÉ ANTICIPATES GILBERT

The fairy extravaganzas of James Robinson Planché begin with Riquet with the Tuft in 1835 at Madame Vestris' Olympic Theatre. Designated "A Grand Comical, Allegorical, Magical, Musical, Burlesque Burletta," Riquet with the Tuft was based on Riquet à la Houppe a Folie Féerie which Planché had seen in Paris, 1821. The author indicates that this form of entertainment was linked with pantomime tradition for, as he states in his introduction to the play, the basic story is similar to that of the English pantomimes Aladdin and Mother Goose. He then makes a distinction between his primary sources and the English pantomime:

> but all these, including my own lucubrations, were treated seriously, and presented to the public simply as "Grand Spectacles," to which title some of them produced at Covent Garden might fairly lay claim. The "Folie Féerie" of the French stage was a vastly different affair; sparkling with wit, pregnant with refined satire, exquisite whim, and that delightful persiflage which is the especial charm of the French fairy tales of the eighteenth century, the "Contes de Fées," of Perrault, of the Countess d'Aulnoy, &c.16

Planché anglicized the French tradition of the Folie Féerie and it became the fairy extravaganza which captivated the mid-Victorian audience. With such a genre Gilbert began his writing career. Harley Granville-Barker draws our attention to Gilbert's pleasure when, in 1866, a critic compared his first stage play "Dulcamara, or the Little Duck and the Great Quack" with the extravaganzas written by Planché.[17]

SIMILAR ROLES IN PLANCHÉ AND MARIVAUX

One cannot suggest a direct link between the Folie Féerie and the plays of Marivaux without passing beyond the bounds of this study. However, the characters which were examined in Arlequin Poli Par L'Amour do recur in the extravaganzas of Planché and one must therefore assume that they were present in his sources. The lovers occur in every play and are always united in time for the final curtain. The wicked fairy or the witch appears as Fairy Baneful in The Sleeping Beauty and, in a less spiritual form, as Princess Vindicta in Fortunio, and his Seven Gifted Servants.

One other character from the commedia dell'arte lingers in the extravaganzas of Planché. He is Pantalone, the evil miserly father of one of the lovers. He is the powerful king in The Good Woman of the Wood, Puss-in-Boots, and The White Cat. A similarly powerful Pantalone occurs as the Emperor in Fortunio and his Seven Gifted Servants. He commands Fortunio to fulfill impossible tasks in order to maintain the wealth rightfully belonging to another king. The Pantalone in Planché commands more power and is more of a threat than his Italian forebear. However, the magic powers given to the hero by the good fairy always cause the evil king to be outwitted and always reduce him to a comically impotent character. Once, in Beauty and the Beast, he is comically impotent throughout the play. Sir Aldgate

Pump would save his own life and fortune by risking that of his daughter, Beauty.

THE GOOD FAIRY

The final character which Planché and Gilbert have in common is the good fairy, a figure which develops late in the pantomime tradition. Her influence can be seen in the happy endings which depend on the almost magic revelation of mistaken identity. In H.M.S. Pinafore Buttercup reveals that Ralph Rackstraw is really Captain Corcoran and therefore can happily marry Josephine. In The Pirates of Penzance the pirates are all revealed to be noblemen and therefore suffer no punishment for their crimes on the high seas. Likewise in The Gondoliers the old nurse is summoned to identify the rightful king and he is none other than Luiz, one of the inamorati. These magic transformations result from the interventions of Buttercup, Ruth, and the nurse in The Gondoliers. All three characters possess some of the powers of the good fairy while also containing elements of the pantomime dame.

In England the sentimental comedy and the domestic tragedy had dominated the eighteenth century.[18] At the

beginning of the nineteenth century the domestic tragedy is still as popular as the melodrama. The sentimental comedy or society comedy develops by the 1860s into the well-made play of Robertson and Albery.[19] This form, like the extravaganza, owes much to the French. In the first half of the nineteenth century the pantomime and the harlequinade are popular, until Planché's use of Italian comedy elements in the extravaganza causes the harlequinade to disappear forever.[20]

W.S.Gilbert is aware of most of these forms in his theatre. His article "A Stage Play" for Tom Hood's Comic Annual in 1873 reveals his knowledge of the plot structure of the well-made play. However, while he may have used the plot form of such a play in some libretti, the characters on which he comments in "A Stage Play" vary little from those in the pantomime. These come from the Italian and French forms of the commedia dell'arte discussed above. Likewise, while Gilbert burlesques the melodrama with typical stage tricks in some libretti and with the whole libretto of Ruddigore, the characters in melodrama differ little from those commonplace characters which were discussed above, and which reappear in the pantomime.

The burlesque form is one closely related to that of pantomime. The problem of differentiating the two is well-illustrated by V. Clinton-Baddeley in his book The

Burlesque Tradition. In it he claims Thomas Dibdin, Planché, and W.S.Gilbert as burlesque writers. His first claim is sound, especially when one reads Harlequin Hoax: a burlesqued pantomime. However, this critic's position on Planché is weakened when he attacks this author as a writer of extravaganza: "The central idea might be a burlesque one: the interpolated songs might be parodies: but as a whole the extravaganza was pure travesty. It had no critical purpose."[21] Such an oversimplification of the nineteenth century theatre forms is to be avoided. The libretti of W.S.Gilbert may contain certain burlesque elements but to claim them therefore as 'Burlesques' is not feasible. As I hope this chapter will show, W.S.Gilbert is not writing in one particular genre, rather he is drawing on characters which are common to many of the theatre forms of the nineteenth century.

Popular pantomime in England began, as most scholars agree, with John Rich, himself a Harlequin, at Covent Garden Theatre in the early eighteenth century. The English pantomime has continued to be a popular tradition until the present day.[22] John Weaver tells us that he was drawing on the Italian model when he wrote possibly the first English pantomime The Tavern Bilkers in 1702. Rich's first pantomime appeared over a decade later when he presented Harlequin Sorcerer in 1717: "a piece consisting of two parts, one grave, one gay. . . . Between the acts of the serious part,

Rich wove scenes of a comical story chiefly concerned with the courtship of Harlequin and Columbine."[23] Thus the characters of Harlequin and the soubrette Columbine were carried into the English pantomime as lovers. Rich's original pantomime form remained much the same in the eighteenth century though it had some changes when it entered the nineteenth century.

> By the end of the eighteenth century the short 'opening' of a fairy tale, or nursery rhyme had replaced the traditional 'dark opening' which Rich had taken from the Italian players and kept in his own spectacles. This fairy tale opening was very brief and indifferently performed, with dialogue of a very elemental kind. The characters wore huge masks or heads, of much grosser form than those worn by the Masks of the commedia dell' arte, and more nearly resembling the gigantic heads carried in carnivals; they were wrapped in voluminous robes. At the end of the banal little opening they were touched with the Fairy Queen's Wand, and in full view of the audience they cast off robe and mask, to emerge as Harlequin, Columbine, Pantaloon and Clown. [24]

Such a pantomime appeared in 1806 by Thomas Dibdin. It was called Harlequin Mother Goose: or the Golden Egg and should be remembered as the occasion on which the clown was played by Grimaldi. Partly as a result of this performance, Clown became so successful a figure that his popularity ensured his presence in the harlequinade for the rest of the nineteenth century. The text of this pantomime is reproduced by Thelma Niklaus in Harlequin Phoenix. Dibdin's later pantomime, or burlesque of a pantomime, is Harlequin Hoax; or a Pantomime Proposed and it is designated "a comic extravaganza." Published in 1814, Harlequin Hoax provides

us with excellent comment on the pantomime practices of the day. Patch, the author of the proposed pantomime, demands the fantastic scene changes which should provide adequate spectacle and add to the element of surprise in a pantomime:

> none of the theories of your gentlemen-authors, who think every thing practicable they please to put upon paper; no, Sir, my mechanism is meant for manageable motion; and, instead of making St. Paul's pay a visit to Westminster Abbey, and knocking down the New Church in the Strand in its way, without considering how it is to get through Temple Bar; my tricks are the offspring of meaning, natural consequence and regular routine; Gretna-green changes to Westminster-Hall, Westminster-Hall to Doctors' Commons, Doctors' Commons to the Stock Exchange, and the Stock Exchange to the Tower of Babel. 25

Such a reliance on spectacular surprises in scene changing reminds one of the Gherardi plays which were published in 1694.[26]

Harlequin and Columbine have changed little from the Italian comedy of Marivaux's Arlequin Poli Par L'Amour. Whatever changes have occurred since the eighteenth century English form are, however, indicated explicitly in Harlequin Hoax. The actor playing Harlequin teases the author:

> No, Sir, not I- - -I've been too long on the stage, not to know that Harlequin is the worst part in a Pantomime,- - - a thing of shreds and patches, without a single point to get applause, except when he jumps, and that is always done by somebody else. 27

This quotation is poignantly true despite the fact that seventy years later Nanki-poo, himself "a thing of shreds and patches," was the hero and wandering minstrel of The

Mikado. In the early part of the century, due to Grimaldi's success as Clown, Harlequin had taken a second place in the harlequinade. "Thomas Dibdin. . . provided, with Mother Goose, the vehicle in which Clown ousted Harlequin from the leading role he had played and kept for three hundred years."[28] As we have seen in the plays of Marivaux, Harlequin was highly suited to the part of the unsophisticated lover which he continued to play in the libretti of W.S.Gilbert. Such a Harlequin role is played by Dick Dauntless in Ruddigore.

Columbine is still Harlequin's partner and has that fairy-tale elegance with which Silvia was endowed. Such elegance alone is not sufficient to answer the needs of the modern actress in Harlequin Hoax, who resents the dumbshow of the harlequinade. This lady's demands for verbal expression are countered by her description of the popularity of the non-verbal theatre form. Such a form must become outmoded before the oral libretti of W.S.Gilbert can be appreciated by the nineteenth century audience.

Miss K. . . (reads) Miss Kelly to enter up to her chin in water with a comb and a glass; and when she is half-seas over --- me, lud! I never was guilty of such a thing in my life.
Man. Do go on. ---
Miss K. And when she is half-seas over,---she changes to Columbine,--- Oh! if I am to be Columbine, that's quite another thing. But, after all, Sir, why am I not to speak? Is ours a profession, Sir, or is it not? no person is less ambitious of talking than I am; but . . . a young woman. . . may as well never open her mouth; particularly as in a Pantomime, when the audience are always so very silent and

attentive: now tragedies, comedies, operas, and farces are doom'd to suffer all the complicated combinations of "Pray ask that gentleman to sit down," "Box keeper, where's my fourth row on the second circle?" "Take off your hat," and "Keep quiet in the lobby." But in a pantomime, Sir, the moment the curtain goes up, if any unfortunate gentleman speaks a word, they make no reply but throw him over directly. 29

The audience's entranced reaction to visual stimuli and dumb-show, while verbal antics cause boredom and more verbal display, is revealing. There must be a change in the audience reaction prior to the libretti, or because of the libretti, of W.S.Gilbert.

In Harlequin Hoax, the soubrette, Columbine, plays, as is customary, the pert romantic heroine in both parts of the pantomime. In Harlequin and O'Donoghue (1850) she is introduced to the audience by means of dumb-show:

KATHLEEN enters, carrying a little basket for flowers. She looks about as if expecting some one, tells the audience it is her lover she is waiting for, then pettishly begins to gather wild flowers, and places them in her basket. Enter DERMOT ASTORE her lover , unseen by KATHLEEN. He touches her on the shoulder, then steps behind a bush; she turns and is then going to the bush for more flowers; he opens the boughs on each side and kisses her. A little coquetry on her part; but all is at last made up, and they embrace. 30

Silvia's paradoxical nature in which innocent youth combines with natural wiliness is still the accepted character for the pantomime heroine.

One of the other characters to descend from the commedia dell'arte to the English pantomime of the nineteenth century is Pantalone or Pantaloon. Pantaloon, like Pantalone

three hundred years before him, is the old man duped by the lovers. He is the object of ridicule because of his follies and his age. He is often the father of the soubrette or else, occasionally, the rival suitor for her hand. In Harlequin Mother Goose (1806) Pantaloon is Avaro, the guardian of Colinette and the deceiver of her lover, Colin. He is transformed by Mother Goose to Pantaloon as a punishment for his folly:

> Thou avaricious, selfish ingrate elf,
> Like other fools, too cunning for thyself;
> Thy ward shall still perplex thee by her flight
> Lo! Thus I change the lovers
> (Colinette is changed to Columbine, and Colin to Harlequin.)
> Motley wight! (To Harlequin)
> . . . . . .
> While thou (to Avaro) shalt wear my liv'ry too.
> (Changes him to Pantaloon.) 31

The resemblance between such a character and the Lord Chancellor of Iolanthe is unmistakable. Since the early form of Tuscan comedy, the gullibility of these old men, who believe age to be an object of respect, have found a suitable vehicle in the figure of Pantalone.

CLOWN

1806 and Mother Goose mark that point in time when Joe Grimaldi first made success with a character called Clown.[32] He appears in the transformation scene and in the

harlequinade but, though his name is new, he is Harlequin in disguise. As Thelma Niklaus suggests, the birth of Clown marks the end of Harlequin as a clownish figure but, nevertheless, Harlequin is reborn under an assumed name. This new character has qualities in common with the Harlequin of the Italian form of the commedia dell'arte:

> Grimaldi took over the character from his father, who had already enlarged its scope, creating from it a subtle and broadly comic figure. . . a Clown practising every imaginable vice. Indeed, Grimaldi's Clown was blood-brother to that long-ago Arlecchino from Bergama - - thieving, cowardly, treacherous, greedy, lying, and hypocritical. 33

These criminal aspects of the Clown make their appearance only in that magical world of slapstick, the harlequinade. Here they are no longer vices but comic tricks or lazzi which delight the audience. Such tricks are described in Dibdin's Harlequin in his Element or Fire, Water, Earth, and Air (1810) which Thelma Niklaus reproduces in Appendix B of Harlequin Phoenix.

> Lovers cross stage, Sir Feeble and Clown follow. Smart Milliner meets him and enquires the way - - he makes love to her but is rejected with much contempt. He succeeds in stealing her band box and hides with it among trees. Girl runs off. Bootmaker next appears with several pair of boots on a stick. Enquires his road of the Clown who while directing him, purloins the best pair of boots. 34

Such stealing and cheating, lying and playing false to the lovers, and such deceiving of Pantaloon, who always seems to fall foul of the law, are characteristic of Clown. The tricks and deceptions of Jack Point in The Yeomen of the

Guard are of a similar nature. Likewise the pathos of Jack Point is typical of the Grimaldi clown. A.E. Wilson in The Story of Pantomime quotes a contemporary description of Grimaldi: "When he sang 'a oyster crossed in love' such touches of real pathos trembled through the grotesqueness as he sat in front of the footlights, between a cod's head and a huge oyster that opened and shut its shell in time to music, that all the children were in tears."[35] One instinctively remembers the world of the Mock Turtle in Alice's Adventures in Wonderland where pathos, the grotesque, and childlike simplicity converge. Simplicity and pathos are characteristic of Jack Point and of Charlie Chaplin who "made the tramp into a symbol of the common man in a hostile world."[36] Others, however, had anticipated Chaplin long before the silent movie and Harlequin in Italy, Pierrot in France, and Clown in England had each become recognised as a symbol of the average individual in a changing environment. Thus W.S. Gilbert uses Clown in the figures of Jack Point and Ko-Ko. However, he also uses the female version of the Clown in the characters of Lady Jane, Lady Blanche and combined with the shrew, in Katisha.

THE PANTOMIME DAME

One cannot be sure when the pantomime dame made

her first appearance. However, she seems established by the 1850s in the pantomimes of E.L.Blanchard. Other pantomimes of this time which I have consulted and in which the Dame makes her appearance are Harlequin and Humpty Dumpty or, Robbin de Bobbin and the First Lord Mayor of Lun'ON (1850), Harlequin and O'Donoghue; or, The White Horse of Killarney (1850), and Harlequin Blue Beard (1854).

The part of the pantomime Dame is usually played by a man. Thus, quite characteristically, the Dame is large and fond of rough-and-tumble slapstick comedy. As Cook, a part she often plays, the kitchen and its accoutrements are used to create havoc on the stage. Blousabella Brisket (Harlequin and O'Donoghue) is the pantomime Dame and Cook. Like her, the Head Cook, "as black as her own pot" (1), in Harlequin Blue Beard is opposed to the youthful match of the lovers. This is likewise the attitude of Dame Durden in Blanchard's Harlequin Hudibras or Old Dame Durden and the Droll Days of the Merry Monarch (1853).[37] The battle between youth and the established order is symbolised in the pantomime when the lovers have to overcome the disapproval of parents and that of the older characters. The battle between youth and age is presented in the pantomime introduction of the character Dame Durden. The young characters have much fun at her expense:

Dame Durden sets the five serving men to their different labours, and gives directions to the five serving maids, who keep on at intervals exchanging salutations with the men---comic business---the dame goes to look at beehive, and gets stung----whilst idle labourer is looking on, the Dame turns impatiently round and knocks him into basket of eggs, just brought down by girl---her rage increases. 38

Such a situation as I have quoted is not without its pathos and the Dame can be a pathetic figure. In Old Dame Durden ..... the Dame is enamoured of Hudibras, the Clown figure, while he, in turn, admires the Dame. Hudibras and his Roundheads carouse in a local tavern and receive some sour wine from King Charles II, who is disguised as a cook. Hudibras toasts the Dame, discovers the sour wine and throws it away. He throws it, however, toward the door where it soaks the unfortunate Dame Durden who had entered at that moment. This pathos and the slapstick comedy which surrounds the Dame both point to her affinities with the Clown figure. The pathos could easily be ignored by an audience which is aware that a man is acting the part of Dame.

The huge proportions and the age of the pantomime Dame accentuate her pathetic situation. She becomes the well-meaning female equivalent of Pantaloon despite her affinities with the burlesque behaviour of the Clown. When Gilbert uses this figure he shapes her into a feminine version of Pantaloon.

Lady Blanche, Lady Jane and Katisha combine pathos

with a grotesque appearance. Dame Carruthers (The Yeomen of the Guard) and Dame Hannah (Ruddigore) are two old ladies foolishly chasing love in a manner which would be more appropriate to youth. Dame Hannah loves the dead Sir Roderic Murgatroyd who descends from his portrait to greet her after ten years in the grave. She tells him of her love and her constancy quite forgetting their grotesque situation and with much pathos she sings:

> Said she, "He loved me never,
> Did that great oak tree.
> But I'm neither rich nor clever,
> And so why should he?
> But though fate our fortunes sever,
> To be constant I'll endeavour,
> Aye, for ever and for ever,
> To my great oak tree!"
> Sing hey,
> Lackaday!
> Let the tears fall free
> For the pretty little flower and the great
> oak tree! (258)

Dame Hannah is hardly a pretty little flower any longer for, like Little Buttercup (H.M.S. Pinafore), that "plump and pleasing person," and Ruth (Pirates of Penzance), the time for love has passed and were better left to the young. The Pantomime Dame is opposed to the young lovers' union but the Gilbertian Dame has still a vested interest in such opposition. Lady Jane (Patience) voices her feelings:

> The fickle crew have deserted Reginald and sworn allegiance to his rival, and all, forsooth, because he has glanced with passing favour on a puling milkmaid! Fools! of that fancy he will soon weary - - and then I, who alone am faithful to him, shall reap my reward. But do not dally too long, Reginald, for my charms are ripe, Reginald, and

already they are decaying. (114)

These older ladies, the Gilbertian Dames, are all trapped by time into a grotesque and foolish situation. The lovers find the happiness of forever after while the Dames pursue a distorted image of such happiness. Poor Ruth in The Pirates of Penzance very nearly achieves her happiness. Gilbert dramatises the conflict between youth and age in love:

Fred: A lad of twenty-one usually looks for a wife of seventeen.
Ruth: A wife of seventeen! You will find me a wife of a thousand!
Fred: No, but I shall find you a wife of forty-seven, and that is quite enough.
. . . . . .
Fred: Compared with other women, are you beautiful?
Ruth: (bashfully) I have been told so, dear master.
Fred: Ah, but lately? (310)

Ruth proceeds to tell Frederick that she is beautiful, when the appearance of a "bevy of beautiful maidens" reveals her lie and shatters Frederick's illusions about his future bride. Bitterly and with a callousness characteristic of youth, he proceeds to upbraid Ruth for her deception.

Fred: You told you were fair as gold!
Ruth: (wildly) And, master, am I not so?
Fred: And now I see you're plain and old.
Ruth: I'm sure I'm not a jot so.
Fred: Upon my innocence you play.
Ruth: I'm not the one to plot so.
Fred: Your face is lined, your hair is grey.
Ruth: It's gradually got so. (311)

Ruth stands between Frederick and the young women he could love. She and the other Gilbertian Dames threaten the hap-

piness of the new generation, despite the fact that they have lost similar happiness themselves. In The Mikado and Patience, Katisha and Lady Jane pose a threat for the lovers, while in Princess Ida Lady Blanche also seeks the power and the happiness of the young. This latter Dame feels that, though "born to rule" (146), she is neglected and is justified in using the lovers to gain control of Castle Adamant. The lovers' secret is precariously held in her ambitious hands. Katisha and Lady Jane threaten the lovers more directly and the exact nature of the threat such Pantomime Dames pose for the lovers in W.S.Gilbert's libretti will be discovered in the study which is to be pursued in further chapters.

The figures that form the "systems of associated commonplaces" in the nineteenth century theatre tradition of W.S.Gilbert are descended, or have developed, from the commedia dell'arte. As in the Italian scenarios, the need of the young to overcome the follies of the old causes the characters to fall into two groups. Harlequin, Columbine and the inamorati find their happiness opposed by Pantaloon, Clown, Dame and Witch. Only the help of the good fairy and that of Gilbertian topsyturvydom brings happiness ever after to the young. The nature of the opposition of the young and old can be revealed by an examination of more of Gilbert's character metaphors. The known or proper terms of each

metaphor create systems of associated commonplaces with which Gilbert can explore the implications of his metaphor. Thespis, or the Gods Grown Old implies by its title the author's concern with the problems of age and aging. Likewise, the implications of the character metaphors enable Gilbert to explore the environmental factors which cause the conflict between young and old. This libretto is the first to be discussed in Chapter III.

THE MUSES, STILL WITH FREEDOM FOUND,
SHALL TO THY HAPPY COAST REPAIR:
BLEST ISLE! WITH MATCHLESS BEAUTY CROWN'D,
AND MANLY HEARTS TO GUARD THE FAIR.
RULE BRITANNIA, RULE THE WAVES;
BRITONS NEVER WILL BE SLAVES.
David Mallet

Having examined the theatre traditions of the Gilbert libretti, and having seen the manner in which certain roles develop to become one of the terms of a character metaphor, it would seem pertinent to turn to an examination of the nature of the second term of the character metaphors. In Chapter I we discovered that the terms of a metaphor must be such that they cause a system of associated commonplaces to arise in the mind of a reader or an audience. W.S. Gilbert discovers this in his early collaborations with Arthur Sullivan, and he also learns that the most

effective character metaphor is that which evokes a system of commonplaces affectionately associated with familiar traditional theatre roles. Thus he uses such roles as the shrew, the pantomime dame, the clown, the good fairy, Harlequin, Columbine, Pantalone, and both sexes of the refined lovers, as one of the terms of his metaphors. Thus Gilbert can depend on the audience's familiarity with these roles to remind them of the usual characteristics of each role.

The second term of the character metaphor must, of necessity, draw upon a body of knowledge or a system of associated commonplaces with which both author and audience are familiar. What better familiar material could a satirist use than the contemporary world around him? Certain facets of the social, political, and technological scenes of Victorian England fascinated Gilbert. He had a passion for gadgets; he was, for example, one of the first playwrights to have his scripts set in type.[39] Hence he alludes to the technological changes in his society in the libretti for the Savoy Operas. His social contact with his contemporaries was fiery and often unfortunate. However, he gained most of his insights into his fellow man from his co-workers in the theatre profession. Hence, in his libretti, he comments upon his contemporaries' need to play roles on stage and off. Gilbert's political interests stem from his obser-

vations of the social behaviour of his fellow countrymen. Hence he uses the law courts, the navy, the army, and the House of Peers as institutions which afford interesting study for his libretti. Other areas upon which he comments with his character metaphors are confined to the cultural milieu of the nineteenth century. Here he turns his attention to the behaviour of the aesthetes in the 1870s, and to the nostalgia and sentiment of his fellow Victorians.

References to the railway and the telephone occur in Thespis, H.M.S. Pinafore, Happy Arcadia and Utopia Limited. The changing environment of Victorian England and its technological progress interested Gilbert, while such interest was mirrored in the libretti by specific mention of the new gadgets of his time. On a more profound level the question of machines, of industry, and of scientific progress, is seen in the light of its influence on human nature. Princess Ida, The Mikado, and The Pirates of Penzance illustrate Gilbert's concern that scientific progress might alter human behaviour. Even such humorous statements as "a keener hand at scuttling a Cunarder or cutting out a P. & O. never shipped a handspike" (306) in The Pirates of Penzance illustrate Gilbert's awareness of the contrast of man and machine. Such a contrast is more obvious when scientific progress also implies that man is mechanical.

In his book on Darwin and his readers, entitled Apes,

Angels and Victorians, William Irvine describes the effect of The Origin of Species on Darwin's contemporaries:

> Darwin's great investigation was not only central to scientific thought in many fields. It placed him directly athwart almost every issue in philosophy, ethics, and religion. The old questions of necessity and free will, mechanism and spontaneity, matter and spirit, realism and nominalism, relativism and the absolute were faced all over again and argued in a new light because of The Origin of Species.[40]

Given that Gilbert is fascinated by machines, and given that he is interested in evoking a system of associated commonplaces with each term of the character metaphor, it is understandable that he chose to use mechanism as that aspect of Darwin's concept of evolution with which to constitute terms in the character metaphors of Ida and the Mikado. It is my contention that the logician in Utopia Limited and the Mikado are both products of the concept of the scientific man in the Victorian era. The logician, the cold, hard man of facts, is mechanical because of his inability to behave illogically. Such a ruler as the Mikado could be seen in the light of the mechanistic implications of The Origin of Species. Again Irvine describes the reaction to The Origin of Species due to its mechanistic implications: "Darwin had documented the romantic, organistic universe. . . and, as many felt, documented it atheistically, in terms of blind chance and purposeless mechanism."[41] The Mikado, with his senseless need for a mechanical solution to his problem of making the punishment fit the crime, is ruling his coun-

try with logical yet pointless mechanism.

Another implication of Darwin's theory of evolution is its mechanizing of the female. When we read his section on sexual selection in The Origin of Species we realise that his argument could be used to justify maintaining woman in the accepted and mechanical role of wife and mother. "Inasmuch as peculiarities often appear under domestication in one sex and become hereditarily attached to that sex, the same fact probably occurs under nature, and if so natural selection will be able to modify one sex in its functional relations to the other sex."[42] In Princess Ida Gilbert, like Tennyson before him, illustrates that woman's essential function in society is that of childbearing and rearing. She is mother and marriage partner and not the unmarried, childless and independent spirit that Ida would have her. Gilbert shows us the absurdity of the situation yet he seems sad and disillusioned when he has Ida capitulate. This proud independent princess has to accept her father's cliché attitude towards women as childbearers:

> Consider this, my love, if your mamma
> Had looked on matters from your point of view
> (I wish she had), why, where would you have been?
> (168)

Tennyson also seems to admire the rebellious and

independent Princess who, "Unshaken, clinging to her purpose," is seen "standing like a stately pine/ when storm is on the heights." Tennyson seems to acknowledge sadly Ida's position in Darwin's universe when he says, through the wounded Cyril,

> O fair and strong and terrible! Lioness
> That with your long locks play the Lion's mane!
> But Love and Nature, these are two more terrible
> And stronger.[43]

Yet Tennyson wrote The Princess in 1847 whereas The Origin of Species was not published till 1859. Gilbert, however, sees the Darwinian implications in Tennyson's poem, referring to Darwin explicitly in Princess Ida. In his song about the lady and the ape he is putting both men and women in their place. Women require such treatment because of their growing independence. As Leslie Baily tells us in the Gilbert and Sullivan Book two women's colleges had been founded, Girton College in 1872, and Newnham in 1875. The establishing of these colleges was followed by the foundation of the London School of Medicine for Women. Apparently the students at these colleges were, like Ida, deceived in their new feelings of independence. Gilbert makes fun of their aspirations:

> For the Maiden fair, whom the monkey craved,
> Was a radiant Being,

With a brain far-seeing -
While Darwinian Man, though well-behaved,
At best is only a monkey shaved (154).

Gilbert has not only mentioned Darwin in his libretti. He has used some of the commonplaces associated with Darwin to form terms in the character metaphors of Princess Ida and the Mikado. By doing this he has laid before his audience the implications of accepting Darwin's theory of evolution as a mechanistic view of the universe. He has made no suggestions as to how else to apply the theories of The Origin of the Species but places before us an analogue model which enables us to examine the ramifications of the problem.

Scientific progress in The Yeoman of the Guard is viewed as sorcery. It is for his witchcraft that Fairfax is imprisoned in the Tower, but Phoebe tells that his true occupation is that of "a student of alchemy" (266). Perhaps this opera and that of The Sorcerer are exploiting a situation where scientific progress seems to be magic to the ordinary man.

WE DON'T WANT TO FIGHT, BUT BY JINGO IF WE DO,
WE'VE GOT THE SHIPS, WE'VE GOT THE MEN, AND GOT THE MONEY, TOO.

George Macdermott.

William Schwenck Gilbert was himself a Captain of the Royal Aberdeenshire Militia and his pose in an impressive uniform caused Leslie Baily to add a caption below his photograph in The Gilbert and Sullivan Book. It is a quote from Patience,

When I first put this uniform on,
I said as I looked in the glass,
'It's one to a million
That any civilian
My figure and form will surpass!' (101)

Obviously Gilbert could understand at first hand some of the aims and attitudes of Her Majesty's Armed Forces. Their representatives appear in all their splendour in H.M.S. Pinafore, The Pirates of Penzance, Patience, Ruddigore, and Utopia Limited.

The Royal Navy and the vagaries of the appointment of W.H. Smith as Admiral of the Fleet are examined in H.M.S. Pinafore where W.H. Smith and the Jolly Jack Tar figure constitute the second terms of the character metaphors of Sir Joseph Porter and Ralph Rackstraw respectively.[44] The Jolly Jack Tar figure has, as Maurice Willson Disher suggests, a long history. In 1720 John Gay and Richard Leveridge created this figure in the ballad "Sweet William's Farewell to Black Ey'd Susan," and the figure gained popularity until "the Jolly Jack Tar and his songs provided the British public

with its favorite entertainment."[45] This figure was sentimentalised in the nineteenth century with typical pessimism is Douglas Jerrold's "Nautical and Domestic drama" Black Ey'd Susan (1829). Here the jack tar, William, due to be hanged at the fore-yard-arm, is about to see his wife Susan for the last time: "all I want is, that I may ask for strength to see my wife- my poor young, heart-broken wife, for the last time, and then die like a seaman and a man . . . my heart is splitting."[46] Richard Dauntless in Ruddigore reflects this sentimental attitude to the sailor in one of the terms of his character metaphor. He is a Jack Tar who declares that his heart is his compass and sings,

> In sailing o'er life's ocean wide
> No doubt the heart should be your guide;
> But it is awkward when you find
> A heart that does not know its mind! (233)

In H.M.S. Pinafore Gilbert uses the Jolly Jack Tar figure to illustrate the irrational patriotism of his contemporaries. The year before the production of H.M.S. Pinafore (1878) Jingoism was born. Maurice Willson Disher tells of an evening in 1877 after Russia had gone to war with Turkey. The Great one is George Macdermott:

the Great one advanced to the London Pavilion footlights while an unsuspecting throng in top hats. . . sat at tables, attended by waiters. They liked to appear nonchalant but dropped the pose as soon as they heard, "the dogs of war are loosed," and went wild over the chorus with its defiance of Russia and rhyme:

> We don't want to fight but by jingo if we do,
> We've got the ships, we've got the men, and got the money, too.
> We've fought the Bear before, and while we're Britons true,
> The Russians shall not have constantinople.

Jingo acquired a new meaning overnight, to which the Great One replied with, 'If it's Jingo to have honour, then Jingoes sure are we.' 47

Such irrational patriotism is seen in the song Sir Joseph Porter composed for the navy, and in the sailors' unthinking obedience of all orders, however absurd, which are given on board the Pinafore.

The army officers in Patience, and the Major General in The Pirates of Penzance and Utopia Limited come under a different attack. The commonplaces evoked by the terms of the character metaphors, such as the heavy dragoons, have implications beyond any specific reference to Gilbert's contemporaries. The dragoons in their bold uniforms enable Gilbert to examine male pride of plumage; vanity and self-pride are satirized in these libretti.

A similar use of the character metaphor occurs in Iolanthe and Utopia Limited where Gilbert uses figures of the establishment in order to satirize the governmental institutions of Great Britain. Jane Stedman describes Gilbert's attitude to society and politics very aptly by

comparing his position with that of G.B. Shaw.

> Shaw . . . was a revolutionary satirist, welcoming the bombs of Heartbreak House so that a new and better society might arise. Gilbert, on the other hand, depicting imperfection, dissatisfaction, and inconsistency as inherent in human nature, saw no persuasive reason for any radical alteration of society, since any social framework must be filled by absurd mankind. At times in his serious plays and in moments of his comedies, Gilbert made a Dickensian protest against contemporary inhumanities. . . . But more fundamentally he satirized man's lack of self-knowledge.48

Thus, in his use of such figures as the peers, the Lord High Chamberlain, and the Lord Chancellor, Gilbert creates terms for his character metaphors which evoke universal systems of associated commonplaces to remind us of our own flawed human nature. In his later libretti Gilbert seems to be searching through systems of government and various institutions but his search only serves to convince him of man's fundamental absurdity.

It is as if Gilbert is using certain obvious aspects of Victorian life in order to probe other latent problems in his environment. By choosing such obvious environmental influences as Darwin's theory of evolution or the incompetence of the Admiral of the Fleet, Gilbert has created terms for his metaphors, or analogue models as Max Black would call them, whose implications allow him and his audience to glimpse some of the subtle and previously uncomprehended aspects of their emerging new environment.

Thus far we have seen those aspects of his environment which Gilbert uses in his character metaphors pertaining

to the political and technological scenes of Victorian England. What of his observations on the social behaviour of his contemporaries? The most interesting of his observations are made on actors and actresses. Two of his libretti with Sullivan and one that he wrote for the German Reeds use actors and their positions in the theatre troupe as terms for his metaphors. Thespis, or the Gods Grown Old, The Grand Duke, and Our Island Home examine the behaviour of a group of actors in a strange situation. Jane Stedman has explained that a certain amount of doubling of roles was necessary at the German Reed's Gallery of Illustration because of the size of the company. However, Gilbert had no such need to repeat the same situation with the Savoy Opera company. We must assume that it was a theme which he found of particular interest and which he wished to explore.

In his sketch Actors, Authors and Audiences, Gilbert has an author tried for the offence of writing an unpopular piece. The witnesses at the trial, the leading actress, the low comedian and a character actress all repeat the same lines: "I have never been hissed in my life. The parts I have played have frequently been hissed. No one has hissed me."[49] With this evidence before us, we see Gilbert's opinion of the actor; the actor can be divorced from the part he plays but not from the role, "leading actress" or "low comedian," in which he is customarily typed. That the actor

is hypocritical and obtuse is also Gilbert's opinion. Notice that the parts he has played have "frequently" been hissed yet the actor still fails to consider that he might be at fault. It is the relationship between the personality of the actor, his type role, and the particular parts he plays which is examined in Gilbert's libretti. In Thespis, or the Gods Grown Old the theatre manager believes he can play Jupiter because this dominating part fits the role he has chosen as his type of role. He forgets that he has a personality which may or may not be suited to the part of Jupiter.

Not only does Gilbert comment on the actor's need to substantiate his personality by playing the type of roles which boost his ego, he also implies that we all enjoy the process of role-playing. His magic lozenge plot in The Sorcerer and Happy Arcadia both explore the ordinary man's need to increase his status in his own eyes by playing roles.

Gilbert's attitude to the cultural milieu of the 1870s and 1880s is seen in a circular issued by Richard D'Oyly Carte before the production of Patience in 1881,

> Generally speaking, the new school is distinguished by an eccentricity of taste tending to an unhealthy admiration for exhaustion, corruption and decay. In satirizing the excesses of these (so-called) aesthetes, the authors of Patience have not desired to cast ridicule on the true aesthetic spirit, but only to attack the unmanly oddities which masquerade in its likeness. 50

W.S. Gilbert's satire is not based on the "fleshly" eccentricities of the aesthetes which had been attacked earlier by Robert Buchanan in his famous pamphlet on The Fleshly School of Poetry (1871). Rather he is attacking the effeminate and narcissistic tendencies of certain poets of the aesthetic school. These figures are the terms for the character metaphors of Bunthorne and Grosvenor.

The law suit between Whistler and Ruskin over the latter's criticism of Whistler's nocturne in black and gold lent a topicality to the libretto of Patience. Gilbert is again tapping an obvious situation in order to evoke a system of commonplaces associated with the aesthetic school of poetry. Gilbert was, as the above circular suggests, not unsympathetic to Whistler's position and "on the morning of the first day of the trial he took breakfast with Whistler."[51] Keeping in mind the circular and its reference to the "true aesthetic spirit," we could identify Whistler with this spirit. If so we could see Oscar Wilde as the embodiment of the "unmanly oddities" masquerading as an aesthete. In his book on The Aesthetic Adventure William Gaunt suggests that Whistler's relationship with Oscar Wilde was deteriorating at approximately the same time as Wilde made his trip to the United States of America prior to the performance of Patience

> Here was he, Whistler, a mature man approaching the age of fifty. . . . And now came along this young university fop, still in his twenties, making money and reputation by the monstrous assumption that art was his subject, picking up the good things a genuine artist had said and passing them off as his own. 'I wish I had said that.' There was grimness as well as wit in Whistler's reply to this admiring wish. 'You will, Oscar, you will.' 52

Gilbert's acquaintance with Whistler possibly made him aware of the antipathy between the two artists whose repartee is recorded in The Gentle Art of Making Enemies.

Oscar Wilde certainly capitalized on his being recognized as Bunthorne in Patience. His tour of America prior to the production of Patience made no little pecuniary profit. He was excellent publicity for D'Oyly Carte. The business man's comment on the aesthete is made in a letter to his future wife in New York.

> Wilde is slightly sensitive although I don't think appallingly so; I, however, suggested to him that it would be a good boom for him if he were to go one evening to see Patience and we were to let it be known beforehand, and he would probably be recognized. This idea he quite took to . . . I told him he must not mind a little bunkum to push him in America. You must deal with it when he arrives. 53

That Wilde's tour was staged to coincide with that of Patience is here made evident.

Wilde is not, however, the only source for Bunthorne. Both Audrey Williamson and John Jones, in his article "A New Look at Gilbert's Patience," agree that Bunthorne is a composite figure of the several Pre-Raphaelite and Aesthetic figures of Gilbert's day. They cite the candidates as

Whistler, Burne-Jones, Rossetti, Oscar Wilde, and Algernon Swinburne. Thus we see these Gilbertian critics agreeing that Gilbert is evoking a system of commonplaces which the audience would associate with a central figure of the aesthete. The term for this part of Bunthorne's character metaphor is deliberately vague and refers to no specific poet or painter. However, Oscar Wilde's ability to play the role of the typical aesthete can be capitalized upon in order to gain publicity for the opera.

The implications of the character metaphors of the aesthete are far broader than the aesthetic movement itself. The fact that, as we have seen in Chapter I, Bunthorne is left with no bride, whilst the title of the libretto is, ironically, Patience, or Bunthorne's Bride,illustrates that the narcissistic aesthete can not evoke, nor does he deserve, a normal love. Instead his self-love leaves him empty of affection for others and he is fated to love only the unresponsive tulip or lily which was initially part of his pose.

Then a sentimental passion of a vegetable fashion must
excite your languid spleen,
An attachment à la Plato for a bashful young potato, or a
not-too-French French bean!
Though the Philistines may jostle, you will rank as an
apostle in the high aesthetic band,
If you walk down Piccadilly with a poppy or a lily in
your mediaevil hand.
And everyone will say,
As you walk your flowery way,
'If he's content with a vegetable love which would certainly
not suit me,
Why, what a most particularly pure young man this pure
young man must be!' (103)

Here we can see that the poppy or lily was just a theatrical prop which enabled Bunthorne to play that part which earned him most admiration, and which thus fed his ego.

In this attempt to examine the contemporary issues which Gilbert uses as material on which to base the terms of his character metaphors I have chosen to limit myself to certain aspects of the technological, social and political scenes in Victorian England. I have rarely gone beyond the bounds of the contemporary material which is used by Gilbert to constitute the terms of the character metaphors, or which is mentioned in the libretti. I hope that the ensuing study of the Gilbert libretti singly and in chronological order will expand the depth if not the breadth of this aspect of my study.

CHAPTER III

THE CHARACTER METAPHOR IN THE EARLY OPERAS.

The setting of W.S. Gilbert's libretti for the Savoy Operas will, of necessity, be such that it will accommodate his character metaphors. The commedia dell' arte could have a pastoral setting to house its Pantalones and pairs of lovers, while Marivaux's pastoral settings for shepherds and shepherdesses seem well suited to his Harlequins and Columbines. Prior to collaborating with Sullivan in Thespis, Gilbert wrote two libretti with a pastoral setting similar to that of Marivaux's Arlequin Poli par L'Amour. These two plays, Happy Arcadia and Eyes And No Eyes, are set in a peaceful land, which Gilbert has called Arcadia in the former work. Happy Arcadia anticipates Iolanthe with its Strephon and its shepherdesses, whereas Eyes And No Eyes harks back to Marivaux and the commedia dell'arte by housing such characters as Arlequin, Columbine and Pierrot. Thus it would be convenient, particularly in view of Gilbert's repetition of this land in Iolanthe, to call his setting Arcadia.

The qualities of Arcadia are not those confined to a pastoral or rustic Utopia. The setting is pastoral,

in appearance, in the plays I have cited but it is not always pastoral in external appearance in the libretti of the Savoy Operas. Happy Arcadia defines this land as one of stability where the inhabitants are innocent and where no personality changes occur due to their internal character development. Arcadia is the home of static human beings who have contact with human beings from another place where wealth, good food, entertainment and increased position have some meaning. The railway carries changeable human beings into Happy Arcadia but never carries Arcadians to the rapidly changing world outside their rustic home. Stability of character and environment are two of the basic qualities of Arcadia. The innocence of the Arcadians can be seen in their primary concerns. Such worldly matters as wealth and position are of less importance than success in love in this peaceful land. To this extent Gilbert's libretti set in Arcadia are romantic comedies, much as are the plays of Marivaux, because the chief concern of the libretto is the outcome of romance.

Arcadia, while open to the modern world at the end of the railway tracks, is also open to the influences of a land of magic and to the fairies and witches who inhabit such a land. Thus the innocent and unchanging characters can be changed, but only by external factors such as potions

in The Sorcerer, curses in Patience, spells in Iolanthe, even by old laws in The Grand Duke and surprising revelations in The Gondoliers, H.M.S. Pinafore, and Pirates of Penzance.

Happy Arcadia and Eyes And No Eyes were both produced at the Reed's Gallery of Illustrations. In her introduction to her edition of these plays entitled Gilbert Before Sullivan, Jane Stedman tells us that "the Reed company also doubled and re-doubled roles in their one act farces and operettas, partly because the company was very small, but more often to capitalize on its talent for quick changes" (7). She continues by describing the production of Our Island Home (1870) in which Gilbert set the actors playing themselves, the German Reeds, Miss Holland, and the villainous Arthur Cecil with his evil eye,

> Gilbert's Our Island Home (1870) put the entire company on stage as themselves, but then carried them through a wildly fictional plot which involved a rearrangement of their past real lives as well. . . . Their multiple identities were subordinated to a controlling plot whose comedy combined technical virtuousity with a double view of reality (8).

Gilbert's preoccupation with such external changing and doubling of his characters probably dates from his work at the Gallery with the Reeds. Thus he clings to a formula, such as the magic lozenge plot, which was successful but which must also fascinate him with its possibilities for characterization. Such doubling of characters demands

that the character remain internally undeveloping. Hence his changes in character must be wrought externally by means of magic spells and the like. Were he to wish for more subtlety of characterization would not Gilbert combine two static concepts of a character and thus create a character metaphor? Thus the character would remain stable, changing only according to Gilbert's external plot devices, yet its nature would be more intricate despite stasis. The first step towards using this "double view of reality", as Jane Stedman would call it, in conjunction with the character metaphor occurs in Thespis. Here in the pastoral environment of Mount Olympus it is the will of the gods which is the changing agent in Thespis, and the change precipitated by the gods is that which creates the two hitherto unrelated terms of the character metaphors. Hence the actors are both the static parts required by a theatre troupe, the first term of the metaphor, and the roles required by the gods, the second term of the character metaphor.

Since character metaphors are not credible human beings, the land in which they live could never be a realistic representation of everyday life. Likewise, since the implications of the character metaphor must comment meaningfully on human existence, so the setting cannot be a land of fantasy. It is my contention that the setting of the Gilbert libretti is a world trapped between these

two lands and I have chosen, for convenience, to call such a land Arcadia. The qualities of Arcadia are not only visible in those libretti which have a pastoral setting. A setting in which the innocence of the characters, their innocent pursuit of romantic happiness, is preserved along with their innate stability, a setting which is accessible to both the rapidly changing society and to the magic and fairyland, is a suitable dwelling place for the character metaphor. Such a setting could be a court room, it could be aboard ship, in a country village or a wider rural community, or in a theatrical troupe. If the qualities of innocence and stability required for the character metaphors exist, then Gilbert has created his Arcadia.

The audience at Hollingshead's Gaiety Theatre at Christmas 1871 witnessed the first performance of a Gilbert and Sullivan opera. At such a time they could expect the traditional Christmas pantomime. Instead they enjoyed an "original grotesque opera" entitled Thespis, or the Gods Grown Old. In Thespis, or the Gods Grown Old W.S.Gilbert places a young group of actors on Mount Olympus. There the gods order the actors to govern man in their stead while these old rulers return to earth to renew contact with their subjects. The actors, each according to his predilection for a certain role, play the part of that god which, he thinks, best suits his personality. Each actor is not, however, the person that he would like to be and chaos results when

he cannot satisfactorily fulfil the duties of his new position. Thus Gilbert creates character metaphors through the combination of each actor's personality and that personality he wishes to be. Thespis, the theatre manager, plays Jove, a role he feels to be best suited to his personality. However, he is not the character he wishes to be and is indecisive and kind when he should be forceful and merciless. Thespis, or the Gods Grown Old explores the nature of our role-playing and discovers what happens when we play roles which are outdated and unsuited to us.

Thespis, the hero of the opera, is the manager of a troupe of actors. Planché provides a precedent both for the character Thespis and for the idea of the play in his "panoramic" extravaganza, "Mr. Buckstone's Ascent of Mount Parnassus." Planché is here concerned with the state of the English stage and the theatre manager Buckstone asks Fortune and Fashion for the secret of theatrical success. They lead him up Mount Parnassus to consult with the Muses and Apollo. In the scene at Delphi Mr. Buckstone meets the Muses. They, like the gods in Thespis, are much changed because of conditions on earth:

Mr. B. Pooh! Stuff!
I know those Muses, I'm sure, well enough - You don't pretend to tell me these be they?
Mel(pomene) We were so, mortal, when there was a play.
Mr. B. Well, now I hear your voice, and look again -
But, Lord! how you are altered.
Thal(ia) 'Tis with pain
That we admit it. 1

The Muse Calliope is another character who appears in both the extravaganza by Planché and Gilbert's Thespis, or the Gods Grown Old. She is bitter about the chaotic state of epic poetry on earth: "Behold to what base use/ We've come at last. In lieu of epics writing,/ Puffs for Whitechapel I'm inditing."[2] Such is her topsyturvy condition in "Mr. Buckstone's Ascent of Parnassus." In Thespis Calliope is the only character who does not illustrate the chaos on Olympus. It could be that Gilbert feels any such examination of Calliope would be superfluous since, under a similar situation, the muses had already been explored by Planché. I'm not alone in supposing that Gilbert finds sources for characters and plot ideas in the extravaganzas of Planché. Mr. Baily illustrates two instances of similar borrowings. One is from King Charming (1850) for Iolanthe and the other from The Sleeping Beauty (1840) in which the character and words of Baron Factotum provide ample precedent for Pooh-Bah in The Mikado.[3]

THE GODS OF OLYMPUS IN THESPIS HAVE AGED

The Gilbertian pantomime dame makes her first appearance in Thespis, or the Gods Grown Old as an aging Venus played by a Miss Jolly. Gilbert develops the hitherto un-

suspected pathos of the pantomime dame by having the character played by an actress. The metaphor which combines the commonplaces associated with the elderly pantomime dame and the beautiful goddess Venus was highly successful in 1871. The contemporary reviewers were much impressed, The Standard declared that "Venus is no longer the model of perfection imagined, but a stout elderly matron." Meanwhile four other journals saw fit to praise this minor character: the Daily Telegraph described her as "painted, overwieldy with fat, and altogether a ludicrous spectacle." "Venus is painted and fat" said The Orchestra, while Sporting Life commented that ". . . Venus is fat, dyes, rouges, and altogether has lost the charms which poets have sung." The best description of the character came from The Era who seem to appreciate the dame-like qualities of the actress, ". . . as for Venus, her 'embonpoint' is past the fascinating stage and she can most justly be described as 'fair, fat, and forty'. . ."[4] Thus Miss Jolly, a small part actress in the Gaiety company, attracted much attention at the first production of Thespis, or the Gods Grown Old. From this public reaction Gilbert must have discovered that the character metaphor is most successful when one uses a figure from a previous theatre tradition as one of the known terms of the metaphor. He will repeat this technique many times drawing, as I will suggest in my conclusion,[5]

on roles from a systematized theatre tradition for these roles carry with them effective associations.

The gods of Olympus in Thespis are all based on the same metaphorical character. They are all the gods grown old and their decayed condition is one term of the metaphor, while their original condition is the other. When we think of the god Apollo we associate with his name a figure suited to rule the sun. He therefore has a shining muscular body in the peak of physical condition. We also are reminded of the tale of his pursuit of Daphne who is saved from his rapacious sexual appetite only by her timely transformation into a tree. Such is the system of associated commonplaces called forth by the name Apollo, and by the first proper term of this character metaphor. His present appearance in Thespis as an aging rake, an elderly roué ravaged by his youthful excesses, is the second term of his character metaphor. A society ruled by such a decadent figure has lost all meaning, for its gods are no longer representative of the values on which the society is based. Thus by presenting Venus as a pantomime dame, Apollo as an elderly buck, and Diana in respirator and galoshes, Gilbert is repeating the metaphor which enables him to examine the situation in which a once vigorous ruling order has decayed into old age and redundance.

"THE HYPOCRITE BECOMES A MAN OF PIETY; THE SWINDLER, A MAN OF HONOUR; THE QUACK, A MAN OF LEARNING; AND THE BRAGGART, A MAN OF WAR."

The exchanging of identity always fascinated Gilbert. His Magic Lozenge plot, in which characters are magically transformed, much disgusted Arthur Sullivan. Nevertheless, Gilbert tenaciously attempted to introduce this plot idea in the Savoy libretti. We see the seeds of this concept in Thespis, or the Gods Grown Old in 1871 and the final flowering of it in The Mountebanks, an opera he wrote with Alfred Cellier, in 1892. At the later time Gilbert explained the effect of the magic liquid (as the lozenge had become): it "has the effect of making everyone who drinks it exactly what he pretends to be. The hypocrite becomes a man of piety; the swindler, a man of honour; the quack, a man of learning; and the braggart, a man of war."[6] The substitution of actors for gods appears to be a version of the Magic Lozenge plot for the actors become "what they pretend to be." The only character whose disposition is suited to her part is Nicemis, whose name, if not her behaviour, suits the role of Diana. The other actors are chosen for their parts according to the casting methods of the theatre company. It is in this manner that they become "what they pretend to be" when they are made deputy gods.

Thespis, the theatre manager, appears best suited to play Jupiter. He has portrayed him often on stage:

Thespis: Bless you, I've played you often.
. . . . . .
Jupiter: And how have you dressed the part?
Thespis: Fine commanding party in the prime of life. Thunderbolt--full beard--dignified manner--a good deal of this sort of thing 'Don't know yah! Don't know yah! Don't know yah!' (120)

Such behaviour is apt for Thespis who, after an illuminating song about a Chairman of a Board of Directors who "undermined his influence by associating with his inferiors" (116), tells us his feelings about his position as Theatre Manager: "As a manager, I am compelled to hold myself aloof, that my influence may not be deteriorated. As a man, I am inclined to fraternise with the pauper--as a manager I am compelled to walk about like this: Don't know yah! Don't know yah! Don't know yah!" (118) When Thespis discharges the duties of Jupiter he does not become the Jupiter he had played on stage. He acts instead according to his own disposition not according to that which he adopts. Mercury reveals that Thespis, "a man . . . of an easy disposition" (118), acts according to the dictates of his nature: "For Thespis as Jove is a terrible blunder,/ Too nervous and timid--too easy and weak-/ Whenever he's called on to lighten and thunder,/ The thought of it keeps him awake for a week!" (130) Such a change of identity is the reverse of the Magic Lozenge plot. The

metaphorical character of Thespis is one of opposing qualities. A nature which is mild is combined with a 'pretend' role which is authoritarian and aloof. Thespis does not become the fierce figure of Jupiter or the autocratic theatre manager. He is divested of his 'pretend' role and is forced to act, according to his natural bent, as a meek and nervous character.

The remaining actors become the gods they are best suited to act. It is the suitability of their positions within the company of actors and not the qualities of their personalities which is the criterion by which the actors are cast as gods. Thus, Pretteia, the leading lady, who should appear as a beauty on stage, becomes Venus. Later Mercury tells us that she has a squint and that her freckles repel him. The leading lady can, no doubt, hide and camouflage these defects on stage however disconcerting they may be in real daylight. Given Thespis' statement that each actor shall receive the part of the god appropriate to him, we can but conclude that each actor is not by nature suited to his part. When he substitutes as a god, the actor becomes the opposite of the part he acts. Thus Gilbert is using the same metaphor of opposites in each actor as he did in the character of Thespis. Mercury's song, which reveals the chaos caused by Thespis and his company, is explicit in listing the reversals of character which take

place when the actors substitute for gods.

> Then mighty Mars hasn't the pluck of a parrot,
> When left in the dark he will quiver and quail;
> And Vulcan has arms that would snap like a carrot,
> Before he could drive in a tenpenny nail!
> . . . . . .
> Then Pluto, in kindhearted tenderness erring,
> Can't make up his mind to let anyone die-
> . . . . . .
> Then Cupid, the rascal, forgetting his trade is
> To make men and women impartially smart,
> Will only shoot at pretty young ladies,
> And never takes aim at a bachelor's heart.
> . . . . . .
> This wouldn't much matter--for bashful and shy men,
> When skilfully handled, are certain to fall,
> But, alas, that determined young bachelor Hymen
> Refuses to wed anybody at all! (130-131)

These actors cannot act their 'pretend' roles when they become gods, because, it would seem, members of a new generation cannot act the roles which their seniors would have them play. The young must act independently of the older order and must seek out a new identity for a new age.

The subject of age and identity is the theme which Gilbert examines in Thespis, or the Gods Grown Old. The character metaphor of the gods is the incongruous linking of their present age and their original identities. It explores the situation in which the old laws and gods have become outdated by a new universe. Thespis is concerned with the problem of identity and role-playing. The actors are young and their search for identity can perhaps be justified however chaotic the results. At least they are

trying to fit into the new universe.

"TRIAL LA LAW"

An examination of the character metaphors central to Trial by Jury (1875) reveals that this is not merely a satire on the legal profession. It is, instead, an examination of the attitudes of young and old toward love. The implications of the character metaphors of Edwin, the Defendant, and of the Judge are central to this study of love in an opera based on a court case investigating a breach of promise of marriage.

The Defendant appears, to an audience familiar with pantomime and other theatre traditions, as the lover. His permanent state is that of the "love-sick boy" singing of his woeful condition to the accompaniment of his guitar. That he has more than one love matters little, for Edwin possesses the eternal qualities of the lover even though he passes from one love to the next. He may "mope, and sigh, and pant" for more than one lady but he will do so continuously. Hammond suggests Goldsmith's ballad The Hermit (originally titled Edwin and Angelina) as a possible source for Trial by Jury.[7] Goldsmith's theme of constancy in love is inverted by Gilbert. Certainly Edwin's romantic

idealisation of the state of loving accords with the figure of the hermit who deserts this world because his heart is broken. Such a serious attitude to loving and wooing is that held by Orazio and Flavio, the young, genteel, and refined lovers of the commedia dell'arte.

Edwin has another side to his nature. This is the second term of the character metaphor of the Defendant and it is a direct inversion of the first term, as Mr. Hammond indicates. The Jury suggest that he has all the commonplace associations of a Don Juan: "Oh, I was like that when a lad!/ A shocking young scamp of a rover" (228). It is interesting to compare this second term making up the character metaphor with Brighella, the Bergamask servant and companion of Harlequin, whose many traits are inversions of Harlequin's nature. In the commedia dell'arte of the sixteenth century he is quite villainous. Brighella is sly, where Harlequin is a practical joker, possesses a lusty sexual appetite ("I always need at least two nice, tender young girls to satisfy me"[8]) whereas Harlequin wants only Francesquina and often loses her to another. In later plays Harlequin becomes the slightly comic lover who is not so gracious as the inamorati and who is perhaps too submissive to his loved one. Brighella is tamed in the later works but "he remained a confirmed liar, however, as well as a perjurer, drunkard, and debauchee."[9]

Brighella cares only for his own pleasure and he, like the Defendant, is the guitar player with a mellifluous and seductive voice.

The Defendant manages to contain two opposing systems of associated commonplaces, that of the lover and that of the unfaithful seducer Brighella or Don Juan. These two clichéd concepts of lover and rover are repeated throughout the opera. The Jury were all rovers once and the Judge is still both the lover of the plaintiff and perjurer of his marriage vows. The Judge is, of course, unfit to try a breach of promise of marriage case as he has himself committed the same crime:

> At length I became as rich as the Gurneys
> An incubus then I thought her,
> So I threw over that rich attorney's
> Elderly, ugly daughter.
> The rich attorney my character high
> Tried vainly to disparage -
> And now, if you please, I'm ready to try
> This breach of promise of marriage! (230)

Gilbert thus emphasises the ridiculous aspect of a situation in which the Judge cannot possibly pass sentence with the impartiality required of him. One would suspect that the case would be decided in favour of the Defendant. However, the metaphor which constitutes the character of the Judge is that of opposing familiar terms: the lover and the rover. The lover therefore decides to marry the plaintiff and a seemingly impossible problem is resolved.

The nature of the first known term of the Judge as

lover differs from that of the Defendant in that it is not based on the commonplaces of the lover which one associates with Orazio or Flavio, the inamorati. The Judge is the lover grown old and owes this known term of his character metaphor more to Pantalone than to Harlequin or the inamorati. His attitude to the Plaintiff is that of Pantalone who lusts after Fiaminia or Francesquina.

THE JUDGE (TO ASSOCIATES).

Oh, never, never, never, since I joined the human race,
Saw I so exquisitely fair a face.

THE JURY (shaking their forefingers at Judge).
Ah, sly dog! Ah, sly dog!

THE JUDGE (TO JURY).
How say you, is she not designed for capture? (234)

The problem of Trial by Jury is one of love. The character metaphor which is repeated throughout the play is composed of opposites, the lover and the rover. The environment which this metaphor creates is ripe for exploration. If youth, being both lover and rover, can avoid confrontation with society then he has society's silent approval. The Jury boast of their youthful exploits and the Judge has found a successful career through such behaviour. The Defendant, on the other hand, has fallen foul of the law and the Judge and Jury have no sympathy for him. They are now aligned with the foes of youth and represent the attitudes of respectable society. Gilbert creates the metaphors of the lover, or inamorato , and rover, or Don Juan, in youth,

and of the lover, this time he chooses the lusts of Pantalone, and rover, or Don Juan, in age, in order that he might explore the attitudes of his audience toward lovers and their behaviour. The implications of his metaphor enable us to discover that lovers may behave as philanderers and that, while we secretly approve of rovers and rogues, we, hypocritical and respectable as we are, are quick to condemn philandering when it is obvious to the eye.

In The Sorcerer (1877) W.S.Gilbert, drawing on the pantomime tradition, examines the morality of the aristocratic reformer. He anticipates his famous egalitarian, Sir Joseph Porter, with Alexis the romantic hero of this play. The pantomime tradition permeates more than the character metaphors in The Sorcerer, it can be seen in the pastoral setting of Ploverleigh, the opening chorus of villagers, and the complicated romance of Alexis and Aline. The other tradition of nineteenth century theatre which Gilbert may be using is the society drama such as that written by Tom Robertson in the 1860s. The latter tradition is best revealed in the character metaphor of Alexis.

"GIVE ME THE LOVE THAT LOVES FOR LOVE ALONE--
I LOVE THAT LOVE - I LOVE IT ONLY!"

Alexis and Aline represent the familiar terms of

the romantic hero and heroine of pantomime. Love is the source of their happiness. It is the panacea for the ills of society and thus they inflict love on the unsuspecting inhabitants of Ploverleigh. The love philtre which Alexis procures from the sorcerer has the effect of turning the love life of the village topsyturvy. The mismatching of the lovers results from Alexis' idealistic concept of love as a cure-all. Alexis is a lover of a highly refined type--the inamoratus of the Italian comedy. Like the male inamorati he is full of poetry. He treats of love with verbosity and alliteration: "No sicklying taint of sorrow overlies the lucid lake of liquid love, upon which, hand in hand, Aline and I are to float into eternity" (245). Like the inamorati of the commedia dell'arte the refinement of the love relationship of Alexis and Aline is delightfully satirical. A meeting which begins, in recitative,"Alex. Oh, my adored one! Ali. Beloved boy! Alex. Ecstatic rapture! Ali. Unmingled joy!"(247) must be a source of great fun for the audience.

"THE WORKING MAN IS THE TRUE INTELLIGENCE, AFTER ALL!"

If the idealistic and unpractical lover is the first familiar term in the character metaphor of Alexis then

the same two epithets are equally relevant for the second term. Alexis is a social reformer whose ideals for transforming society blind him to the unpracticality of his suggestions. Alexis forgets the importance of compatibility in marriage because of his hopes for social reform: "Oh that the world would break down the artificial barriers of rank, wealth, education, age, beauty, habits, taste, and temper, and recognize the glorious principle, that in marriage alone is to be found the panacea for every ill!" (249) He is equally impractical as regards the ideal union. He forgets that, in a marriage which ignores the barriers of rank and wealth, one partner will stand to gain more than the other:

> I have addressed navvies on the advantages that would accrue to them if they married wealthy ladies of rank, and not a navvy dissented.
> Ali. Noble fellows! And yet there are those who hold that the uneducated classes are not open to argument! And what do the countesses say?
> Alex. Why, at present, it can't be denied, the aristocracy hold aloof (249).

It was in 1865 that Tom Robertson wrote Society and in 1867 he first produced his play Caste. In the latter he examined the problems of marriage and social caste. Many of his plays, as George Rowell points out, "let into the theatre some of the broader issues which gripped a country in the throes of social transformation."[10] When such a trend in the theatre is established, by 1877, Gilbert can satirize the idealists who espouse total rejection of caste.

Alexis is such an idealist and yet he is a mere dabbler in social reform. He, as the son of a knight and the betrothed of the blue blooded Aline Sangazure, has no real knowledge of the poverty of the lower social orders and shows no inclination to learn about it. His patronage of the working man is clearly shown when he praises him thus: "He is a noble creature when he is quite sober" (250).

JOHN WELLINGTON WELLS

The evil spirit and the ogre appear frequently in the extravaganza and pantomime. Planché places an ogre in Puss in Boots, an ogre-cum-lover in Beauty and the Beast, and an evil spirit, Abaddun, in The Good Woman in the Wood. That John Wellington Wells is partly the same frightening figure is indicated by Aline's apprehensions about him and his profession. He has the power of governing the fiends and evil spirits who make the love philtre. These fiends are far from comic and the scene of their incantation is rather ominous:

> Mr.W. Noisome hags of night --
> Imps of deadly shade --
> . . . . . .
> Alex. (aside) Hark, they assemble,
> These fiends of the night!
> Ali. (aside) Oh, Alexis, I tremble.
> Seek safety in flight!
> . . . . . .

CHORUS OF SPIRITS
Too late - too late,
It may not be!
That happy fate
Is not for thee! (255)

The method of the sorcerer's death likewise has ominous overtones. The disappearance through a trap door in the stage is a fate which is reserved for the forces of evil in drama from the morality play to the pantomime. Gilbert chooses this appropriate ending for John Wellington Wells who falls through the trap door crying "Be happy all - leave me to my despair -/ I go- it matters not with whom - or where!" (269) His departure implies that John Wellington Wells is,like Faustus, falling into hell and into the hands of Satan.

John Wellington Wells is not merely the evil sorcerer, this is but one familiar term of his character metaphor. His other term or role is that of the tradesman seeking to please his client. He solicits Alexis' custom with matter of fact sales patter:

Yes, sir, we practise necromancy in all its branches. We've a choice assortment of wishing-caps, divining-rods, amulets, charms, and counter-charms. . . . Our Abudah chests, each containing a patent hag who comes out and prophesies disasters, with a spring complete, are strongly recommended. (251)

This obseqiousness and sales talk recall Sam Gerridge, the plumber in Caste who woos his customers with his declarations on opening his business: "'by supplyin' the best articles at the most reasonable prices, to merit a con-

tinuance of those favours which it will ever be 'is constant study to deserve.'"[11] The incongruity of the sorcerer's character is best illustrated by the title of the firm he represents, "J. W. Wells and Co., the old established family sorcerers in St. Mary Axe " (250).

John W. Wells, sorcerer and merchant, is not as funny as a comic opera requires. Gilbert has created, by composing a character metaphor of an evil spirit and a tradesman, a situation the implications of which are more ominous than amusing. The sorcerer and Alexis turn topsy-turvy the love life of Ploverleigh. Alexis does so because his idealism blinds him to the possible results of his experiment. The sorcerer, however, has no idealism and he has no scruples about selling his love philtre and distributing it among the unsuspecting villagers. As an evil spirit he does this in full awareness of the possible consequences. As a tradesman he sells his goods for profit only. Gilbert here examines a situation in which the tradesman has no responsibility for the stupidity of his client and in which he has no scruples where profit is concerned.

The happy ending of The Sorcerer requires the death of either Alexis or John Wellington Wells, the perpetrators of the experiment on the village. Alexis prepares to die and would do so but for Aline's intervention.

The sorcerer has already made his excuse: "I should have no hesitation in sacrificing my own life to spare yours, but we take stock next week, and it would not be fair on the Co" (269). The tradesman and sorcerer speak as one here. Mr. Wells dies finally because of the "public execration." Such a cause of death is fitting for the tradesman who depends on the public for his livelihood and for the sorcerer whose sale of penny curses is "tremendous."

The three operas examined in this chapter have shown Gilbert employing character metaphors and experimenting with the known terms of these metaphors in order to discover which are effective and successful. That he is fascinated by roles and role-playing has been illustrated by the character metaphors in Thespis, or the Gods Grown Old and in The Sorcerer. In both of these libretti Gilbert has transformed his characters' behaviour by the introduction of a magic potion (The Sorcerer) and of the will of the gods (Thespis).

Gilbert has made increasing use of the pantomime tradition. In Thespis he has discovered that the pantomime dame is a successful known term for a metaphor because of the commonplaces the audience associates with her, and in The Sorcerer even his setting has been drawn from this tradition. Meanwhile he has used the inamorati, or serious lovers, from the commedia dell'arte as his romantic hero

and heroine and as one of the terms of the character metaphors of Alexis, Aline, Edwin and Angelina.

His character metaphors have become disclosure models when these theatrical terms described above have been linked with political and moral terms, as reflected in the Judge and Jury whose hypocritical attitude to lovers and rovers is reflected by their known terms in Trial by Jury. Likewise the morality of the tradesman and the political insight of the reformer have been examined through the disclosure models created by the use of the character metaphors of J.W. Wells and Alexis in The Sorcerer.

W.S. Gilbert will draw increasingly on the pantomime and on past theatre traditions in the more successful libretti examined in the following chapter. These begin his career as the recognised librettist for Arthur Sullivan.

CHAPTER IV

MONSTERS AND METAPHORS

The use of metaphors in the characterization of the Gilbert libretti will continue to be the subject of Chapter IV. The approach to Gilbert and Sullivan's H.M.S. Pinafore, The Pirates of Penzance, Patience, and Iolanthe, will be similar to that pursued when examining Trial by Jury and The Sorcerer. Gilbert has, however, improved his character construction in order that he might not lose the full implications of the metaphors. The subjects chosen as the known terms of these metaphors are now interrelated and their implications create more substantial disclosure models with which Gilbert can explore human problems. Besides using metaphors for characterization, Gilbert introduces his monsters to the Savoy Operas.

The overbearing and uncompromising qualities of the monster will be described later in this chapter. Thus, I shall here elaborate on the relationship of the monster to the metaphor. Unlike the character metaphor, which is comprised of two proper terms, the monster has but one term, usually a role drawn from theatre tradition; it is this character structure that enables him to dominate

the other characters in his libretti. The nature of the monster will be elucidated further when I discuss Dick Deadeye in H.M.S. Pinafore.

FOR HE IS AN ENGLISHMAN!

H.M.S. Pinafore examines the attitudes of the sailors in the Royal Navy. The setting of the opera is the quarter-deck of a sailing ship modelled on Nelson's flagship H.M.S. Victory. On board such a vessel all the crew should be staunch patriots for from these decks Nelson required obedience until death: "England expects every man to do his duty." Appropriately the male chorus and crew of H.M.S. Pinafore are staunch patriots,

> We're sober men, and true,
> And attentive to our duty.
> When the balls whistle free o'er the bright blue sea,
> We stand to our guns all day (273).

Blind patriotism is a central theme in this libretti.

A related theme is that of obedience of the rules of the service. Captain Corcoran may disapprove of his daughter Josephine's secret love for a foremast hand yet he readily admits that "a man in that station may be brave and worthy" (279). The Admiral, together no doubt with his sisters, cousins and aunts, believes the ordinary

British seamen to be "the bulwarks of England's greatness" (281) and tells the crew that "a British sailor is any man's equal, excepting mine" (282). While Admiral Sir Joseph Porter wishes to marry Josephine, his opinion of the British sailor has encouraged his rival Ralph Rackstraw who now has the courage to tell Josephine his true feelings. Josephine, however, who has not been convinced by Sir Joseph's egalitarian pronouncements, hides her affection for Ralph because of his low station. Nevertheless she cannot respond to Sir Joseph's courtship and he, mistakenly, reassures her that, in the Navy, love levels ranks. Sir Joseph is implying, of course, that Josephine may feel free to love him despite his exalted position, while Josephine, whose natural inclination would be to prevent Ralph's suicide by admitting her love for him, presumes his statement describes the Navy's policy regarding rank and matrimony. Thus, after the Admiral's official pronouncement on the Navy's view of love, she feels she can marry Ralph in all conscience.

The tangled threads of the plot are not undone by Sir Joseph's magnanimity towards the British seaman, nor by Ralph's patriotic insistence that, as an Englishman, he is anyone's equal. This is England and no one believes this egalitarian nonsense. Instead Buttercup reveals, magically, that Ralph and the Captain were exchanged at birth. Natu-

rally the Admiral cannot allow love to level rank so low, while Josephine actually gains social position by her marriage and Ralph marries the girl he loves.

THE LASS THAT LOVED A SAILOR

The character of Buttercup is puzzling. The opera begins with the entrance of Buttercup after the introductory chorus. Immediately we are presented with the contradiction of her name. The Boatswain tells Buttercup her name is apt for she is round, red, and rosy. Gilbert may be using one of Blake's Songs of Experience to hint, with this ironical name, that Buttercup is more than she appears. She is more than the bumboat woman, than the huckster who ties a boat to the boom of a man-of-war and sells trinkets and provisions. Buttercup has a mystery about her: "Red am I? and round - and rosy!. . . - hast ever thought that beneath a gay and frivolous exterior there may lurk a cankerworm which is slowly but surely eating its way into one's very heart?" (274) The Boatswain may not have thought of such a thing but Blake certainly had:

> O Rose, thou art sick.
> The invisible worm
> That flies in the night
> In the howling storm

Has found out thy bed
Of crimson joy,
And his dark secret love
Does thy life destroy. 1

Buttercup has a secret love for Captain Corcoran and she has another dark secret upon which hangs the happy outcome of the plot of H.M.S. Pinafore. The Captain calls her "mystic lady" (290) because of this secret and because of her gypsy blood. As a result of her mysterious nature and her ability to untangle the impossible situation in the concluding scene of the opera, Buttercup is the good fairy figure in H.M.S. Pinafore. Her magic revelation of the identities of Ralph and Captain Corcoran brings about a transformation scene in which the obstacles to the lovers' union, Sir Joseph Porter and Captain Corcoran, are divested of their power while the lovers are happily united. The character metaphor of Buttercup has as one of the known terms the good fairy of the pantomime tradition.

The confusion one experiences with Buttercup's character results from both known terms of her metaphor being derived from the pantomime. Buttercup is functioning in the plot as two roles from the previous theatre tradition: those of the good fairy and of the pantomime dame. The dame is old or middle-aged, and by mathematical deductions Buttercup must be at least fifty-two;[2] she is not attractive, and Buttercup is merely "plump and pleasing" (278); she is

not dignified, and Buttercup's behaviour is never dignified and sometimes rather unbecoming. Buttercup tells the crew to come and buy her provisions and reminds them that "sailors should never be shy" (274), which is hardly ladylike; she remains on board the Pinafore after dusk, an action which is hardly respectable and, as the Captain reminds her, is "not quite right" (289).[3]

Buttercup's marriage to the Captain at such an age is more grotesque than comic and seems incredible. Gilbert confuses his audience with the character metaphor of Buttercup. He ignores the possibility of extending Hebe into a metaphor and using her as the pantomime dame. She is an unrealized character metaphor and could have shouldered some of Buttercup's responsibilities. By placing Buttercup in the untenable position of filling the roles of both good fairy and pantomime dame, Gilbert weakens the structure of the plot of H.M.S. Pinafore and taxes our credulity with this character metaphor. He will repeat this character, however, as Ruth in The Pirates of Penzance but the outcome of the romance, romance being central in romantic comedy, hinges far less on Ruth than it does on Buttercup in H.M.S. Pinafore.

PANTALONE AND CLOWN

Sir Joseph Porter and Captain Corcoran are the two old men figures in H.M.S. Pinafore. Although not very much older than the hero, they nevertheless have the power and authority of these older established figures. This power holds the lovers apart and it is lost only because of Buttercup's incredible revelation of the hero's identity.

The character metaphor of Captain Corcoran combines the roles of Pantalone and Harlequin as its two known terms. Until the last scene he is Pantalone the irascible father of the heroine who falls in love with a woman of doubtful reputation and of lower rank than he. He encourages Sir Joseph to court Josephine for he is avaricious for wealth and power. Sir Joseph, though easily gulled, holds a position of prestige and power from which he could help his father-in-law. Thus the Captain continues his encouragement of the courtship even though he knows of Josephine's secret love for Ralph. When his identity is revealed Corcoran becomes the second lover who is not as refined as the inamorati, Ralph, and who marries the servant girl. He has become Harlequin.

Sir Joseph's gullibility is but one indication of

his weakness of character. This weakness borders on effeminacy and is the cause of his bullying by the Captain and by his female relatives. This pathetic figure is bullied into marriage by his cousin Hebe:

Sir J. Sad my lot, and sorry,
What shall I do? I cannot live alone!
. . . . . .
Hebe. Fear nothing - while I live I'll not desert you.
I'll soothe and comfort your declining days.
Sir J. No, don't do that.
Hebe. Yes, but indeed I'd rather.
Sir J. (resigned). Tomorrow morn our vows shall all be plighted
Three loving pairs on the same day united! (300)

Despite the fact that his female relatives flock around him because of his title and position, Sir Joseph Porter is not ideally suited to be First Lord of the Admiralty. He blanches with sea sickness in a breeze; he battles with his foes by snapping his fingers from a man-of-war at anchor; he thinks a good sailor should dance a hornpipe; he composes a song for the Royal Navy which is in intricate harmony and yet is to be sung at leisure by the ordinary seaman; and he believes that all orders should be accompanied by the phrase "if you please" (283) to denote a gentlemanly tone. Such behaviour is grotesque in the office of First Lord of the Admiralty and has the pathos of a Grimaldi clown.[4]

The pathos of his role is exaggerated by his costume. One can never forget the seniority of his position,

however incongruous his behaviour. Sir Joseph wears full naval dress at all times, his plumed hat, his richly decorated coat, and his inimitable sword. Moreover he carries his musical composition like a scroll and wears an eyeglass. Some of the Admiral's dignity is preserved in a modern version of H.M.S. Pinafore. In the first performance he executed a hornpipe in Act One. In all probability he kept on his sword and hat and re-enacted the comic business of a pantomime clown in a Harlequinade. This slapstick comic business was removed after the first night performance of the opera.[5] However, Josephine still reports his behaviour to us: "Yet his must be a mind of no common order, or he would not dare to teach my dear father to dance a hornpipe on the cabin table" (284). This ridiculous performance together with his gullibility, his effeminacy, and his lack of dignity, prompts one to conclude that the clown figure is one of the known terms in the character metaphor of the First Lord of the Admiralty.

The character metaphor of the Admiral is completed by a figure based on the blind, unthinking patriotism of the English in the late nineteenth century. This opera is produced in 1878, a year which sees the birth of jingoism and the appointment of W.H. Smith as First Lord of the Admiralty.[6] The emotional nationalism of the Englishman

is founded on the notion that he is all the more noble because he chose to be born English. The British seaman is, in this libretto, the embodiment of this nationalism and thus Sir Joseph Porter exhorts the British sailor to have proper pride in himself and in the service. In his composition "A British tar is a soaring soul" the sailor is apotheosized as the guardian of England's greatness. One can imagine him as a nautical colossus with the absurd appearance described in this song. The sailor is exhorted to pant with his nose, to curl his lip, flame his cheek, furl his brow, heave his bosom, have a glow in his heart, and clench his fist. This ridiculous pose, together with a stamping foot, growling throat, twirling hair, scowling face, flashing eyes and protruding breast, should be the customary attitude of that proud patriot, the British tar.

Sir Joseph's nationalism extends only as far as his political party. He seems to think that in serving his party's ends he is serving his country's ends and, incidentally, he is furthering his own ends as well:

> I grew so rich that I was sent
> By a pocket borough into Parliament
> I always voted at my party's call
> And I never thought of thinking for myself at all.
> I thought so little, they rewarded me
> By making me the Ruler of the Queen's Navee! (281)

An unthinking acceptance of authority is a necessary attribute for members of any military service, though it is

scarcely a requirement for a leader and commander of such a service.[7] W.S.Gilbert cannot but see the irony of such a situation. W.H.Smith may not have been unthinking but he had a bad public image after the Constantinople fiasco when the fleet set sail for that city and was recalled three days later.[8] Gilbert could use this image and the current trends in patriotism to create the second term of a character metaphor. The system of commonplaces we associate with such a known term causes us to remember those blind and unthinking camp followers, those political hacks, who, because of their inability to lead others and to question authority, are rewarded with a position of authority in which decisiveness and leadership are imperative.

In Sir Joseph Porter Gilbert has combined the obtuse pride of a patriotic man in government with the gullibility and pathos of a clown. He calls into question the philosophies and intelligence of those who govern. The implications of his metaphor do not apply only to Great Britain but to human nature in general. Can man in his folly deceive himself into believing that he can govern with complete justice? The villainous Dick Deadeye admits of man's folly and reasonably accepts the realities of government. Yet he appears monstrous because of his reasoned attitude that the powerful are not always the wise.

THE MONSTER EMERGES

Ralph Rackstraw and Dick Deadeye are exact opposites. Ralph draws on the theatre tradition of the hero and is tall, handsome, loving, and eloquent. He is the courtly lover or one of the inamorati whose language of love is high flown and formal. His other metaphorical term is that of the hero in the nautical melodrama, and he draws on this figure for his qualities of patriotism and hardy seamanship.[9] Dick has but one term or role, he is the villain, wizened, monstrous, and rough of tongue.

The villainous Dick Deadeye is a romantic ogre descended from Quasimodo in Victor Hugo's Notre Dame de Paris (1831) and the Beast in Planché's Beauty and the Beast. He has already appeared as Mousta in Gilbert's extravaganza Broken Hearts (1875). In this play the dwarf Mousta is a Caliban, a servant to the beautiful ladies on a deserted island. The hero is, like Ralph, beautiful, eloquent and courteous. Mousta insists that he can love as much as any man, even as much as the hero. He tells Hilda whom he loves: "Now, monkey though I be, I am a man/ In all but face and form - I've a man's heart/ A man's desire to love - and be loved" (5-6). Yet Mousta is forced to be a villain and to try to gain love by deceit. His

villainy is caused by the attitudes of horror and contempt which the other characters display towards him. Mousta accepts these attitudes and even feels guilty for daring to love a beautiful lady. Nevertheless when he is about to be killed like a reptile by Prince Florian he is aware of his position and points out the reasons for his villainy. He compares his behaviour and appearance with that of Florian:

> Before you pass your sword between my ribs,
> Look at yourself, sir knight, then look at me!
> You, comely, straight-limbed, fair of face and form-
> . . . . . .
> . . . . . I, a dwarf,
> Crooked, humpbacked, and one-eyed - so foul a thing
> That I am fain to quote my love for women
> To prove that I have kinship with mankind.
> Well, we are deadly rivals, you and I.
> Do we start fair, d'ye think? Are you and I
> So nicely matched in all that wins a woman
> That I should hold myself in honour bound
> By laws of courtesy? (34)

Unlike the Beast, in whom the beautiful prince lies dormant, Mousta faces the beautiful prince as his rival. When, instead of finding love and becoming beautiful, Mousta discovers scorn and contempt, he becomes more ugly and villainous.

Broken Hearts was ill received in 1875 and yet Gilbert had toiled at the piece, believing that "There is more of the real me in Broken Hearts than in anything I have written."[10] One can but wonder if there is some psychological cause of Gilbert's fascination for the opposition of Florian to Mousta. In all events this in-

teresting confrontation of characters is repeated in 1878 in H.M.S. Pinafore.

By 1878 Gilbert viewed this monster differently. His attitude to this character is satirical and resigned. Dick Deadeye is now aware of his problems, he knows that he is typed into one metaphorical term and he chooses to play the role which suits him. Thus he is both monster and villain, this latter being the one term or role of his character. He knows that his appearance makes him a villain to the other characters of H.M.S. Pinafore and to the audience: "From such a face and form as mine the noblest sentiments sound like the black utterances of a depraved imagination. It is human nature - I am resigned" (274). Gilbert illustrates this point in the first scene when Dick Deadeye repeats the opinions of his crewmates and is immediately rebuked. Ralph tells the crew of his love for Josephine and the Boatswain replies:

> Ah, my poor lad, you've climbed too high: our worthy captain's child won't have nothin' to say to a poor chap like you. Will she, lads?
> Dick: No, no, captain's daughters don't marry foremast hands.
> All (recoiling from him). Shame! Shame! (276)

The crew respond to Dick Deadeye as to a villain even though he has expressed more concisely the same opinion as the Boatswain.

Dick Deadeye, as the monstrous villain, appears only once in the Gilbert libretti. He is out of place

because he is not a character metaphor. Other characters are unaware of the roles or terms which constitute their character metaphors. Dick is aware of his role as villain and yet he chooses to be treated as the villain. It is his acceptance of his role and not his apparent villainy that makes him monstrous. It is that quality of resigned common sense amidst the chaos of emotional patriotism which makes us feel that he is a deviant from the norm. Dick is loyal to his captain when the rest of the crew mutiny, he knows the Admiral is mistaken in his attitude to the sailors, and he always speaks honestly. Yet he is monstrous. He is out of place in the magic world of the libretti because he expresses the opinion of a sane, reasonable man. When he has met the Admiral and heard his speeches he knows Sir Joseph is a hypocrite, perhaps an unconscious hypocrite:

Dick: You're on the wrong tack, and so is he. He means well, but he don't know. When people have to obey other people's orders, equality's out of the question.
All (recoiling): Horrible! Horrible! (283)

Ironically the sailors of the Royal Navy do not accept these, the recognised conditions of their service. They are blinded by an emotional brand of patriotism.

It is because the other characters react with mistaken emotion that Dick Deadeye, who is resigned to the inadequacies of human nature, appears so monstrous.

The blind, emotional patriotism of the Admiral, of the sailors, of even the lovers, reduces the reasonable man to a hard-hearted villain and monster. Gilbert turns his satirical viewpoint to the contemporary world in the last scene. All returns to normal, to Dick Deadeye and Gilbert's view of life. The Admiral is no egalitarian, love does not level all ranks, and the happiness of the romantic idealist who would see lovers united despite rank depends on the magic and incredible revelation that the lovers can marry because their ranks have been reversed and are now acceptable.

OLD WAYS ARE CHANGING

Dick Deadeye the monster is a representative of the past. He recalls an age of class-distinction and discrimination and rejects the idealistic visions of democracy and equality. The disruption of the crew's vision of an egalitarian society coincides, at the end of the play, with the separation of the lovers. Gilbert sees separation of the lovers of different societal rank in terms of the severing of the communication link between them. He uses the symbol of the telephone:

He'll hear no tone
  Of the maiden he loves so well!
No telephone
  Communicates with his cell (298).

One could draw an analogy between the disruption of society's class structure and the invention of the telephone. Changes in communication tend to precipitate changes in the social order. It is coincidental that in 1878, amidst emotional patriotism and Admiralty blunders, the Queen had a telephone installed in Buckingham Palace. Ironically the royal telephone was not a success: "Even the installation of a telephone did not please. The demonstrator, 'a Professor Bell'; was very pompous and the sounds of a bugle and organ 'rather faint.'"[11]

The exploration undertaken by Gilbert in his next opera, The Pirates of Penzance, is that of the meaning of duty in a changing world. The opera is set in a fantasy world but the events take place in the reign of Victoria. The pirates are figures of an earlier age. In their primitive and outlandish garb they are rarely seen by polite society or by the representatives of that society, the young daughters of Major General Stanley. Frederick owes allegiance to these pirates while he is indentured but once freed from his apprenticeship he feels obliged to destroy his comrades for the sake of respectable society. The demand of society that elements of disorder be de-

stroyed hardly applies to the pirates. These pirates never attack vessels weaker than themselves and always fare badly at the hands of stronger vessels. They make little money and seem honest by the standards of the society which condemns them. The pirate king refuses to return to the civilized world because this would be hypocritical. He would rather be a pirate king than pretend to be honest and have a "pirate head and pirate heart." Thus he and his followers owe allegiance to no one in civilized society. Nevertheless, the pirates are vanquished when the policemen call on Queen Victoria's name. Like all gentlemen they are loyal to the crown.

The pirate king speaks as a father-figure and as a gentleman. He directs his apprentice Frederick as a parent would advise his son: "Always act in accordance with the dictates of your conscience, my boy, and chance the consequences" (307). As King he is the epitome of the attitudes of his pirate band. He believes in piracy, not for its illegal wealth but for its honesty: "I don't think much of our profession, but, compared with respectability, it is comparatively honest" (309). This honest and fatherly aspect in the Pirate King constitutes one term of the metaphor with which Gilbert will explore the concept of duty. This gentlemanly pirate defines duty as honesty to oneself. Therefore, acting according to his conscience,

he avoids the hypocrisy of civilized man. However, the manner in which he chooses to present himself to the world is that of a pirate. This implies the second known term of the character metaphor to be the world of commonplaces associated with the unscrupulous villain.

The attitudes of civilized man towards the criminal class of society are reflected in the attitudes of Frederick, Mabel, and the young girls. These characters, while they are a little afraid of the pirates, wish to reform them, to remind them of their responsibilities in society. Frederick is mortified because he must show himself to the young ladies in the "effective but alarming costume" (312) of a pirate. The girls are both attracted to the miscreant and afraid of him. This attitude is shared by both the audience and the respectable members of society represented in The Pirates of Penzance who hold to the commonplace concept of the criminal. Indeed the Pirate King is frightening when he calls for retribution for General Stanley's deceit and it is easy to see that Gilbert is making use of our apprehensions when he makes the criminal one of the known terms for the Pirate King.

Nevertheless, despite his decision to murder the General, the Pirate King is easily vanquished by the feeble

police. The police remind the pirates of their responsibilities in society and of their duty to the sovereign when they call on Queen Victoria's name. The pirates respond to this reminder more conscientiously than would an honest man and we are reminded that they are not only criminal but dutiful. The police have already noted that criminals are basically honest:

Serg: When a felon's not engaged in his employment -
All: His employment,
Serg: Or maturing his felonious little plans -
All: Little plans,
Serg: His capacity for innocent enjoyment -
All: 'Cent enjoyment,
Serg: Is just as great as any honest man's
All: Honest man's (333).

The attitude that criminals can be trusted when they are not perpetrating a crime is a further reminder of the two known terms, the villain and the honest man, with which Gilbert explores the concept of duty in the character metaphor of the Pirate King.

The Pirate King is both an honest man and the villain in The Pirates of Penzance. Gilbert insinuates that the Pirate King is more honest than the supposedly respectable men in society, than for example Major General Stanley or John Wellington Wells. Duty is as non-existent in such respectable gentlemen as it is in the Pirate King in his role of villain. However in their roles as honest men the pirates and their king demonstrate their allegiance to the crown and we see that they are more dutiful

than those respectable members of society who serve only their own interests. With such roles constituting his character metaphor, the Pirate King becomes a disclosure model exploring the values of respectable men and disclosing the ironies in the attitudes of Gilbert's contemporary society.

The younger characters in this libretto are the most dutiful. Frederick and Mabel are uncritical of law, order and respectability. They are both slaves to duty. Mabel is the romantic heroine and yet she is the servant of law and order. She falls in love at first sight and she serves society at the same time. She is determined to reform Frederick and to rescue him from an unfortunate position in society. Her sisters point out the irony of this combination of the roles of reformer and romantic heroine: "The question is, had he not been a thing of beauty,/ Would she be swayed by quite so keen a sense of duty?" (314).

As a reformer and as a respectable member of civilized society Mabel is a lady of position and of this she is proud. Frederick is likewise delighted -

> Did ever pirate loathed
> Forsake his hideous mission,
> To find himself betrothed
> To a lady of position?

Mabel. Ah, yes - ah, yes, I am a lady of position (316). It is fitting that such a lady encourage the forces of

law and order to crush the loathed pirates. Her exhortations that the policemen fight to the death are exaggerations of the attitudes of such a woman:

> Go to death, and go to slaughter;
> Die, and every Cornish daughter
> With her tears your grave shall water.
> Go, ye heroes, go and die (324).

It is ironic that Mabel should subjugate her role as romantic heroine to that of social reformer. However one must remember that she is a slave to duty. Thus, although her beloved Frederick is leading the police into battle and could die with them, Mabel's sense of duty overcomes any romantic attachment. Her position is that of the warloving matriarch who encourages her menfolk to die for Queen and country while she remains safely at home. This dutiful matriarch and the romantic heroine are the known terms of a metaphor with which Gilbert explores the domestic problem of duty.

Duty is a problem in the late nineteenth century because, due to the change in media from print to the telephone and electric circuit, there has been an increase in the speed of communication. Such a speed, coupled with an oral rather than a written mode of communication, causes us to question old concepts like duty to a nation. Because of the increase in communication our rulers are more familiar; changes in policy are more immediate; the turnover of government officials is more obvious. Our government

is no longer shrouded by distance. The face of government and of the nation is subject to constant change, while the average man is now aware of changes in political life. Thus we question the concept of a nation as a static government reflecting unchanging national values and characteristics. In such a situation to whom are we obligated to fulfil our duty?

We could say that the concept of duty has shifted from that of owing allegiance to a static society to that of bearing responsibility to one's conscience. Perhaps Ralph's contract to the pirates is no longer binding both because it is in written form and because it goes against his conscience. Gilbert has already introduced the telephone in H.M.S. Pinafore and, if we extend his interest in that instrument to The Pirates of Penzance, we could suggest that in Ralph and Mabel there is a new personal commitment to each other and to the values each believes basic to contemporary society. Likewise the Pirate King reflects the confusion of Victorian society. On the one hand he advises Frederick to be dutiful only in accord with the dictates of his conscience, on the other hand he responds to the call of duty to the English nation when he capitulates in Queen Victoria's name. This dual definition of duty exists in a society which is evolving from a print technology into the modern electrically controlled

world.

Mabel is the character metaphor which explores the confrontation between duty and family love. The Pirate King is the metaphor which enables Gilbert to examine the nature of duty in respectable society. Both these metaphors are analogue models which state the problems surrounding any concept of duty.[12] By implication Gilbert criticises the concepts of respectability, of law and order, and of honesty in contemporary society but he presents no solution to the problems which have resulted from differing concepts of duty. He merely presents these problems to the audience by means of metaphor.

THE FAIRY QUEEN

The transformation scene in the libretto of The Pirates of Penzance is the last scene in which the wicked and victorious pirates yield themselves up to the law in the name of Queen Victoria. Were this a pantomime one would almost expect to see the Queen descend to the stage dea ex machina. Even though Ruth saves the reformed pirates from arrest, it is the Queen who transforms them into law abiding citizens. It is her name which evokes in them a sense of duty and responsibility. Can Gilbert possibly use the Queen of England as part of a character metaphor

and link her with the fairy queen or good fairy figure? His was not the only imagination to which Victoria seemed a fairy:

> Queen Victoria never entirely departed from her early view that Mr. Disraeli was just like his novels; but whereas his exotic compliments to Parliamentary colleagues merely amused, those to herself amused and ravished. Snowdrops from Osborne he called 'a Faery gift' from Queen Titania herself; primroses were a sign that 'your Majesty's sceptre has touched the enchanted isle'. Who would not find it ... agreeable to be called the Faery Queen? 13

The commonplaces associated with the Queen of England are those associated with the status quo. The figures of Victoria and of Britannia are the same. When one thinks of the monarchy one associates with it the traditions of the past, the law courts, the House of Lords, the aristocracy and Her Majesty's Armed Services. Gilbert's exploration of the concept of duty in a changing world must be concerned with the Queen because she commands allegiance from all her subjects.

Fairyland is a land of flux, a land of improbabilities, while the fairy queen should be a quixotic figure. Immediately one thinks of the Queen of Hearts in Carroll's Alice in Wonderland who is both imperious and quixotic. In The Pirates of Penzance the Queen of England's imperious call to duty transforms the pirates; in Iolanthe the quixotic and imperious Fairy Queen orders Iolanthe's banishment and death because of her love of a mortal, then she

revises her laws to enable all fairies to marry mortals. Fairyland would seem to be a land controlled by illogical women. It would likewise seem to be a source of fear for men. Queen Victoria might not appreciate the comparison but, when one thinks of the subtle comparison between a changeable and quixotic fairy queen and the stable, stolid traditions one associates with the Queen of England, one sees the implications of the mutability of the times and understands man's eternal fear that change might initiate chaos.

FAIRY LAND

The relationship of the House of Lords and the fairies in Iolanthe is not unlike that between that august body and the court of Queen Victoria. The Fairy Queen informs the Lords that they are talking to "an influential Fairy" (266) and calls imperiously for vengeance on their impertinence:

Queen: When next your Houses do assemble,
You may tremble!
Celia: Our wrath, when gentlemen offend us,
Is tremendous!
Lelia: They meet, who underrate our calling,
Doom appalling!
Queen: Take down our sentence as we speak it,
And he shall wreak it!
(Indicating STREPHON) (266).

These tones together with the royal 'we' in the Queen's

last speech indicate that these words could have been spoken by any earthly monarch. Gilbert indicates his disapproval of the Fairy Queen's fickleness and one must wonder if his criticism of women in power extends to his own Queen: "Oh, I should be strong, but I am weak! I should be marble, but I am clay!" (247) Perhaps Gilbert is implying that his Queen is putty in the hands of any clever man and particularly in the hands of Lord Beaconsfield, who had died the year previous to the production of Iolanthe in 1881. Minds less perceptive than Gilbert's had made the same criticism.[14]

Were one to extend further the analogy between the Queen of the fairies and the Queen of England, one might introduce the name and person of John Brown as a comparison with Captain Willis.The rumours of the Queen's infatuation and possible marriage with her Scottish servant had been circulating for some years and, by 1882, were losing their impact. The Queen was completely unaware of the rumour and there is probably no foundation for it. However Gilbert could capitalise on such a situation and imagine his Queen soliloquizing thus:

> Now here is a man whose physical attributes are simply god-like. That man has a most extraordinary effect upon me. If I yielded to a natural impulse, I should fall down and worship that man. But I mortify this inclination: I wrestle with it,and it lies beneath my feet! (247)

Whether Gilbert intends this analogy between the

Fairy Queen and Queen Victoria, he nevertheless uses female adaptability in the face of difficult situations to illustrate the nature of fairyland. The Queen adapts her laws to suit the new situation in which her fairies have all married mortals and cannot all be condemned to death for that transgression. Iolanthe is Gilbert's most extravagant picture of fairyland. It is a land of women, ruled by women. These fairies lack any motivation for their changeability:

> If you ask the special function
> Of our never ceasing motion,
> We reply, without compunction,
> That we haven't any notion! (246)

The land of fairies is the land of flux in which logical assumptions are useless. In no other environment but that influenced by fairies would an intended young bride declare "Whenever I see you kissing a very young lady, I shall know it's an elderly relative" (282).

The chaotic state of affairs in Iolanthe is solved by an entrance examination for the House of Lords. As all the Peers fail that exam they are free to escape to fairyland with their fairy wives and to become fairies themselves. With what better solution could Gilbert illustrate the climate in the nineteenth century than to embody the forces of change in a spell cast on England by some fantastic Fairy Queen.

The concept of fairyland as a land of flux, and a

character metaphor combining the known term of the Queen of England with the known term of the good fairy figure, enables Gilbert to explore with impunity the changeability of the times in the late nineteenth century. His analogue model of the Fairy Queen in Iolanthe discloses that England and fairyland are both lands in flux but he neither solves the problems of chaos nor does he find any reason for the mutability of the times.

In his libretto Patience, or Bunthorne's Bride W.S. Gilbert examines the vagaries of love. The figure of the lover is prominent in the known terms of his character metaphors. Twenty love-sick maidens in "the last stage of despair" (93) are grouped about the stage when the play opens. We learn of their unrequited love for a poet and of their disdain for the 35th Dragoon Guards to whom they are engaged. Presently these dragoons enter resplendent in uniform and self-pride. It is a pleasure to see the mortification of these soldiers when they discover that their red and gold uniforms are less appealing to the maidens than Bunthorne's velvet garb. Bunthorne, the fleshly poet, admits of shamming an aesthetic pose for, like the dragoons, he too craves female admiration. Nevertheless, he secretly loves Patience the dairymaid. When she spurns his advances he, in his consummate pride, raffles himself off to the ladies of

the cast. Meanwhile Patience has discovered the nature of love. She believes love to be unselfish, submissive, all-suffering and all-loving. Despite her attraction to her newly returned childhood sweetheart (he was five and she four), Patience submits herself unselfishly to the unattractive Bunthorne and loves him as her duty tells her.

Archibald Grosvenor is Patience's childhood sweetheart. Thus he is another lover figure and, incidentally, he is a poet. This "Idyllic Poet" (92)is so beautiful that he unselfishly suffers female adulation everywhere he goes. He also suffers "madly, hopelessly, despairingly!" (117) from an unrequited love of Patience. Meanwhile he captivates the hearts of the love-sick maidens and replaces Bunthorne, who has deserted poetry for Patience, as the recipient of their attentions.

However, one sorrowful and sacrificing lover like Patience is not sufficient for the love-hungry Bunthorne. In order to regain favour with the maidens he threatens to curse Grosvenor and forces him to become a commonplace young man. Unfortunately fickleness is a characteristic of most maidens who are prone to love-sickness. These maidens have been particularly fickle for they transferred their affections from the dragoons to Bunthorne, to the

dragoons, and then to Grosvenor. And now, instead of returning to Bunthorne they are persuaded back to the dragoons. The ploy used by the dragoons to win their ladies is one of aesthetic transformation. This new role of aesthete may not be a complete success for the military manner of the dragoons remains: "'By sections of threes - Rapture!' (All strike a fresh attitude, expressive of aesthetic rapture)" (122). Nevertheless, when the ladies find Grosvenor's commonplace attitudes acceptable, the dragoons retain favour and they return to the uniforms of the Guards from the velvet of the aesthete.

Bunthorne's reformation and return to a poet causes Patience much consternation. He is now an embodiment of perfection and to monopolise the affections of such a man would be selfish and therefore contrary to her concept of love. Instead she returns to Grosvenor for only unselfish love can serve such an ordinary man. Bunthorne now has no bride; the pattern of love and loving has come full circle; he who loves himself too much to love another finds that he has no one to love. The play began with Bunthorne expecting adoration and yet not returning it; the play ends with Bunthorne yearning for love and receiving none.

Bunthorne has a character metaphor which consists of the two recognisable figures of the lover and the

aesthete. Bunthorne is an exhibitionist who wishes to monopolise the attention of the opposite sex and therefore he is an aesthete who will command female admiration. Nevertheless he professes to love Patience. He deserts poetry and public acclaim for her and, despite his reformation and the possible renewal of female adulation, he would forgo aestheticism for her again. However Gilbert does allow Bunthorne a happy ending. In the final scene he seems quite reconciled to his love relationship with a tulip or lily. Gilbert insinuates that Bunthorne finds the love of one woman insufficient and that he craves the remote worship of many women. Thus any relationship, however profound, would not satisfy Bunthorne and therefore he can have no bride.

Patience is the central lover figure in the opera. The happy ending depends on the success of her romance. The lover figure from which she is descended is Columbine, the unsophisticated Arcadian shepherdess.[15] Patience is, like Columbine, unspoilt and yet coquettish. When she tries to discover if Archibald has remained faithful to her, Patience displays the qualities of both the coquette and the pure and innocent dairymaid: "Advance one step, and as I am a good and pure woman, I scream! (Tenderly.) Farewell Archibald! (Sternly.) Stop there! (Tenderly.) Think of me sometimes!" (118) The qualities of apparent

virginal innocence and hoydenish coquetry are both present in the Columbine, Silvia:

Arlequin: (ici, lui prend la main. Silvia paraît embarrassée. . . . Il veut alors lui baiser la main. . .)
Silvia (retirant sa main): Ne me baisez pas la main, au moins.
Arlequin (faché): Ne voila-t-il pas encore! Allez, vous êtes une trompeuse.
Silvia (tendrement, en lui prenent le menton): Hélas! mon petit Amant, ne pleurez pas. 16

Unlike Silvia, however, Patience is not a coquette who is consciously playing at innocence. She is an innocent coquette.

The unsophisticated ingenue is the only role or known term for Patience. She is like Dick Deadeye, not a character metaphor but a one-term character. However, despite this character structure she operates in the opposite manner to Dick Deadeye. Dick is a villain because of his appearance; he is a monster because, despite his awareness of his villainous role, he continues to play the villain. In short he becomes the villain he appears to be. Patience is the ingenue lover because of her appearance; she is a monster because, as she is unaware of her ingenue role, she can play no other role. In short she is the ingenue she appears to be. Both of these monstrous characters exist on the plane of appearances and on no other plane. If one compares Patience with the character metaphors in the same libretto, one discovers that the love-sick maidens,

the poets and the braggart soldiers are also the commonplace young girls, the commonplace young man and the female dominated males respectively. These characters engage in role-changing in concert with the change of the terms of their metaphors. This, however, is not fitting behaviour for the monstrous Patience. Naturally, no love-sick maiden is merely a love-sick maiden and many poets are aesthetic shams, such is the complexity of human nature. Thus Patience is a character out of Nature, she is a monster.

Bunthorne demands that human beings should be what their appearance indicates them to be and, when this is not possible, he becomes disillusioned and writes his "Hollow" poem. He finds the embodiment of his search for sincerity in the impossible Patience. Gilbert puns on the use of the word "hollow" and reveals that Patience exists only at the level of appearances. She takes every situation at its face value. This ingenuous ingenue believes Bunthorne's poem "Oh, Hollow! Hollow! Hollow!" to be a hunting song. She then mistakes his compliment that she is not hollow, that she is sound for she is what she appears to be, by thinking that he refers to the state of her stomach. Bunthorne asks "For you are not hollow. Are you?" and Patience replies "No, thanks, I have dined" (103).

This blind acceptance of appearances complicates Patience's concept of the aesthetic philosophy of love. As the lover figure Patience loves according to the philosophy she has espoused. She deserts Grosvenor because he appears to be perfection and, because her philosophy dictates that love is unselfish, to monopolise a figure of perfection would be selfish and therefore unloving. That she might be blinded to his faults because of her love does not occur to her. Next, she deserts Bunthorne because his reformation has made him perfect and therefore she cannot love him. She carries out her theories of love absurdly and yet she is unaware of the absurdity. That she finds happiness is amazing for she remains unaware of the flaws in her philosophy. Yet Grosvenor has become commonplace, she can unselfishly love him, and the play ends happily. Everyone has changed to accommodate Patience, the inflexible romantic heroine, who has dominated the whole play.

CONCLUSIONS

The Gilbert libretti, though they do not all originate from the Savoy Theatre, are designated the Savoy Operas from H.M.S. Pinafore, 1878. These thirteen major Gilbert and Sullivan operas have a style in common, a style which was unanticipated by the "absurd and fantastically complex plots of such mid-nineteenth century operas as Verdi's Il Trovatore and Wallace's Maritana."[17] The Savoy Opera differs from its precursors not only in plot structure, but also in innovations in acting style and setting. Gilbert's libretti may, like those of other nineteenth century operas, verge on the realms of the absurd but they make no attempt to be credible. The world of his libretti is a magic land, it is the setting of Marivaux's plays, of the folie féerie, and of the pantomime.

The magic land of pantomime cannot be compared with fairyland. I will call the setting of the libretti a pastoral Arcadia which fairies find easily accessible. One frequently meets figures who represent the good fairy in the libretti but they are not always in fairyland. The transformation scenes they effect, though typical and acceptable in the libretti setting, are worked by fairies

on mortals and are not commonplace occurrences. The two lands of Arcadia and fairyland exist side by side and each has different qualities.

Arcadia is the land of changeless characters. The lovers, Pantalones, braggart soldiers, pantomime dames, shrews, villains and clowns play out their roles in the peace of romantic comedy.[18] Gilbert has complicated their situation by associating Arcadia with England and by linking changeless characters and contemporary figures in character metaphors. Nevertheless the chaotic situations created by these character metaphors are not dangerous in the land of Arcadia because the very form of the romantic comedy presages a happy ending.

Fairyland is the place where problems are solved in the libretto of Iolanthe; the good fairy figure brings order out of chaos. In a grand transformation scene, reminiscent of the beginning of a harlequinade, the good fairy figure resolves all problems and removes all obstacles to the love match. Her method of doing so is the opposite of that of the pantomime transformation scene. In the old Harlequinade the older characters of Pantalone, Clown and Dame are punished and the lovers escape them in a madcap chase. The status quo is destroyed and youth triumphs. In the Gilbert libretti the magic character steps forth

to make his revelation and, faced as one is with a chaotic situation, the audience can but wonder if the old laws of the Harlequinade will be enforced. However, as the constitutions, laws, and customs of England are in question, Gilbert can hardly destroy them and maintain the expected happy ending. Instead he allows his audience to ponder a moment on the possibility of an England ruled by the young idealists, poets, and lovers. Challenged by the state of flux and improbability of fairyland and by the vision of future chaos for Great Britain, the audience must be stunned. Gilbert is not so cruel, however, to allow them to remain in such a state. He returns the status quo with a sweep of his wand.

The character metaphor is essential to this revelation and resolution of chaos. The changeless character of pantomime and the recognisable figure or element of contemporary Victorian life are the two known terms of certain character metaphors. These terms are incongruous enough that friction is generated from their union. A frightening vision of the unknown is conjured up before the audience. This vision may be of the future or of the present. In the operas examined in this chapter the vision presented to the audience is that of idealistic youth mutinying because of their patriotism in H.M.S. Pinafore; of bloody revenge by the honest pirates upon the respect-

able yet dishonest man in The Pirates of Penzance; of government by the ill-fitted and slow-witted Peers in Iolanthe; of love and self-pride in Patience. When the good fairy transforms the characters in the first three of these operas, she also resolves the problems of the metaphors. The elements in the character metaphors become either impossible or consistent. The hero is usually transformed to a valid or consistent metaphor: Ralph is both lover and seaman because he is a Captain and not a foremast hand; the pirates are both dishonest Peers and honest gentlemen; the Peers remain slow-witted and yet are successful lovers because they become fairies. All find happiness in the successful outcome of the romantic comedy. Patience finds happiness in romantic comedy and yet she is not magically transformed. Needless to say she does not require transformation because she is not a character metaphor but a monster. As monster she not only walks unscathed among the other lovers, she also expects happiness. Patience is the romantic heroine and has no other role to play; thus she demands that the other characters change in order to suit her predestined happy ending. The monster has emerged all-powerful and uncompromising.

IRONY IS BUILT INTO THE FORM, WHERE PEOPLE PRETEND TO BE WHAT THEY ARE NOT - EVEN WHEN, AS IN "THE ALIENATION EFFECT" OF BRECHT, THEY'RE NOT PRETENDING.
Blau, The Impossible Theatre.

Gilbert's love of the irony of people pretending to be what they are not is revealed by his fondness for the Magic Lozenge plot. His comments on the art of acting are many and are often derogatory. Witness his comments on his contemporaries published in the Edinburgh Evening Dispatch, October 5th, 1897.

> Whoever heard in this country "All the world's a stage" declaimed by a Jaques who did not in every line make it plain he had learned it off by heart. There is always the same dull monotony of delivery. Every living actor - Sir Henry Irving, Beerbohm Tree, Alexander, excellent though they may be otherwise - have that dull monotony of delivery. 19

These, as Gilbert realises, were hard comments to make on the most recognized actors of the day.

Gilbert's advice to his own actors at the Savoy was most frequently given in rehearsal when he descended to the use of sarcasm and bullying in order to achieve his purpose. The rehearsals of The Mikado supposedly shattered George Grossmith's nerves. Gilbert has, however, added an Author's Note to Engaged which is helpful in enlightening us as to the method of acting he preferred.

> It is absolutely essential to the success of this piece that it should be played with the most perfect earnestness and gravity throughout. There should be no exaggeration in cos-

> tume, make-up, 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. 20

The key word in the last sentence of that quotation is "absurdity." Gilbert's characters do behave absurdly and because of that, but not only because of that, his characters anticipate those of the theatre of the absurd, while the acting required for Gilbert's libretti and for Ionesco's The Bald Soprano is likewise similar.

The style of acting required by the Gilbert libretti is necessitated by his method of characterization. The libretto actor is required to create a character who is unaware of any absurd or incongruous elements in his nature. Gilbert's characters are not natural or realistic and any actor attempting to portray them as such by empathising and involving himself with the character is bound to fail. Were he to do so he would lose the absurdity of the character by attempting to make him credible. And this, as we have seen, is in opposition to Gilbert's wishes.

The audience must accept each character intellectually and must examine the metaphor he represents. They must be made aware of the incongruity or absurdity of the combinations of unrelated terms in the metaphor and they must realise the implications of the metaphor. The very fact that a human being is acting a non-human character

sincerely, as Gilbert would wish, prevents unthinking audience reaction to the character. Thus, by acting with "mock sincerity" (to quote Hesketh Pearson),[21] the actor can distance his audience so that, instead of deceiving them into an emotional involvement with the character he is playing, he can communicate to them that they and he are participants in the game of theatre. Thus together they can examine the metaphor the actor is representing.

It is Gilbert's aim that the actor play his part sincerely. It is my contention that by doing so Gilbert intends the audience to perceive the contrast between the human actor and the metaphorical character. Thus when the actor plays his part sincerely he is communicating his theatre consciousness to the audience. He does this merely by taking his acting seriously and thus, by contrast, making his acting obvious. The audience cannot fail to perceive the skeleton of the theatre act forming before their eyes. The actor is not alone in revealing a playwright's consciousness of the theatrical process to the audience. The author reveals his own theatrical consciousness through Ko-Ko when he remarks to Pooh-Bah, who has just entered, "Can't you see I'm soliloquizing? You have interrupted an apostrophe, sir!"(189). The actor, in being totally sincere about an absurd role,is revealing his art of acting to the audience. It is thus he communicates his conscious-

ness of the playwright's art, while he makes the audience aware of it also.

To enable the audience to explore the implications of the character metaphors the actors must develop a detached attitude toward the characters they play. In this situation the Gilbertian actor resembles an actor attempting to create Brecht's alienation effect. The reasons for the use of this effect in acting are outlined in the Messingkauf Dialogues by The Philosopher.

> The main reason why the actor has to be clearly detached from his character is this: if the audience is to be shown how to handle the character, or if people who resemble it or are in similar situations are to be shown the secret of their problems, then he must adopt a standpoint which is not only outside the character's radius but also at a more advanced stage of evolution. 22

As we have seen earlier, it is my intention in this thesis to show that Gilbert is concerned, together with his audience, with using his characters to probe his environment. To help the audience to be aware of this and to face the problems which stem from contemporary society Gilbert and Brecht would seem to be conscious of the fact that the actor, with his detachment, can communicate his attitude to the audience and help to detach them from any unthinking involvement in the play.

This sense of alienation is not only achieved by the actor. Brecht pursues his argument relating to alienation:

> The Dramaturg: Doesn't the surrealist movement in painting also use a technique of alienation?
> The Philosopher: Certainly. These refined and complex painters are so to speak the primitives of a new art form. They try to shock the observer by hampering, confusing, and disappointing his associations; for instance, by making a woman's hand have eyes instead of fingers. . . . The fact that the hand has ceased to be a hand gives rise to a conception of 'hand' which has more to do with this instrument's everyday functions than the piece of aesthetic decoration which we've seen on ten thousand canvasses. 23

Gilbert does certainly hamper the audience's associations by such remarks as that of Katisha in The Mikado that people from miles around have come view her beautiful, not figure or form, but her "right elbow." Furthermore Gilbert's very character structure confuses the audience's associations because he links one set of associations with an hitherto entirely unrelated set of associations. Thus by combining two hitherto unrelated terms, the hand and the eye, the surrealist and his audience explore the implications of the metaphor "the eye is the finger of the hand." Likewise I would suggest that Gilbert is exploring, with characters who have alienated their audience, the implications of the metaphorical structure of his characters. These characters also say much more about man and his functions in everyday society than those conventional characters which we've seen on ten thousand stages.

Theatrical awareness and thus a more comprehensive exploration of the issues evoked by the character metaphors is not only communicated to the audience by the actor, and by the author's dialogue. Such a playwright's conscious-

ness may be possessed by a character also. When this happens the character plays one role and no other. Thus we are made aware that, whether he is aware of it or not, this character is using a playwright's ability in order to achieve his ends. Since he has only one term, or one role, for he is usually a role from a previous theatre tradition, that he can, or will, play, such a character is not a character metaphor. Because he does not behave humanely, because he tries, consciously or unconsciously, to control the other characters with his playwriting and casting abilities, I have chosen to call such a character monstrous. Hence such characters as Patience, Dick Deadeye, Jack Point, and the Mikado, are monsters. They are rivalling the playwright by controlling his play. Patience insists on living life at face value. She is the romantic Columbine and will not change, or add another term to her character. Hence she is not a character metaphor because she has but one term, and is monstrous because she controls the libretto from within, the other characters changing to suit her role. Most of the monsters in the Gilbert libretti dominate and control others. Jack Point is the only monster in the libretti to be destroyed; such a fate awaits many monsters elsewhere in dramatic literature. Such characters as Hamlet are destroyed by the other characters, and by the author, for their strength as playwrights is in danger of ruining the author's own plans.

Such characters as Jack Point have pathetic or tragic roles. Jack Point is the pathetic, love-lorn clown who only realises his monstrosity towards the end of the libretti when he must die, or be destroyed.

This method of acting anticipates other exploratory forms of theatre in the late nineteenth and early twentieth century. The absurdist theatre of Ionesco, Beckett, and N.F. Simpson, that of Shaw, and that of Brecht all require this same method of acting for they, like Gilbert, are examining issues rather than characters and thus they embody these issues in character metaphors. This style of acting, together with the plays for which it was devised, is a prelude to metatheatre.[24] The audience must understand and participate in the game of play-making before the theatre and the game of play-making can become the subject being examined by the play.

CHAPTER V

THE MECHANICAL MONSTER

THE GREAT AND ONLY PRINCIPLE ON WHICH I FEEL MYSELF JUSTIFIED IN LEANING, IS A CONSTANT, ABSOLUTE AND UNIVERSAL UNITY BETWEEN FORM AND MOVEMENT; A RHYTHMIC UNITY WHICH RUNS THROUGH ALL THE MANIFESTATIONS OF NATURE. THE WATERS, THE WINDS, THE PLANTS, LIVING CREATURES, THE PARTICLES OF MATTER ITSELF OBEY THIS CONTROLLING RHYTHM OF WHICH THE CHARACTERISTIC LINE IS THE WAVE.

ISADORA DUNCAN.

Princess Ida; or Castle Adamant is concerned with the anomalies of the independent woman. To examine the complexities of the situation Gilbert uses Tennyson's poem "The Princess" and the theories of Darwin. Castle Adamant is an allegorical concept of the bastion which the female mind creates when it is determined to demand equal rights. The implications of the analogy are far-reaching.The ladies are adamant in their attitude toward female equality and adamant also toward female superiority. They remain isolated within the castle, hidden from the eyes of men, and pursuing scholarly research which would be worthy of

any ivory tower academic. The castle has lost touch with reality and the inhabitants are adamant about their solitude, while their logic and learning become nonsensical and meaningless.

The gentlemen outside the castle walls are the warrior knights of the Middle Ages. Lacking in subtlety and yet possessing never-failing courtesy, they naturally treat any female as a weaker and an inferior member of the species.

Gilbert makes fun of the obtuseness of the men and of the presumptions of the lady scholars in Castle Adamant. He relates Darwin's theories, through the eyes of a female scholar, to men but not to women. Lady Psyche pictures the epitome of all women to be a beautiful princess while she suggests that at heart "a Man, however well-behaved, /At best is only a monkey shaved!" (154) Darwin and Gilbert serve to curb the pretentions of both sexes and to bring the battle between them into perspective. As human beings are all descended from the ape how can any one, male or female, presume he is superior?

Princess Ida and Hilarion are man and wife while they are also the inamorati of this libretto. The handsome and eligible Hilarion wishes to claim his beautiful child wife, Ida, now she has come of age. A royal reception is prepared for her and the first scene of the opera opens

on the awaiting court of Hilarion's father King Hildebrand. However, since the romantic heroine fails to appear, the romantic hero, in keeping with his tradition, goes on a quest to find her. He hopes to win Ida by the arts of love and courtship.

Ida is discovered in Castle Adamant surrounded by beautiful maidens and yet, as befits the inamorata, she is more beautiful than any of her handmaids. She is attractive, illogical--and therefore full of female charm, and has an independence of spirit which would suit any Shakespearean heroine or sixteenth-century inamorata of the commedia dell'arte. She has all the attributes of the romantic heroine save a romance and a lover. Ironically she has a forgotten husband instead of a lover. In a successful romance such a character should find happiness. In Castle Adamant Ida seeks her fulfillment in a manner quite contrary to romance.

Hilarion discovers that his bride is not only the ideal of a romantic heroine but that she is also dedicated to the cause of womens' rights. She is hailed by the maidens who study at her University:

> Mighty maiden with a mission
> Paragon of common sense,
> Running fount of erudition
> Miracle of eloquence! (145)

Ida claims that Man is a tyrant and Woman a household drudge; her mission is therefore not only to gain equality for Woman

but using Woman's superiority in all things, to conquer Man. Thus Castle Adamant is a training ground for a hundred maidens who have sworn to subdue Man and "to place/ Their feet upon his neck" (146).

Princess Ida is in the invidious position of a character metaphor composed of the known terms of the serious romantic heroine and of the suffragette. Her self-assertive spirit has taken the course of opposition to Man and her independent identity is bound to the battle of the sexes. To accept Hilarion is to submit her personality to his and to become dependent upon him. Ida can not have the happiness of a Viola whose identity is realized in her marriage with Orsino in Twelfth Night. She must deny something of herself when she submits to Hilarion. Her conflict is unbearable because it is a conflict of the two opposing roles of the character metaphor: the one asserting female independence, the other finding happiness in female dependence. When Hilarion saves her life she begins to behave even more illogically than normal, for the two roles within her are fighting for control of her:

> That he is fair, and strong, and tall,
> Is very evident to all,
> Yet I will die before I call
> Myself his wife! (163)

Ida's conflict is a result of the two roles she is playing. As the serious romantic heroine, or inamorata, she wishes to be happy in marriage, while her aspirations as a

suffragette cause her to loathe the tyrant Man and to devote all her energies to his defeat.

The defeat of Man in physical battle with Woman is unlikely. Yet the adamant ladies and their Princess resist all gentle persuasion by King Hildebrand and battle rages. Ironically, the Princess's useless brothers have to fight for her and are defeated. Hildebrand, her captor, then points out the anomalies of the situation. Ida wishes to be acclaimed by Posterity for her training of women to abjure men and yet, were her training successful there would be no Posterity to praise her. Ida is overcome by her role as female romantic lead, the first term of her character metaphor, and by the forces of nature which are aligned with that role.

Man's physical limitations dictate to Ida her attitude to Hilarion. These limitations are embodied in Gilbert's concept of Darwin's theories, in the all-powerful force of evolution which controls our physical nature. Gilbert finds a monster in his environment which, in an anthropological view of man's nature, controls man's functions and reduces him to little more than a machine. Ironically then, this mechanical man is programmed by the forces of nature.

In the libretti examined so far in this thesis

Nature has become stylized into an art form and has existed in the settings of the libretti as the pastoral Arcadian world of romance. Marshall McLuhan has commented on the subject of Nature and Art in the mid-nineteenth century,

> When machine production was new, it gradually created an environment whose content was the old environment of agrarian life and the arts and crafts. This older environment was elevated to an art form by the new mechanical environment. [1]

Similarly, through the pastoral settings of the libretti, Nature has been adopted as if it were a legitimate art form. However, since it is in the early libretti that Gilbert uses Nature for the setting of his plays, and since the mechanical aspects of Man's physical nature have not been explored previously in the libretti, one must posit the theory that, by the time Princess Ida is produced in 1884, Gilbert has come to think differently of Nature and has therefore found it necessary to explore those new qualities in Nature which were not implied in his use of the natural pastoral setting.

Mechanical man had also been suggested in the libretti preceding Princess Ida. Both Patience in the opera of the same name and Dick Deadeye in H.M.S. Pinafore were confined to one of the changeless characters, or roles, of romantic comedy. Patience was the more mechanical of the two, her inflexible nature dominates the pastoral world and demands that others conform to her

will. She cannot adapt to others or to her environment and she remains a fixed and unchanging monster.

In Princess Ida Gilbert examines the aspects of monstrosity implied by the Darwinian concept of man.[2] Gilbert has been caught between two environments, between that of the mechanical age and that of the electric age. As the past agrarian environment emerged as the art form in the mechanical age, so the machine emerges as the art form in the electric age:

> Each new technology creates an environment that is itself regarded as corrupt and degrading. Yet the new one turns its predecessor into an art form. . . . Siegfried Giedion, in turn, has in the electric age taught us how to see the entire process of mechanization as an art process. 3

Gilbert, though he is a forerunner of Giedion, is also capable of appreciating the irony of a situation in which natural man, when defined in evolutionary terms, is placed in the same category as the machine.

The character metaphor of Princess Ida revolves around her roles as suffragette and romantic heroine. The conflict between these roles is that between freedom and loss of identity. In choosing Hilarion and romance, Ida negates the free woman within her because her freedom is based upon opposition to Man. However, Ida's physical nature dictates her choice and she must choose Hilarion and suffer the resulting loss of identity. When he examines Ida as a creature limited by her physical weaknesses,

Gilbert is exploring the problems which occur when mankind is controlled by the physical elements of his nature. In doing this he touches on the problems created by Darwinian man. Furthermore, Gilbert sees the limitations of Ida as those aspects of Man which reduce his behaviour to a predictable and mechanical level. Man, it seems, must accept the physical limitations of his nature as well as the mechanical behaviour necessitated by such limitations. Ida must accept her role as the romantic heroine because such behaviour as that role demands, however stereotyped it may seem, is the behaviour to which her physical nature is best fitted.

ART IS THE EXACT ANTITHESIS OF PANDEMONIUM, AND PANDEMONIUM IS CREATED BY THE TUMBLING TOGETHER OF MANY ACCIDENTS. ART ARRIVES ONLY BY DESIGN. THEREFORE IN ORDER TO MAKE ANY WORK OF ART IT IS CLEAR WE MAY ONLY WORK IN THOSE MATERIALS WITH WHICH WE CAN CALCULATE. MAN IS NOT ONE OF THOSE MATERIALS.

EDWARD GORDON CRAIG, 1911.

In The Mikado Gilbert expunges much of the human element from his characterization. The opening chorus introduce themselves:

If you want to know who we are,
We are gentlemen of Japan:
On many a vase and jar -
On many a screen and fan,
We figure in lively paint:
. . . . . .
If you think we are worked by strings,
Like a Japanese marionette,
You don't understand these things:
It is simply Court etiquette (177).

The character metaphor has found a stylised Japanese setting, while the actor finds himself becoming something similar to E.G. Craig's Über-Marionette.[4]

The Mikado is a macabre love-story: it has too much death in it for a romantic comedy. The plot includes two threatened suicides, a pending decapitation, a possible boiling in oil, and a near live burial which Gilbert and Yum-Yum think such a stuffy death. An awareness of physical torture and death exists throughout the play. Ko-Ko is the Pantalone figure but he is also the Lord High Executioner; Katisha, the shrewish pantomime dame, is "a little teeny weeny wee bit blood-thirsty" (213); and the Mikado has a monstrous logic about torture which permits him to "let the punishment fit the crime" (204).

The quality common to all the senior characters except Ko-Ko and Nanki-Poo is, however, not cruelty but a hunger for power. Pooh-Bah is a pluralist whose corruption, in the name of inverted snobbery, is a self-inflicted punishment of his family pride. Katisha calls herself the Mikado's daughter-in-law elect and proclaims herself

free from his authority:

Mikado: In a fatherly kind of way
I govern each tribe and sect,
All cheerfully own my sway -
Katisha: Except his daughter-in-law elect!
As tough as a bone,
With a will of her own,
Is his daughter-in-law elect! (203)

She is foiled in her bid for power by the seemingly innocent Yum-Yum who introduces herself to the Mikado as "your daughter-in-law elected!" (215). The Mikado enjoys the experience of power and thus carefully considers ingenious punishments for his subjects. Gilbert would seem to be examining the effects of power. In the Mikado we see a powerful man and his inhumanity towards other members of the species, through Yum-Yum and Katisha we see women in power, and, through Pooh-Bah, the once powerful aristocrat attempts to maintain his position by corruption.

Yum-Yum is the unrefined romantic heroine or the pert soubrette. This is one term of her character metaphor. Mildly audacious, she is "Pert as a schoolgirl well can be,/ Filled to the brim with girlish glee" (184). Her charms are listed by Ko-Ko: "Charming little girl, isn't she? Pretty eyes, nice hair. Taking little thing" (185). She marries her Harlequin, Nanki-Poo, "a thing of shreds and patches,"[5] despite the protestations of Ko-Ko, the Pantalone figure. Yum-Yum's coquetry is typical of the soubrette. In the flirting scene with Nanki-Poo the lovers

use their discussion of the law against flirting in order to flirt outrageously. One cannot be sure how innocent the heroine may be of the flirting in this scene.

Through her vanity, however, Yum-Yum reveals the callousness of an ambitious woman, one who would aspire to be wife of the future Mikado. Thus she also reveals the second term of her character metaphor which is that of a power hungry woman possessing qualities similar to those of Mrs. Proudie, the wife of the bishop, in Trollope's Barchester Towers.[6] She has indicated that she cares nothing for Ko-Ko and admits, with the candour of an Archibald Grosvenor, "True, he loves me; but everybody does that" (187). Such conceit is somewhat excessive for a soubrette and Yum-Yum has an ambition ill-fitting a Columbine. Columbine would not hesitate to marry her Harlequin even if he appeared to be a menial servant. Yet Yum-Yum's love for Nanki-Poo is controlled by her aspirations for a place in society. Witness her change of attitude when Nanki-Poo reveals his identity:

Yum-Yum: Besides, a wandering minstrel, who plays a wind instrument outside tea-houses, is hardly a fitting husband for the ward of a Lord High Executioner.
Nanki-Poo: But - (Aside.) Shall I tell her? Yes! She will not betray me! (Aloud.) What if it should prove that, after all, I am no musician!
Yum-Yum: There! I was certain of it, directly I heard you play!
Nanki-Poo: What if it should prove that I am no other than the son of his Majesty the Mikado? (187)

Yum-Yum neither doubts Nanki-Poo's disclosure nor hesitates

to marry him despite her fiance Ko-Ko.

At the beginning of Act II Yum-Yum's vanity is triumphant when she says that "Nature is lovely and rejoices in her loveliness. I am a child of Nature, and take after my mother" (196). Thus on her wedding-day Yum-Yum shows more signs of her hunger for power. Her vanity takes on the aspects of domineering womanhood as she sings "I mean to rule the earth, / As he the sky -/ We really know our worth,/ The sun and I!" She reminds the audience that, though she may be, like Columbine, "all unwary,/ Come from a ladies seminary" (184), she is very aware of the opportunities presented by her alliance with Nanki-Poo:

> Ah, pray make no mistake,
> We are not shy;
> We're very wide awake,
> The moon and I! (196)

Certainly Yum-Yum is very quick to claim her new status before her father-in-law in the finale. She has an ambition not unlike that of Katisha while her attempts to gain power are more insidious. Yum-Yum hides behind the innocent and attractive facade of the soubrette the ambitions of a scheming female. She is an intriguing character metaphor. She combines the known terms of the soubrette and of the domineering woman and uses the former's charms in order to fulfil the latter's aspirations. In doing this she proves more frightening than the evil shrew Katisha who combines

with her shrewishness the pathos of the harmless pantomime dame.

The Mikado is the embodiment of a monstrous abuse of power in the name of justice and of reason. His part in the plot is minor. While he is the ultimate power, it is Katisha who is the immediate threat to the happiness of the lovers because it is she who attempts to reveal her relationship with Nanki-Poo. The Mikado is, like Patience, a one term character and not a character metaphor. He is the ultimate power, a mechanical logical man, whom all the characters must obey and with whom all must come to terms.

The Mikado rules Japan totally and tyrannically as he rules all the characters in the libretto. Nevertheless he claims that he presides over a just society. At the basis of such a claim is his logical, inflexible mind. This inflexibility is his monstrosity for, again like Patience in her reflections on poetry, he accepts crime and its punishment only at face value. He conceives that the criminal and the individual are but one entity and he logically chooses a punishment to fit each crime and criminal. Thus, through his inability to discriminate between human-beings as individuals and human-beings as criminals, the Mikado is inhumane: his justice is cruelty and his "fair" punishments are tortures. Furthermore, he is proud of his logical gymnastics in creating a fitting

punishment for each crime and enjoys the sense of power which such a twisted but lawful mind can give him.

> A more humane Mikado never
> Did in Japan exist,
> To nobody second,
> I'm certainly reckoned
> A true philanthropist.
> It is my very humane endeavour
> To make, to some extent,
> Each evil liver
> A running river
> Of harmless merriment.
> . . . . . .
> The advertising quack who wearies
> With tales of countless cures
> His teeth, I've enacted,
> Shall all be extracted
> By terrified amateurs (204).

Such an abuse of the powers of reason and such a devilish use of his logic preclude all human emotions in the character of the Mikado.

The happy ending is a result of the Mikado being hoist with his own logical petard. In a manner reminiscent of Patience's approach to poetry, Ko-Ko appeals to the logic of his overlord:

> When your Majesty says, "Let a thing be done," it's as good as done - because your Majesty's will is law. Your Majesty says, "Kill a gentleman," and a gentleman is told off to be killed. Consequently that gentleman is as good as dead - practically he is dead - and if he is dead, why not say so? (215)

The word and the deed cannot be separated when absolute power rules so tyranically and when the mind behind such power is a logical fanatic. Thus the Mikado who makes the law and enjoys its cruelties is guilty of perpetrating

the crimes against his people because it is his mind which thought up the tortures for his people. It is merely incidental that he does not commit the atrocities himself.

Were one to compare the Mikado as monster with Dick Deadeye as monster, one would find Dick to be the sane and reasonable man in a world of social turmoil and the Mikado to be a logical man in a world of changing values. The power struggle in The Mikado, or The Town of Titipu is illustrative of the changes which surround the ruler. Yum-Yum is a commoner, a petite bourgeoise, whose ambitions can overcome the aristocratic and bloodthirsty shrew, Katisha. Pooh-bah and Katisha are both aristocrats and yet Pooh-bah must stoop to corruption to maintain his power and Katisha's power is rendered impotent by her marriage to the bourgeois Ko-Ko.

In Princess Ida we examined natural man and the machine. Now, in The Mikado, we see the similarities between the logical man and the machine. The man of logic works within the rules dictated by his reason and thus his actions seem predictable. When the logical attitudes of such a man preclude all emotion then he becomes a computerlike mechanism and seems inhumane. As we saw in The Pirates of Penzance, even the mildly reasonable man seems monstrous when those people around him base their behaviour

and judgment upon emotional reactions to a given situation. How much more monstrous does the Mikado become when he is unable, because of his position and his predilections, to react emotionally and when he bases all his judgments on his reason and his logic.

ARCADIA IS DESTROYED

THE RELATIONS BETWEEN MAN AND HIS ENVIRONMENT ARE SUBJECT TO CONTINUAL AND RESTLESS CHANGE; FROM GENERATION TO GENERATION, FROM YEAR TO YEAR, FROM INSTANT TO INSTANT, THEY ARE IN DANGER OF LOSING THEIR EQUILIBRIUM. THERE IS NO STATIC EQUILIBRIUM BETWEEN MAN AND HIS ENVIRONMENT, BETWEEN INNER AND OUTER REALITY.

GIEDION.

In Ruddigore or the Witch's Curse Gilbert uses both the changeless characters of romantic comedy and the stereotypes of melodrama as known terms in his character metaphors. The lovers and the obstacles to their love, represented by such figures of authority as the pantomime dame, the Pantalone figure and the Clown, are those elements Gilbert has drawn from the romantic comedy. The wicked Baron, the jolly Jack Tar, the innocent village maiden, the mad woman and the haunted house are those

elements he has drawn from the melodrama. Although Ruddigore may not have as successful a plot as The Mikado and was not a success on its first appearance in 1887, the libretto is not without merits.[7]

The five major character metaphors in Ruddigore examine the psychology of behaviour. Robin Oakapple or Ruthven Murgatroyd, Richard Dauntless, Rose Maybud, Mad Margaret and Despard Murgatroyd are all subject to unusual changes in their behaviour. Robin, Margaret and Despard make one major change and this is in accordance with the terms of their character metaphors. At the beginning of the play they portray the romantic hero, the mad woman, and the villain. These roles are later exchanged for each of their second known terms which are the wicked baron, and two symbols of respectability--a middle class couple running a National school in Basingstoke. Thus the only change in behaviour undergone by these three characters is directly dependent on their roles in the plot. On the other hand, Richard Dauntless and Rose Maybud constantly change their behaviour according to the dictates of Richard's heart or Rose's book of etiquette.

The witch's curse is central to Gilbert's exploration of behaviour in Ruddigore. The title of Baron of Ruddigore belongs to the Murgatroyd family and the holder of that title is cursed to commit a crime every day or

die in agony. Ruthven Murgatroyd is the rightful heir to the title but, though he is believed dead, he lives in the village under the name Robin Oakapple. Robin is the romantic hero, handsome, self-confident with men, diffident with women. However, when his identity is disclosed, Robin must play his part as Ruthven, the evil Baron of Ruddigore. His handsome features become distorted and he wears "the haggard aspect of the roué" (520).

The Baron's wickedness is derived from the melodramatic stereotype of the noble villain but he reminds one also of Pooh-Bah in The Mikado who stooped to corruption to maintain power. The Barons of Ruddigore may have stooped to crime to maintain their power in a crumbling agrarian society. Ruddigore is set at the beginning of the nineteenth century and in the middle of the Industrial Revolution of 1770-1840.[8] Robin changes his behaviour according to his title and rank as Baron Ruddigore. He has always been the heir to that title and yet he has suffered no ill-effects from the curse. The witch's curse stated that: "Each heir who held the title/ Had, everyday, to do/ Some crime of import vital" (221). Thus the curse isn't upon every Murgatroyd descended from the wicked and witch-burning Sir Rupert Murgatroyd, but upon every heir who becomes Baron of Ruddigore. Thus this character reflects the two terms of his character metaphor when Robin, the

exemplary village youth, accepts the power inherent in his title and becomes Ruthven, the wicked Baron of Ruddigore.

In the device of the witch's curse Gilbert may be examining those behaviour changes which coincide with the social and technological changes of the industrial revolution when power is no longer coincidental with an inheritance of a Parliamentary seat or a title, and when corruption could be one way to maintain inherited power. Gilbert's attitude toward the inheritance of power and of title is illustrated admirably in his poem "The Reward of Merit" from the Bab Ballads.

> And everybody said
> "How can he be repaid -
> This very great-this very good - this very gifted man?"
> . . . . . .
> At last the point was given up in absolute despair,
> When a distant cousin died, and he became a millionaire,
> With a county seat in Parliament . . .
> Then it flashed upon Britannia that the fittest of rewards
> Was, to take him from the Commons and to put him in
> the Lords! 9

Gilbert's hostility to the recognition of heredity and its use as a power base is superceded by his insistence that merit in all areas of achievement should be rewarded by knighthood. This is one of the reforms his Flowers of Progress initiate in Utopia Limited. He cannot understand or accept the reasons for hereditary power, neither is he entirely aware that his attitude anticipates the more

enlightened outlook of Young toward meritocracy in the twentieth century. There may be other behaviour changes which Gilbert observes in the world in which he lived but which were difficult for him to understand. Such changes are perhaps observed in the characters of Rose Maybud and Richard Dauntless.

THE JOLLY JACK TAR

Richard Dauntless is the good-hearted sailor or, as he himself suggests, "a jolly jack tar." Consequently, he has all the attributes of such a character. He is dauntless, and patriotic, he has a girl in every port, and his hornpipe is "the talk of the fleet" (530). Richard's speech is the sailor's jargon, while his good heart dictates his behaviour: "Let your heart be your compass, with a clear conscience for your binnacle light, and you'll sail ten knots on a bowline, clear of shoals, rocks, and quicksands!" (227). Richard's attitude presupposes that man is naturally good, while Gilbert's attitude on that subject, which bears no similarity to Richard's, is revealed by his use of this character as one who is basically fickle and insincere.

Dick Dauntless' heart is common to both terms of his metaphor, to the good-hearted sailor and to the second lover Harlequin. Richard is the unrefined lover who uses various tricks to gain his love. He first woos Rose after promising to win her for Robin; he then reveals Robin's identity in order to stop his marriage to Rose; and finally he uses the Union Jack to guard Rose against the wiles of Sir Ruthven Murgatroyd, as Robin has become, in order to gain her erstwhile lover's consent to his marriage. He plays all these tricks on his best friend and foster-brother because he has a heart that "Ups and looks you in the face, and gives you quarter-deck orders that it's life and death to disobey" (238). Such a heart would be an excuse for philandering, for deceiving, for villainy even. Dick's heart permits his selfishness. With such an absurd character, Gilbert dismisses the benevolent and sentimental attitude which would presume a man's emotional reactions to be a satisfactory basis for his behaviour.

Rose Maybud has replaced her heart with a book of etiquette. She is the complete antithesis of Dick Dauntless. He looks within himself for motivation, she turns the pages of her book. The behaviour of both these characters is, nevertheless, chaotic. Dick's heart permits his villainy and his roving eye in the name of friendship and love, Rose Maybud's etiquette complicates her life and

permits her, the first inamorata, to become betrothed to two characters whom she does not love.

Ironically, Rose is the inamorata in Ruddigore and yet she is nearly married four times. Her book of etiquette has created situations which are hardly decorous. It seems that Rose is so anxious to play her role as lover and to acquire a mate that she forgets that she must love her marriage partner. The book with which she tests "the moral worth of all who approach me" (222) makes her behaviour ridiculous. She accepts her lovers at face value, believing that manners maketh the man. Rose shuns as "lost creatures" (222) all men who have bad table manners, who bite their nails, and who comb their hair in public places. Yet Rose becomes engaged to be married to two wicked Barons of Ruddigore and to the unstable sailor Richard Dauntless. The absurdity of her behaviour depends on the dictates of the printed book she reads: "It says you mustn't hint, in print!" (223). She is a print oriented character, a figure from the past whose code of etiquette is outmoded and no longer a useful basis for her behaviour.

The changeability of other characters in Ruddigore creates a farce of Rose's slow consultation of her book. These other characters are themselves caught in their rapidly changing environment and have no guiding principles

for their behaviour. Chaos ensues from their search for stability and reason. The sentiments of the heart are useless principles upon which to base behaviour, the old power of the aristocracy requires corruption to maintain its power, and the print oriented man is ridiculed in the changing environment which surrounds him. By using his character metaphors in Ruddigore, Gilbert has attempted to elucidate the problems of behaviour and of existence when all known rules for behaviour are useless. Rules governing behaviour become outmoded due to the speed of the technological revolution. As Giedion described society in the late eighteen hundreds in Mechanization takes Command, there is a new pace in life, the old environment is changing and man cannot expect static rules for behaviour within such a flexible environment.[10] Were one to assume that Arcadia and the land of pastoral comedy could be Gilbert's metaphorical realization of the old environment, then one could posit the theory that it is now of no further use as a setting for the libretti.

THE YEOMEN OF THE GUARD

The Yeomen of the Guard is not a success as a romantic comedy. The libretto concludes with the collapse

of the clown, Jack Point, from grief and heart-break. Gilbert approves both serious and comic interpretations of this death or swoon. He may have felt a serious ending to be the logical consequence of this play, set in the Tower of London on the eve of an execution, or he may have accepted the comic interpretation because of the sense of futility and absurdity which it conveyed to the audience. Either interpretation is not the satisfactory happy ending of romantic comedy.

Nor are the romances in The Yeomen of the Guard suited to the genre of the earlier libretti. The lovers are prefigured by Rose Maybud, who offered her hand in marriage to gentlemen who were unsatisfactory and for whom she cared little. In this libretto Phoebe behaves similarly with Shadbolt when she gives him her hand but not her heart in marriage; Sergeant Meryll uses the same words to describe his union with Dame Carruthers; for a hundred crowns Elsie Maynard marries a man she has never seen; and Jack Point finds himself without his beloved Elsie when her hastily wedded husband, Fairfax, is not executed but lives to claim her as his wife. This final union is the only love-match in the libretto and yet the happiness of the couple causes the collapse and grief of Jack Point:

Elsie: It's the song of a merrymaid, peerly proud,
Who loved a lord, and who laughed aloud
At the moan of a merryman moping mum,
Whose soul was sad and whose glance was glum,
Who sipped no sup and who craved no crumb,
As he sighed for the love of a ladye!

All: Heighdy! Heighdy!
Misery me, Lackadaydee!
He sipped no sup and craved no crumb,
As he sighed for the love of a ladye!

(FAIRFAX embraces ELSIE as POINT falls insensible at their feet) (305).

The romantic comedy, its happy ending, and its pastoral setting in Arcadia has crumbled to absurdity or to tragedy in The Yeomen of the Guard.

Jack Point is the central figure in The Yeomen of the Guard and, unlike any other character in Gilbert's libretti, his ending is tragic. Nevertheless there is a striking similarity between the love situation of Jack Point and that of Ko-Ko in The Mikado. Jack is in love with the romantic heroine, he grants permission for her marriage to another because his rival is due to be executed, finally he loses his beloved when her husband's death sentence is revoked. Ko-Ko, however, belongs in the realms of romantic comedy because he is unaware of the terms of his character metaphor. He is the clown in The Mikado and his marriage to Katisha, though pathetic, is acceptable in the genre. Jack Point, on the other hand, plays two different clowns while he is aware of playing one. He is a fool by profession and a pantomime clown in

the libretto. Jack believes that he plays two roles, that of the fool and that of the lover. He is unaware, however, that he functions in the libretto as the pathetic pantomime clown who tries to play the lover but cannot. He has but one term and is not a character metaphor. However, he differs from other monsters in Gilbert's libretti for, instead of dominating his environment, he is destroyed by it.

Jack Point's profession is that of the "merryman" or fool whose wit depends on his verbal and intellectual agility. Thus he would appear to be the fool whose descent is more from the fools in Shakespeare than from the clowns of pantomime. His wit aspires to teach the truth as he sees it:

> I can teach you with a quip, if I've a mind
> I can trick you into learning with a laugh;
> Oh, winnow all my folly, and you'll find
> A grain or two of truth among the chaff (284).

Jack's speeches should function to present Gilbert's view of the situation which he is exploring in The Yeomen of the Guard. Whatever Gilbert's intention for these speeches, they are not perceptive comments on any situation--they are mere clownish patter. Gilbert does not require words nor should he use them to explore and examine the problems which surround him. His libretti do not belong in the tradition of Shakespeare but in the tradition of pantomime. Thus whether he intends it or no, Gilbert relies on his character metaphors to provide the

analogue models with which he will probe the problems confronting his environment. Jack Point is then not accepted by his audience as a Shakespearean fool, for Gilbert has created another term with him. He is the sentimental and pathetic Clown whose sad heart is breaking beneath his merry exterior:

> I am a salaried wit; and is there aught in nature more ridiculous? A poor dull, heart-broken man, who must needs be merry, or he will be whipped; who must rejoice, lest he starve; who must jest you, jibe you, quip you, crank you, wrack you, riddle you, from hour to hour, from day to day, from year to year, lest he dwindle, perish, starve, pine, and die! (287).

The Clown of pantomime is trapped within his role as Clown and cannot aspire to be the lover, despite the love in his heart. Such is the fate of Canio the Clown in I Pagliacci (1892) whose heart is breaking because of his wife's infidelity. The Clown of pantomime is not articulate, he is essentially a buffoon who depends upon facial expression, body movement and pantomime to communicate his feelings.

Jack Point's collapse at the end of the libretto could be the pantomime Clown's use of the body language of pantomime to represent broken-heartedness. On the other hand, the destruction of Jack Point is necessitated by the impossible union of the Shakespearean fool and the pantomime Clown. Jack Point acknowledges his profession as the former type of fool, while his conflict between that role, or profession, and his longing to be the lover is caused

more by his economical position than by his psychological situation. This also he acknowledges. He is unaware, however, that he is trapped by a kind of cosmic joke into the role of pantomime Clown; those two roles of fool and lover, which appear to be the terms comprising his character metaphor, and about which he can be objective, are but the components of his one term character of the pathetic pantomime Clown. Gilbert is using the verbal concept of humour which we find in Shakespeare, in the wit of Restoration Comedy, and in the sentiment of eighteenth and early nineteenth century social comedy, as one ingredient of the contemporary figure of the pantomime Clown. The increase in popularity of the pantomime Clown in the nineteenth century may be due to a change from a drama written with print in mind to one written in the mechanical age. If so,the concept of wit as verbal ingenuity may be a product of the print environment. Thus Gilbert's character metaphors are not created for their effect in print but in order that he might communicate by a language of the body, by a miming and slowly moving figure who appeals more to our sense of touch than to the sense of sight. This language is dependent on movement and pantomime, on uniform and on costume, and is derived from the techniques which must be employed if one presents characters on the stage as social and theatrical roles or types. Such types are, for example,

found in the commedia dell'arte. The increase in the popularity of presentation of such types on the nineteenth century stage would seem to stem from a growing awareness of Man's presentation of himself via his external social behaviour.

At the beginning of the twentieth century and at the end of the nineteenth, authors such as Sacheverel Sitwell, and Wyndham Lewis were exploring the figures of the commedia dell'arte. Critical and historical studies of that theatre also increased.[11] Possibly the attention with which the commedia dell'arte was favoured developed from an awareness of that language of theatre which had re-arisen in the pantomime and which is of some relevance to society, its observers, and its behaviour.

Certainly studies in sociology on games and role-playing have become as abundant as those on the commedia dell'arte.[12] One of these students of social behaviour, Erving Goffman, employs the metaphor of theatre to explore his subject The Presentation of Self in Everyday Life. His approach is explained in the blurb about his book:

> Dr. Goffman has employed as a framework the metaphor of the theatrical performance. Each man in everyday social intercourse presents himself and his activities to others, attempts to guide and control the impressions they form of him, and employs certain techniques in order to sustain his performance, in the manner of an actor presenting a character to an audience. 13

W.S. Gilbert has explored behaviour, or the presentation

of oneself to others in Ruddigore. Through the character of Jack Point he continues to do likewise in The Yeomen of the Guard.

In this libretto he has envisaged the tragedy which befalls Jack Point who presents to others an old role from a previous age while he is unaware that his behaviour is that of a new role in pantomime. Jack Point is destroyed because he cannot behave in the flexible manner demanded by a changing environment. Like Rosencrantz and Guildenstern in Stoppard's play, Jack Point will know better the next time he appears before an audience. Unlike Gilbert who here presents us with one such character, Stoppard seems to see most men as playing outworn and useless roles, thus he presents the tragedy of such men through the relative nobodies Rosencrantz and Guildenstern:

> Guil: There must have been a moment, at the beginning, when we could have said - no. But somehow we missed it. (He looks round and sees he is alone) Rosen - ? Guil - ? (He gathers himself.) Well, we'll know better next time. Now you see me, now you -- (And disappears.) 14

Jack Point's death is an illusion similar to Guildenstern's stage death. Perhaps this is why Gilbert can accept the two opposing interpretations of his Clown's collapse. Perhaps Gilbert is aware that the Merryman dies because the theatre no longer has need of the Shakespearean fool. Whether Gilbert is consciously employing Jack Point

to show how a changing environment can destroy the character from a previous and outworn environment, it seems possible to interpret the collapse of Jack Point as if it were a facet of the Clown from pantomime, the Clown role of which Jack is unaware.

This chapter has seen Gilbert exploring the concept of mechanical behaviour and monstrosity in Princess Ida and The Mikado. In the former it was the outmoded man of nature conceived anew by Darwin who appears mechanical and monstrous; in The Mikado, on the other hand, Gilbert examines the logical man, who prefigures the computer character of our present science fiction,[15] and finds him mechanical and monstrous because of his inability to react emotionally and impulsively.

The machine and the mechanical man having made a stage entrance, the set and the background to the libretti must now be changed. In Ruddigore and The Yeomen of the Guard the Arcadian setting for a pastoral romance is no longer a workable formula for the libretti. Gilbert has begun to explore behaviour in an overt way by showing the ridiculous and outmoded behaviour of the sentimental and benevolent man in Richard Dauntless and the ingenuous and old-fashioned behaviour of the woman of etiquette in Rose Maybud. His examination of behaviour and his use of the pantomime tradition derived from the commedia dell'arte

converge in the figure of Jack Point in The Yeomen of the Guard. In him Gilbert shows the tragedy of Man when he is deceived by his own social role playing. This whole examination of behaviour is of extreme significance in the late nineteenth century. Gilbert anticipates the important issues of the following century. It is only in the twentieth century that it becomes obvious that the concept of character presentation has changed on the stage,[16] and in certain novels.[17] That this change should be reflected in, or is a reflection of, social behaviour, and possibly of changing social environments, can be observed in the sociological studies by Berne and Goffman in the nineteen fifties and sixties.

CHAPTER VI

THE BODY POLITIC: THE METAPHOR AND THE COMMUNITY

WE MUST ESTABLISH A NEW BALANCE
BETWEEN THE INDIVIDUAL AND COLLECTIVE SPHERES.
WE MUST DISCRIMINATE BETWEEN THOSE DOMAINS RESERVED FOR INDIVIDUAL LIFE AND THOSE IN WHICH A COLLECTIVE LIFE MAY BE FORMED. WE WANT NEITHER EXTREME INDIVIDUALISM NOR OVERPOWERING COLLECTIVISM: WE MUST DISTINGUISH BETWEEN THE RIGHTS OF THE INDIVIDUAL AND THE RIGHTS OF THE COMMUNITY. TODAY, BOTH THE LIFE OF THE INDIVIDUAL AND THE LIFE OF THE COMMUNITY ARE FRUSTRATED BY LACK OF REAL SHAPE AND STRUCTURE.

SEIGFRIED GIEDION.

The last three libretti which Gilbert wrote for Sullivan's music explore the problems of man in the community. The Gondoliers, Utopia Limited, and The Grand Duke are almost Shavian in their attempts to make government, the monarchy, and social structure, a fitting subject for the drama.[1] The Arcadian pastoral setting which was dissolved in Ruddigore and The Yeomen of the Guard has been replaced by the atmosphere of courts and palaces, of politics and intrigue. Parallel to such a change in the setting and subject matter of the libretti, Gilbert has created character metaphors which, like those of Jean Genet, combine a political figure

with a theatrical role.[2] Gilbert has chosen to combine politics and romantic comedy.

The Gondoliers was written at a time of actor unrest at the Savoy Theatre. Gilbert decided to create a libretto in which no actor could claim the leading role. He therefore wrote into the opera three pairs of lovers, none of which are prominent. The traditional obstacles to the romances are provided by the Duke and Duchess of Plaza Toro, the clown and the pantomime dame. The happiness of the lovers depends on an insignificant good-fairy figure who appears briefly at the end of the opera as the nurse who identifies the King of Barataria. This king, a political term in a character metaphor, could, owing to complications which occurred soon after his birth, be one of the two inamorati who are the gondoliers. Both of the gondoliers are happily married and one of them was married as an infant to Casilda, daughter of the Duke of Plaza Toro. Unfortunately Casilda is in love with her servant Luiz. The romantic aspect of this unlikely romantic comedy is resolved by the nurse. Thus, Luiz, the supposed son of the nurse, is revealed to be the King of Barataria and Casilda and he can marry, while neither of the gondoliers is guilty of bigamy.

The social structure has created a barrier between the lovers, while the clown and pantomime dame are but

vestiges of themselves in a similar situation as the Lord Chancellor or Katisha. It would seem that Gilbert is more interested in the social aspects of the problems besetting the lovers than in the character metaphors which embody those problems. Thus he chooses to dwell more on the poverty and corruption of the Duke and Duchess rather than on their power as members of the social elite. The Duke has made himself a Limited Company whose function "To help unhappy commoners, and add to their enjoyment,/ Affords a man of noble rank congenial employment" (329). A society which requires such corruption to perpetuate its social system becomes absurd and meaningless. The Duke of Plaza Toro reflects the absurdity of an outmoded society which, like Rose Maybud, pays too much attention to the external trappings of gentility. This theme was, of course, first introduced in The Mikado through the character of Pooh-Bah and was further elaborated in Ruddigore through the characters of the wicked Baron and Rose Maybud. Here the Duke and Duchess place themselves on hire so that they may teach the fineries of genteel behaviour to lesser beings. Thus Gilbert emphasises the absurdity of a social structure which is based on the concept of aristocracy. Likewise he shows the aristocracy to be useless except to perpetuate the outmoded and dead roles of an outmoded social system. Just as Irma plays the role of the dead Queen in Genet's

The Balcony so the Duke and Duchess of Plaza Toro teach the aspiring middle classes how to behave as a Duke and Duchess.

It is not only the trappings of gentility that Gilbert satirises in The Gondoliers. Marco and Guiseppi are republicans in the tradition of the misguided Sir Joseph Porter. These gondolieri form the central character metaphor which explores the concept of government and the community. The republicanism of the Venetians of the fifteenth century is not a common piece of knowledge among a theatre-going public and thus Gilbert weakens his character metaphor by introducing a term for the gondolieri which does not have "a system of associated commonplaces" for the audience.[3] He is so intent upon exploring politics that his argument and his plot do not function together satisfactorily. However, each gondolier is a lover and such a known term would function in the plot. Nevertheless, Gilbert chooses to concentrate not on the gondolieri as republicans and lovers but on the more political character metaphor which combines the republican Venetians and the Kings of Barataria.

That Gilbert deliberately planned The Gondoliers to be a political comedy and not a romantic comedy can be seen from this letter to Sullivan:

> The Venetians of the fifteenth century were red-hot republicans. One of their party is made king and invites his friends to form a Court. They object because they are Republicans. He replies that he has considered that and proposed to institute a Court in which all people shall be equal, and to this they agree. In Act II the absurdity of this state of things is shown. 4

Thus Gilbert uses this political theme for his plot and merely adds the romances to complicate the situation so that, superficially at least, the plot is suitable for a comic opera.

In an effort to make known the first known term of their character metaphor, the gondoliers explain their politics to Don Alhambra and to the audience:

> We are jolly gondoliers, the sons of Baptisto Palmieri, who led the last revolution. Republicans, heart and soul, we hold all men to be equal. As we abhor oppression, we abhor kings: as we detest vain-glory, we detest rank; as we despise effeminacy, we despise wealth (325).

The gondolieri have the same mistaken egalitarianism that beset Sir Joseph Porter. Similarly, as kings Gilbert makes these republicans figures of power and authority just as he made the democratic Sir Joseph Admiral of the Fleet in H.M.S. Pinafore.

The ridiculousness of the situation increases when we realise that Marco and Guiseppi will jointly rule Barataria with "a despotism strict, combined/ With absolute equality!" (332) The irony of this position of king is illustrated in Act II when the curtains open to show Marco and Guiseppi cleaning the crown and sceptre. Theirs

is a working man's monarchy and the monarch's duties are as menial as those of his servants,

> Rising early in the morning,
> We proceed to light the fire.
> Then our Majesty adorning
> In its workaday attire,
> We embark without delay
> On the duties of the day (333).

Such chaos and absurdity is the result of the character metaphors of Guiseppi and Marco. They are both kings and gondolieri; as kings they should be autocratic, as gondolieri they are republicans. With such a metaphor Gilbert examines the ridiculous situation which results from a philosophy of overpowering collectivism just as in a previous opera, with the figure of the Mikado, he had illustrated the absurdities of extreme individualism.

Utopia Limited continues to examine the problems of the community by studying the effect of a changing environment on government and monarchy. By introducing to Utopia the reforms which have revolutionised Great Britain in the mechanical age of industry, Gilbert examines the long-term effects of these contemporary reforms. He uses the character metaphor of King Paramount to illustrate the changes which must confront the government of Utopia before it can equal the greatness of Victorian England.

Utopia is governed by "Despotism tempered by Dynamite": a very effective description of the absolute monarchy. The king may do as he pleases, yet his behaviour and his

laws are subject to the approval of his councillors. The king must always be prepared for assassination if his behaviour or government does not receive the approval of the powerful men of the realm. At the beginning of Utopia Limited King Paramount is an exemplary king, a paternal tyrant whose despotic rule depends on his having "no other thought than to make his people happy" (408). The first known term of his metaphor is that of those monarchs of England whose government was controlled by the peers and other powerful men of the realm.

In Utopia Limited, as in The Gondoliers, Gilbert created the plot around pairs of lovers, one of these pairs being the King and Lady Sophie. Thus King Paramount functions as a metaphor combining both king and lover at the outset of the opera, much as the gondolieri were both lovers and republicans. Unfortunately the romantic aspect of this romantic comedy is hidden by the political satire, the manifestations of which absorb the energies of King Paramount in the second act of the opera. The King remains a lover throughout Utopia Limited but his character metaphor functions in the plot as a combination of the known terms of absolute monarch and Chairman of a Corporation.

This second term of the King's metaphor is the result of the reforms introduced by the Flowers of Progress,

those gentlemen from England who are personifications of the technological advances of the nineteenth century. They advise that the kingdom of Utopia be made a Company Limited with the king as a figurehead controlling the Corporation. This makes King Paramount invulnerable to the attacks of his powerful councillors for they discover that "he's no longer a human being--he's a Corporation, and so long as he confines himself to his Articles of Association we can't touch him!"(444) This implies that King Paramount has gained the status of despot for he can legislate without fear of reprisals. However, as despot or Chairman of the Board of Governors of Utopia Limited, King Paramount chooses to model his new state on the successful prototype of late nineteenth-century England. Thus, with the use of Paramount's character metaphor, Gilbert can concentrate his attention, together with that of his audience, upon the conditions of the community in contemporary England.

The reformation of Utopia is based on the advice given by the six "Flowers of Progress" who were imported from England by Zara, the daughter of Paramount. In a manner similar to that of Yeats in "The Circus Animals Desertion," Gilbert introduces as his Flowers of Progress a few of the great characters from his earlier libretti. In this opera he has united the forces of change which he examined

in H.M.S. Pinafore, The Pirates of Penzance, The Sorcerer, and The Mikado. Thus he introduces the reformer of the army from The Pirates of Penzance, in which he was the Modern Major General; the Logician and Lawyer from The Mikado, in which he was the cruel Mikado; the Company Promoter and unscrupulous man of business from The Sorcerer, in which he was John Wellington Wells; and the Naval reformer from H.M.S. Pinafore, in which he was Sir Joseph Porter. These characters are accompanied by the sanitary inspector and that hero of moral cleanliness, the Lord Chamberlain.

These Flowers of Progress are devoted to their professions and, untramelled by bureaucracy, they carry out reforms beyond those which they instigated in Great Britain. The results are chaotic, the army and navy are so far superior to any other that the countries surrounding Utopia have disarmed; the law courts are so efficient and fair that crime and law no longer exist; each man, woman, and child in Utopia is a Company Limited and, on the receipt of his bills, pleads "liability limited to a declared capital of eighteenpence, and apply to be dealt with under the Winding-up-Act" (448); sanitation has placed all doctors in penury; and the Lord Chamberlain has abolished all entertainment. Thus, Utopia is "swamped by dull Prosperity." The other reforms which, though not apparent in England, are

carried out in Utopia are those of the abolition of social class and status; abolition of poverty and hunger; reformation of the Peerage on an intellectual basis; and, a reform close to Gilbert's heart, due recognition for literary merit. One can observe the serious aspects of Gilbert's satire in such reforms. And, while he seems to be lauding England's policies when he declares "From this moment Government by Party is adopted, with all its attendant blessings; and henceforward Utopia will no longer be a Monarchy Limited, but, what is a great deal better, a Limited Monarchy," nevertheless Gilbert is warning us that any attempt to create Utopia will be unsuccessful owing to Man's pathetic folly and selfish stupidity. On such a subject then he states:

> No political measures will endure, because one Party will assuredly undo all that the other party has done; and while grouse is to be shot, and foxes worried to death, the legislative action of the country will be at a standstill. Then there will be sickness in plenty, endless lawsuits, crowded jails, interminable confusion in the Army and Navy, and, in short, general and unexampled prosperity! (452)

Despite unparalleled opportunity similar to that presented by an ideal political situation in Utopia, the advances of modern technology can never remove the folly of Man. When considering our changing social system and the government required by the modern community we can be too idealistic and forget the human element of error and stupidity. As Eliot suggests in "The Hollow Men"

Between the idea
And the reality
Between the motion
And the act
Falls the Shadow. 5

Between our ideals and our putting them into effect falls the problem of our human fallibility.

Utopia Limited examines the effects of the changing environment of Victorian England, while the causes of change remain invisible even to Gilbert. One of the most obvious changes is the egalitarianism of certain politicians and reformers which results from the coming of age of the middle classes and from their business sense and patriotism. Similarly the new concepts of cleanliness and the suspicion of sentiment, the outcome of which could be a monstrous logic, are the surface of the iceberg of change which influences the Gilbert libretti.[6] More fascinating are those other effects of technological change which Gilbert mentions apparently incidentally in his libretti. The photograph, the newspaper, the railway and steam propulsion are all facts of Gilbert's contemporary life which he finds worth introducing into the operas. The daughters of the king, posing as exemplary young ladies are photographed and lectured upon before a crowd of Utopians eager to learn the elegant manners of the English. The King is forced to write scurrilous articles for "The Palace Peeper" newspaper

over which his councillors have control. It is interesting to speculate that the king might be freed from his print-oriented councillors by the innovations of the Flowers of Progress who, with oral instruction, reform the Utopian government.

JOYCE PERCEIVED THAT THE OBVIOUS IS USUALLY INVISIBLE AND THAT THE INCIDENTAL CONTENT OF ANY NEW ENVIRONMENTAL PROCESS CAN BE COUNTED ON TO EXHAUST HUMAN ATTENTION BLANKING OUT AWARENESS OF THE RADICALLY EFFECTIVE FACTORS.

MCLUHAN.

It may be an accident that Gilbert shows the effects of technologically advanced England on a far away Island in the South Pacific as if the influences were those of one village on its neighbour. The rumours of England's greatness are carried by the winds as if from tribal drums. Gilbert warns that Great Britain had best be careful in the age of such rapid communication and of such rapid change:

> Such, at least, is the tale
> Which is borne on the gale,
> From the island which dwells in the sea.
> Let us hope, for her sake,
> That she makes no mistake -
> That she's all she professes to be! (453)

At this point one wonders if Gilbert is extending his irony beyond Great Britain to the British Empire. The global village is, on the other hand, a far more extended

concept of collectivism than W.S. Gilbert could have imagined. Yet the telegraph and telephone must have influenced Gilbert, who loved new gadgets. They in turn anticipate the effects of radio. Such effects are described by McLuhan in Understanding Media:

> Since literacy had fostered an extreme of individualism, and radio had done just the opposite in reviving the ancient experience of kinship webs of deep tribal involvement, the literate West tried to find some sort of compromise in a larger sense of collective responsibility.7

Perhaps the medium of the oral comic opera and its success is an indication that the boundaries of literacy were breaking in time to welcome the invention of radio. Utopia Limited was written only three years before Marconi's experiments with radio on Salisbury plain. From studying the community and the political ideals of the changing environment, Gilbert turns to an examination of the behaviour of an individual in such a flexible situation. In The Grand Duke he attempts to discover what happens to man's behaviour, and consequently to his identity, when his social situation is unsettled. To do this he returns to character metaphors based on his Magic Lozenge Plot.

ALL ORDERED BEHAVIOUR, FROM EMBRYONIC DEVELOPMENT TO VERBAL THINKING, IS CONTROLLED BY RULES OF THE GAME, WHICH LEND IT COHERENCE AND STABILITY BUT LEAVE IT SUFFICIENT DEGREES OF FREEDOM FOR FLEXIBLE STRATEGIES ADAPTED TO ENVIRONMENTAL CONDITIONS.

KOESTLER.

The Grand Duke, or the Statutory Duel explores the rules of the game of social or ordered behaviour. Gilbert had explored this subject in Thespis and had satirized outmoded social behaviour in Ruddigore and The Gondoliers.[8] In this libretto, Gilbert's last collaboration with Sullivan, he turns to an examination of social behaviour in general and finds that the social role and the stage role are identical and equally absurd.

The plot of The Grand Duke is similar to that of Thespis, or the Gods Grown Old. The actors in Ernest Dummkopf's company exchange their stage roles for similar roles in the court of the Grand Duke of Pfennig Halbpfennig. The new environment of the court requires only that the actors adapt the roles they would play in the forthcoming production of Troilus and Cressida and govern the country as if they were presenting a play. Thus the court resembles "Athens in her glory" (73), the court costumes are those which would have been worn on stage, while the court music is played on pipes, citharae, and cymbals.

Despite his satire of social behaviour, Gilbert refrains from political satire on the government of Pfennig Halbpfennig,[9] turning instead to the tiny monarchy of Monaco for his comment on government.He cannot resist an exaggeration of the plight of that state and the sudden reversal of misfortune by such decadent means as casinos and roulette tables.

> 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 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 carry you off to Pfennig Halbpfenning as fast as a train de luxe could carry us (86).

Gilbert's ability to reduce governmental matters to absurdity is here coupled with his love of gadgets and relatively new inventions. The casino at Monte Carlo was built thirty-six years prior to the production of The Grand Duke in 1896. However, by confining his satire to this tiny monarchy Gilbert weakens any political comment he has to make in The Grand Duke. His attention has returned to the subject of behaviour which has fascinated him since Thespis, or the Gods Grown Old. The Mountebanks, in which he finally wrote something akin to his beloved Magic Lozenge Plot, was produced four years before The Grand Duke in which the statutory duel replaces the magic lozenge.

The central characters of The Grand Duke are Rudolf, the Grand Duke, who is the pantalone figure; Ernest Dummkopf who, like Thespis, is the theatre manager aspiring to play the powerful, if redundant, pantalone figure; and Ludwig, the leading comedian, who adopts the role of the Grand Duke following his triumph in the statutory duel. The leading ladies of the opera are Baroness von Krakenfeldt, the betrothed of the Grand Duke and the pantomime dame figure;[10]

Julia Jellicoe, the leading lady of the acting troupe who aspires to marry the Grand Duke; and Lisa, the soubrette who is betrothed to Ludwig. The situation is fraught with romantic difficulties, for eventually all the ladies are engaged or married to Ludwig when he is Grand Duke. Were Ludwig not deposed the opera would not end happily. However Rudolf returns to his throne while Julia and Ernest, Ludwig and Lisa, are happily united. Even Rudolf escapes the clutches of the pantomime dame when his child-bride, the Princess of Monaco, claims his hand in marriage in time to prevent his union with the Baroness.

Ludwig is the clown in the opera and in the theatre company of Ernest Dummkopf. His changes of role are typical of the other characters in the opera and his metaphor is central to the opera for he becomes the Grand Duke. Even then Ludwig remains the clown figure for his pomposity and hypocrisy are not unlike the behaviour of Sir Joseph Porter in H.M.S. Pinafore. His patter-song on the Greek customs of his court, which are based on the customs of Athenian society, reveals his hypocrisy in the situation:

> At this juncture I may mention
> That this erudition sham
> Is but classical pretension,
> The result of steady 'cram'! (74)

The costume which Ludwig wears in this scene would be the draped apparel which affects to be typical of Greece. All the pomp and ceremony of Ludwig's court are likewise merely a stage deception:

> Yes, on reconsideration, there are customs of that
> Nation
> Which are not in strict accordance with the habits
> of our day,
> . . . . . .
> They wore little underclothing - scarcely anything
> or nothing -
> And their dress of Coan silk was quite transparent
> in design -
> Well, in fact in summer weather, something like the
> 'altogether.'
> And it's there, I rather fancy, I shall have to draw
> the line (74-75).

Whether in clothing or in behaviour Ludwig cannot expect the court to be a replica of Athens in her glory. Neither can he expect court procedure to be anything but affected ceremony which bears a marked resemblance to a stage production. Thus Gilbert insinuates that the social behaviour might very well be as hollow as an acted role.

Ludwig may have the clown as one of the known terms of his metaphor, he also is the lover figure and this constitutes his second metaphoric term. He is a lover obsessed with betrothal and marriage. The clown Ludwig becomes the Duke on his, and the Duke's, wedding day. Consequently he deems it necessary to marry the lady who claims to be his most suitable bride. In his inability to escape the embraces of the females who claim his hand in marriage, he resembles Archibald Grosvenor, the lover who must suffer female adulation for the cause of poetry. Such adulation, however, leads Ludwig to the altar twice and to the church door twice also. He almost marries Lisa at the opening of the

play. When he is Duke he marries Julia and the Baroness and is about to marry the Princess of Monaco, the legal claimant for his hand, when he is deposed. The situation and the characteristics of Ludwig as lover are similar to those of Rose Maybud in Ruddigore. Certainly the interminable wedding songs of the professional bridesmaids of that opera are repeated by the serious and obtuse chorus in The Grand Duke. These citizens of Pfennig Halbpfennig sing "Won't it be a pretty wedding" twice and similarly, repeating "Now away to the wedding we go," they regale the happy couple on each occasion that Ludwig discovers another bride. Ludwig is thus another lover figure in the tradition of Rose Maybud and Richard Dauntless. Perhaps the force motivating his behaviour is as outmoded as the book of etiquette. If so, then Gilbert is attacking further the absurdities of social behaviour.

When Gilbert combines the figure of the clown and that of the lover in the character metaphor of Ludwig, he is examining the rules of social behaviour. Ludwig as clown does not question the ridiculous aspects of his situation for he is accustomed to absurdity. Thus, when the court adopts the costumes and manners of Athens and becomes as affected as a stage production of a Shakespeare play, Ludwig, in his obtuseness, cannot compare the situation with that of normal court procedure. Gilbert leaves

that comparison for the audience. Similarly, when Ludwig blindly fulfils his marital obligations, the audience can see the irony in a situation in which the ceremony of marriage becomes a social occasion. It was at the outset of the opera that Gilbert suggested to his audience that these social aspects of love and marriage might be under examination in The Grand Duke:

> Here they come, the couple plighted -
> On life's journey gaily start them.
> Soon to be for aye united,
> Till divorce or death shall part them (46).

When he compares acting and stage production with governmental procedure Gilbert begins an enquiry into social behaviour. By a slight variation of the roles they play on stage the actors alter their behaviour according to the new social environment. Gilbert has used the theatre as a metaphor for social behaviour much as Goffman uses the theatre to study social roles in The Presentation of Self in Everyday Life.[11] It would seem that, in examining the plight of the individual submerged in the community, Gilbert has become aware of the neurosis which afflicts modern man as he observes himself acting out roles in social situations. Such a study of behaviour not only anticipates sociological studies but also that theatre in the twentieth century which Lionel Abel has labelled metatheatre.[12]

In The Gondoliers, Utopia Limited and The Grand Duke Gilbert has diverged from the romantic comedies of his earlier libretti. He has aimed his satiric barbs at politics, at aristocracy, at government and at society in England. Despite his obsession with such satire to the detriment of the libretti of Utopia Limited and The Gondoliers, Gilbert has emerged in The Grand Duke with an awareness of the community which anticipates modern man's feelings of alienation between himself as an individual and himself as a member of society, between himself in public and in private. He has examined the individual's plight in the community with a clear appreciation of the social situation in which the individual experiences a sense of illusion and theatricality. This is the same situation which we find examined in the plays of Ionesco, Genet, and N.F. Simpson. I shall continue to see Gilbert as a forerunner of such modern theatre in the conclusion to this thesis.

CONCLUSION

MAN IN EQUIPOISE

WE MUST ESTABLISH A NEW BALANCE BETWEEN THE PSYCHIC SPHERES WITHIN THE INDIVIDUAL. THE RELATION BETWEEN METHODS OF THINKING AND OF FEELING IS SERIOUSLY IMPAIRED AND EVEN DISRUPTED. THE RESULT IS A SPLIT PERSONALITY. EQUIPOISE IS LACKING BETWEEN THE RATIONAL AND THE IRRATIONAL; BETWEEN THE PAST - TRADITION - AND THE FUTURE - EXPLORATION OF THE UNKNOWN.

S. GIEDION.

Such was the problem facing mechanical man at the turn of the century, according to Mr. S. Giedion. While the problem is probably over-simplified in this quotation from Mechanization takes Command, even Gilbert examined the split personality of his society in terms of the disruption of the thinking and feeling processes. In Patience he explores the excesses of poetic feeling, while in H.M.S. Pinafore the thinking and feeling men were in opposition. In this latter opera all the characters reacted so emotionally to events that Dick Deadeye, the only practical thinking man in the libretti, appeared monstrous and cruel. On the other hand the logical mind of the Mikado was so

rational and unfeeling that this monarch was an inhuman character.

Gilbert's character metaphors and monsters explore the issue which Giedion believes essential to the health of the changing society of the late nineteenth century. Other problems with which Gilbert confronted his audience were the anomalies which surround the plight of the educated and independent woman in Princess Ida, the tragic events of the past which were caused by some of the less beneficial aspects of tradition in The Yeomen of the Guard, the correct behaviour to maintain in a changing society in Ruddigore, and the changing society itself and its political and social reforms in Iolanthe, The Gondoliers, The Grand Duke and Utopia Limited. Past critics have ignored such issues and problems in the Gilbert libretti. Gilbert's last two operas for the Savoy Theatre are usually neglected with the excuse that his creative powers were failing. Yet, together with The Gondoliers, Utopia Limited and The Grand Duke effectively examine the body politic in the light of the changing environment. The character metaphor has proved an effective aid to the analysis of these libretti when it can reveal such issues in hitherto ignored operas.

Throughout all the libretti Gilbert has been concerned with the plight of the individual trapped in a changing environment. Likewise, by the use of the comic

mode, he has attempted to reassure his audience while examining the problems that confront each of them. By doing this he is not trying to laugh away the problem facing the late nineteenth century. He is exploring the unknown, the possible future which each individual must face, while at the same time returning with the members of his audience to the safe and comfortable present. It is the character metaphor which makes the exploration of the unknown possible. By combining two hitherto unrelated concepts and the associations around those concepts, Gilbert can cause his audience to ponder on the implications of a previously unknown and unacknowledged issue.

As I have said above, it is because his metaphors are within the comic mode that Gilbert can return his audience to the present and to stability. The character metaphor seems to be well suited to comedy, and Arthur Koestler in The Act of Creation describes the process of humour in a manner which is appropriate for the Gilbert libretti and the character metaphors found there: "the pattern underlying all varieties of humour is bisociative--perceiving a situation or event in two habitually incompatible associative contexts."[1] It is the process of the character metaphor that it combines two previously unrelated terms and their systems of associated commonplaces in order to explore the hitherto unexamined and unrealised implications created by

such a combination.

Koestler's statement on humour and the striking resemblance between it and the character metaphor causes one to wonder how far this technique of characterization extends within the comic tradition. In my introduction I suggested that the character metaphor, once observed in detail in W.S. Gilbert's libretti and shown to be a feasible approach to his comical and unconventional method of characterization, might then prove an effective approach to the modern theatre called by Esslin "Theatre of the Absurd." Esslin has had to resort to a term denoting humour in order to describe the modern theatre as "absurd." Despite all the futility in this kind of drama, there is humour in the plays of Ionesco, Beckett, and Simpson. As Esslin himself declares,

> It aims to shock its audience out of complacency, to bring it face to face with the harsh facts of the human situation as these writers see it. But the challenge behind this message is anything but one of despair. . . . The shedding of easy solutions, of comforting illusions, may be painful, but it leaves behind it a sense of freedom and relief. And that is why, in the last resort, the Theatre of the Absurd does not provoke tears of despair but the laughter of liberation. 2

Despite this claim, even Esslin does not attempt to call the absurdist drama comedy. Gilbert returns us to terra firma and to our land of comforting illusions, while the absurdists leave us out in the uncomfortable and still uncharted areas of our liberated minds. Whether one criti-

cises either Gilbert or the absurdists for their treatment of the audience, it is possible to observe in their plays a similarity of purpose, that is to explore the unknown.

Two of the bravest modern drama critics have attempted a definitive title for the theatre of the modern period. Martin Esslin describes the plays of Adamov, Arabal, Beckett, Ionesco, Genet and N.F. Simpson as examples of the Theatre of the Absurd, while Lionel Abel defines the creations of Genet, Brecht and Beckett as Metatheatre, finding at the same time a historical precedent for his concept of theatre in Shakespeare's Hamlet and Racine's Athalie. When reading these critics on modern theatre, certain of their comments on characterization and theatre tradition are seen to be similar to the observations made in this thesis on the libretti of W.S. Gilbert. This similarity, together with the manifestations of character metaphors in the works of those authors called absurdists or writers of metatheatre, could suggest that Gilbert anticipates the kind of theatre which appears in the twentieth century.

It is in his introduction to Absurd Drama, a collection of plays by writers whom he considers within the absurdist tradition, that Esslin discusses the modern playwright's contempt for the well-made play. He describes the plays of Ionesco, Beckett, Genet, and Adamov as flouting the rules of

the nineteenth-century theatre tradition.[3] Gilbert's similar reaction to the conventions of the well-made play, which he satirized in his works, can be seen in his article "The Well-Made Play" written in 1873.[4] It is interesting to note that John Russell Taylor, in his book The Rise and Fall of the Well-Made Play, refuses to include W.S.Gilbert within the scope of his study claiming instead that the librettist belongs to the tradition of nonsense literature whose nineteenth-century representatives were Edward Lear and Lewis Carroll.[5]

Gilbert's indifference to the conventions of the well-made play is best illustrated in his characterization. Esslin has compared the characters of the well-made play with those in the absurdist drama: "A well-made play is expected to present characters that are well observed and convincingly motivated: these plays often contain hardly any recognizable human beings and present completely unmotivated actions."[6] Esslin does not expand further his concept of the characterization of the absurdist drama. It is, however, my contention that Gilbert's characters are also unrecognisable as human beings and thus I have called the characters in the Gilbert libretti character metaphors.

In order that I might study the character metaphors in the libretti I have found it necessary to examine previous theatre forms which would seem to anticipate W.S.Gilbert. In the commedia dell'arte and its ramifications in France

and England one may perceive some of the roles which have become the terms of the metaphoric characters in the librett-ti of the Savoy Operas. If we keep these Gilbertian origins in mind, Esslin's description of the antecedents of his Theatre of the Absurd is interesting reading:

> the tradition of miming and clowning that goes back to the mimus of Greece and Rome, the commedia dell'arte of Renaissance Italy, and such popular forms of theatre as the pantomime or music hall in Britain; the equally ancient tradition of nonsense poetry; the tradition of dream and nightmare literature that goes back to Greek and Roman times. 7

Esslin omits W.S.Gilbert from this copious list of the forerunners of the absurdist tradition. Yet Gilbert is the playwright who has been called optimistically the English Aristophanes; who has been compared with the nonsense tradition of Edward Lear and Lewis Carroll; and who, as I hope I have shown in this thesis, has a technique of characterization which draws on the tradition of pantomime and commedia dell'arte.

Lionel Abel, in his book Metatheatre, defines the drama of Genet, Brecht and Beckett as that theatre in which the author and his characters share the same consciousness of playacting. Thus they consciously play various roles in the course of a play. Hamlet is a case in point:

> Everyone has noticed that there is a play within a play, for Hamlet puts on a show in order to catch, as he says, the "conscience of the king." What has not been noticed, though, but becomes evident once one abandons the notion that the play is a tragedy, or that Shakespeare could make it one, is that there is hardly a scene in the whole work in which some character is not trying to dramatize another. 8

While agreeing with Abel that certain characters

possess a playwright's consciousness we could develop this concept further to suggest that the method of acting employed could also communicate such a consciousness. Thus when a character who is not a believable human being is presented on stage, the effect of the absurdity and incongruity of his role-playing is increased if the character is unaware of the roles he is playing. In such a situation the absurdity is best communicated to the audience by an actor who can make known the techniques of playacting by a mock serious manner of portraying the character on stage. Each member of the audience thereby gains insight into the process of dramatising. Perhaps it is necessary that the audience understand the process of creating various roles for themselves and for others in order that they may participate in the action of the modern drama.

The characters which Lionel Abel describes are, then, characters who are caught playing the roles. I would suggest that W.S. Gilbert's characters do more than play roles. They do play roles, of course; Thespis has been playing at being the autocratic theatre manager for years; Bunthorne has played at being an aesthete and admits that he is an aesthetic sham. On the other hand, we don't normally play roles in everyday life, we fill them. When a changing environment means a new form of behaviour, motherhood is a simple example, we fill the role required

of us to the best of our ability. Hence in certain circumstances we are not playing roles we actually are the roles we need to fill. Usually however we fill more than one of these roles, we may even be filling many at once. Gilbert's character metaphors consist of roles which are filled this way. The filled roles exist as the terms which constitute the character metaphor. Such characters are not human because they have no personality underlying the roles, and thus they can behave inconsistently because they have no awareness that they are filling two conflicting or incongruous roles.

Earlier in this thesis I quoted from Gilbert's Actors, Authors and Audiences and we noticed that Gilbert viewed the actor in three parts, his personality, his type of role (characterized by his position in the theatre troupe), and his specific part in the play. The exploration of the subject of role-playing in the libretti has these three qualities also. The type of role, such as the "low comedian" or "leading actress," is one which the actor himself chooses to play, or it is that role which seems best suited to his temperament and appearance. The theatre manager, who would type cast the role, decides to do so on the appearance and temperament of the actor. The actor, then, can still choose to present that appearance which he thinks appropriate to the role in which he would

like to be typed. Thus certain people in the Gilbert libretti who choose to be typed in a role, rather than to fill a role, would compare with this manner of acting a role. The actor himself provides the human personality. This contrasts with the character metaphor, his specific part in the play, which is non-human because of its metaphorical combination of two roles.

Mabel, in The Pirates of Penzance, is unaware of the conflicting roles she fills. Being the inamorata, the serious female lover, she ardently fills her part opposite the male lead, who is Frederick, a pirate's apprentice. While impetuously falling in love with him, Mabel reasons at length that she has a duty, as a young lady of great respectability and of high moral calibre, to reform this young pirate. She is combining two roles by such behaviour. She is both the serious lover and the middle-class reformer. Her sisters, unlike Mabel, are aware of the incongruity of her behaviour: "The question is, had he not been a thing of beauty,/ Would she be swayed by quite as keen a sense of duty?" (314). Later, however, when this dutiful young lady sends the forces of law and order to destroy the pirates, it is the audience who must appreciate for themselves the irony of a young girl telling her lover, who leads the band of policemen,

> Go, ye heroes, go to glory,
> Though ye die in combat gory,

Ye shall live in song and story.
Go to immortality (324).

Were Mabel not a character metaphor, an obtuse and non-human combination of two sincerely filled roles, and was she not seriously played by a human actor, the incongruity of these two roles of the romantic lead and the respectable young slave of duty would be unappreciated.

Finally, certain people in the Gilbert libretti possess a playwright's consciousness and, consciously or unconsciously, play certain roles. These characters can be compared with the actor who would like to present himself in a certain type of role. They are not just unconvincing human beings who are playing roles but they are inhuman and cruel monsters who are playing but one role to which they demand that all other characters adapt. Thus I made a distinction between the character metaphor and the monster. The monster is uncompromising in his pattern of behaviour, he never deviates from the role he has chosen to play. The Mikado controls his subjects with the unwavering rule of the logical man. Thus as a logician he can dominate his subjects through a system of torture in which the punishment is appropriate to the crime. His word is law. Likewise Dick Deadeye is monstrous because he knows that he has to play the role of the villain from whose "face and form. . . the noblest sentiments sound like the black utterances of a depraved imagination" (274). He

is resigned to his role and continues to play it until eventually he is proved successful. He is the only character to perceive the error in judgement made by the well-intentioned Sir Joseph Porter which caused chaos in the ranks on H.M.S. Pinafore: "he means well, but he don't know. When people have to obey other people's orders, equality's out of the question" (283).

Both the Mikado and Dick Deadeye, together with the other monsters in the Gilbert libretti, do not exist beyond the bounds of the role they play. They are empty things, like the character metaphor they have no human personality, but unlike the character metaphor they do not even fill a role seriously. They are theatrical, playing a part and controlling the libretto by doing so. It is easy to see why an author would let his other characters overcome such a monster if he could, as in the case of Jack Point. These characters are manifestations of extreme cynicism. That a played role can with no human personality, and with no sincerity, control the plot and author of the libretto is a frightening thought; such a character deserves to be called a monster.

Lionel Abel, using his own terms, also describes a monster:

> In Six Characters in Search of an Author, perhaps the most original play-within-a-play written in this century, the remark is made that certain dramatic characters -- Hamlet is one mentioned -- cannot be contained in the works they first appeared in and have had to venture far from their creators into other works by other authors. Now I would say that if Tartuffe and Hamlet seem to break out of the plays and situations they were first placed in, this is not merely because the right dramatic form had not been

found for them, but perhaps more importantly, because these characters are themselves dramatists, capable of making other situations dramatic besides the ones they originally appeared in. 9

Certainly such characters as Hamlet dominate all the other characters in the play. I would, however, suggest that this is not only due to such a character's ability to dramatize but is a result of his ability to control the other characters in the play. Not only are such characters uncompromising in their demands but they consciously play that role which, they know, will bring all other characters under their control. Thus Hamlet and characters like him insist on playing one dramatic role and on all other characters coming to terms with that role.

Hamlet insists that he play the role of court fool. Thus it may be possible that he interpret all the events himself in order that he may cast himself into a foolish situation. He places himself in a comical position, one of exaggerated mourning, by his reaction to the death of his father and to the remarriage of his mother; he thinks he may be the dupe of a devil who has appeared in the guise of his late father; he is subjected to a foolish test by Polonius and Ophelia; finally he sees himself as one fooled by life, who must face, what Abel calls the final "dramatist," death. Were one to consider Hamlet's folly as a reminder of the folly of the human condition, which demands that all men are eventually

duped by death, then Hamlet's role of fool takes on deeper significance. Likewise his recognition of Yorick's skull is no longer a sentimental humourous moment. That this moment is melodramatic, even Abel suggests[10] when he states that "death will make us all theatrical." Instead Hamlet is seeing a memento mori, an emblem of mortality, and is recognizing the folly of his situation. He has been consciously playing the fool in order to make the other characters play roles which are ineffectual and harmless to him, yet at the moment he sees Yorick's skull he recognizes that he has not only been consciously playing this one role of fool but that he exists only as this one role. He is a jester in the court of death, a fool who must pay the consequences of his foolish human condition. He then dies in a foolish fencing match at the hand of Laertes and the tip of a poisoned sword.

In the Gilbert libretti the monster is not always destroyed, he forces all other characters to capitulate to his role. Thus Patience, a monstrous Columbine, wins Grosvenor; thus Rose Maybud, the serious lover in Ruddigore, complicates her love-life. The only monster to be destroyed is Jack Point in The Yeomen of the Guard which is the only serious libretto in the Savoy repertoire. These and other monsters emerge in the libretti of The Pirates of Penzance, Patience, Ruddigore, and The Yeomen of

the Guard. Such characters have been examined in the course of the thesis.

Character metaphors do not seem to be confined within the Gilbert libretti but may extend into the drama which Esslin calls "absurd" and which Abel defines as Metatheatre. Perhaps a brief examination of one of the plays contained within the bounds of both these critical works will show whether the characterization employed by W.S.Gilbert can be seen in the modern theatre.

Jean Genet's perceptive manipulation of roles is basic to his characterization in The Maids and The Balcony. The two title characters in The Maids keep reversing their roles so that alternately one will dominate the other. Genet has perceived that dominance depends on the power inherent in the roles each character chooses to play. Power is embodied in the role of the aristocratic Madame who rules her servants through a manner of behaviour suited to her class. Likewise the aggressive role is usually the one which is sexually dominant.

When the play opens the characters of Claire and Solange battle to gain dominance. Claire pretends to be Madame, while Solange acts the role of the maidservant Claire. The scene is left unfinished with the abrupt ring of the alarm clock. Later we learn that the scene ends with the destruction of Madame. In order to illustrate this destruc-

tion Genet allows Madam (Claire) to submit when the rhythmic insults have created a climax of sexual domination:

Solange: I myself am both thief and his slavish shadow. I move alone towards the brightest shores.
Claire: I'm losing him!
Solange: Aren't I enough for you?
Claire: Solange, please, I'm sinking.
Solange: Sink! But rise again to the surface. I know I know what my final destiny is to be. I've reached shelter. I can be bountiful. Stand up! I'll marry you standing up.[11]

Claire and Solange feel that their roles as Madam and her murderer are more real than their everyday social roles as maidservants. They strip off these deceptive roles of everyday life in order to play those roles which they consider best manifest their real selves. They act these roles on the stage of life with God as their only audience. Before the final murder scene, as the characters prepare themselves to accept their true identities, Solange declares, "You're going mad, Claire. It's God who's listening to us. We know that it's for Him that the last act is to be performed, but we mustn't forewarn Him. We'll play it to the hilt."[12]

This concept of role-playing being more important than everyday existence is repeated in the more complicated play The Balcony. Here Genet explores the theme of role-playing more deeply. Roles such as those played by Claire and Solange are played in secret in a house of illusions. Each character who enters the house of illusions has written his own play. He figures in his own scenario and plays that

too, is moving rapidly towards immobility."[13]

Irma, the brothel keeper, adopts the visible role of the Queen in order to replace this figurehead when she is killed in the rebellion. Irma (as Queen) realizes what is happening to her,

The Queen: Will I therefore never be who I am?
The Envoy: Never again.
The Queen: Every event of my life--my blood that trickles if I scratch myself. . . .
The Envoy: Everything will be written for you with a capital letter.
The Queen: But that's Death?
The Envoy: It is indeed.
The Chief of Police (with sudden authority): It means death for all of you. And that's why I'm sure of you. At least, as long as I've not been impersonated, because after that I'll just sit back and take it easy. (Inspired.) Besides, I'll know by a sudden weakness of my muscles that my image is escaping from me to go and haunt men's minds. When that happens my visible end will be near.[14]

Thus Genet connects the two concepts of role-playing which he has explored in The Balcony. The roles which we must all play in any ordered society are those upon which the secret roles of our imaginations are based. The characters come to the house of illusions to play in secret such social roles as the Judge, the Bishop, the Queen, the General and the Chief of Police.

Where Genet has depicted men playing those roles which are drawn from a structured and ordered society, Gilbert chooses the past roles of a structured and ordered theatre tradition as the source of his character metaphors.

Thus he turns to the characters which have evolved through time from the commedia dell'arte figures of sixteenth century Italy. In Chapter II I have explored this typology of roles on which Gilbert depends for the characters of all but the last three Savoy Operas.

In these final operas he turns to the roles played in society itself in order to create character metaphors of more political significance. In the later libretti of The Grand Duke, Utopia, and The Gondoliers, emerge such roles as the republican, the king and the reformer. Thus Gilbert and Genet both not only observe man's need to play roles but also both depict their characters as choosing similar roles to play.

Certain characters in the last three libretti which W.S.Gilbert wrote for the Savoy Theatre fail in comic opera because the roles constituting the character metaphors are not drawn from the tradition of pantomime or popular comedy.[15] Gilbert seems intent on exploring the political problems of his changing society. He chooses to combine such roles as the king and the republican in the Palmieri brothers of The Gondoliers, the constitutional monarch and despot for the King of Utopia, and the despotic ruler and clown in Ludwig as The Grand Duke.

Similarly Genet combines the social role with the theatrical role when he compounds his character metaphors.

He places Roger in the invidious position of combining the role of rebel with that of the lover. As Chantal informs Roger, such roles are incompatible, "All they can do is fight, and all you can do is love me. That's the role you've learned to play."[16]

If we compare the brothers Palmieri in The Gondoliers with Roger in The Balcony we find that they too have to face an impossible situation. The brothers are staunch republicans who discover that one of them is King of Barataria. Also they are Harlequin figures, the unrefined lovers in the opera. Gilbert devotes too much attention to these characters as political metaphors instead of reconciling the romantic aspects of their situations. Thus they become useless and ridiculous as Harlequin; they choose their wives in a game of blind man's buff; they leave them on the wedding night to become Kings of Barataria; and they are not so much heartbroken as frightened when they discover that one of them was betrothed at birth to the serious romantic heroine, Casilda. Thus the dilemma of their role-playing weakens them as romantic lovers. For Roger the situation is far more serious, he is defeated as both lover and rebel when his loved one is killed and his cause is lost. He then chooses to escape from the ugly truth into the house of illusions where he plays the role of the Hero in his own secret scenario. Suddenly he realises the impotence of the

hero as lover and castrates himself. Thus he destroys himself as lover.

The other lovers in The Balcony are equally defeated by their political roles. The Chief of Police is battling the rebels and attempting to gain political control of the kingdom. He and Irma, the brothel keeper, used to be lovers and become lovers again in the course of the play. However, Irma, in order that she might maintain political order, plays the political role of Queen as well as the personal role of the serious lover. Likewise the Chief of Police is not only Irma's lover but is also the Hero and the figurehead of his new political regime.

The combination of Irma's roles of Queen and lover is an impossible one. As I have explained above she is static and dead when she plays the social role of the Queen.[17] This stasis is in direct opposition to her potency and life as a lover. Her stasis is appropriate in the house of illusions where all the roles the characters play are sterile. Irma tells the Chief of Police "You insisted on there being a man here -- in a domain that should have remained virgin . . . Virgin, that is, sterile."[18] Irma's role as Queen is not only a dead one because her subjects are draining her of any personal life but is a sterile one because she chose to play the role. She did not accept it as her natural social position. Thus Irma's potency as a lover figure is

diminished by the sterility of her dead image as a Queen.

Likewise the Chief of Police is destroyed by his roles. He wishes to be the Hero and has been encouraged to adopt a huge phallus as his symbol. Nevertheless his image of himself as Hero is a sterile one compared with his virility as a lover. Yet the Hero is castrated by Roger who is playing the invisible role of Hero at the time. Thus the Hero becomes sterile even as an image:

The Envoy: Nice work.
The Chief of Police: An image of me will be perpetuated in secret. Mutilated? (He shrugs his shoulders) Yet a low Mass will be said to my glory. Notify the kitchens! Have them send me enough grub for two thousand years.
The Queen: What about me? George, I'm alive!
The Chief of Police: (without hearing her.) So. . . . I'm . . Where? Here, or . . . . a thousand times there? (He points to the tomb.) Now I can be kind. . . . and pious . . . and just. . . Did you see me? There, just before, larger than large, stronger than strong, deader than dead? 19

The impotence and death of the Chief of Police is not only due to his castrated image but to the fact that he has become an image. He is made as dead and as sterile as the Bishop, the Queen, the General and the Judge. The lively role of the Chief of Police as lover has been destroyed by his political role as Hero.

Lionel Abel, in defining the nature of The Balcony as a metaplay, describes it as that form which "is the necessary form for dramatizing characters who, having full self-consciousness, cannot but participate in their own

dramatization."[20] Since these characters do have such a self-awareness that they know which roles to play in order to gain psychological satisfaction, and since they not only know this but write their own scenes in which to play these roles, then the terms of this definition of The Balcony seem both logical and acceptable.

Mr. Abel continues, however, by criticizing Genet for the ending of his play:

> The Chief of Police wants to be apotheosized and as a phallus. He achieves this grandiose aim when a client (none other than the very revolutionary who had wanted to keep the revolution real), pretending to be the Chief of Police, castrates himself. The episode is brutal, vulgar and utterly undramatic. 21

If one approaches the characterization of The Balcony as a use of the character metaphor and if one sees the play as a study of role-playing, then, as I hope I have shown in the above examination of the play, one could disagree with Abel's criticism of the ending. This episode would function satisfactorily within the character metaphor of the Chief of Police and illustrate the destruction of the visible and personal role of the lover by the impersonal and sterile role of the Hero.

Lionel Abel and Martin Esslin have provided two excellent definitions of the modern theatre. Both these critics have attempted to place the works of such authors as Genet,

N.F. Simpson, Ionesco, and Beckett within a theatre tradition. The former critic chooses to elaborate on the self-consciousness of the theatre of the Western hemisphere by returning to Shakespeare's Hamlet and the plays of Calderòn. This self-consciousness would seem equally manifest in the libretti of W.S. Gilbert who creates such self-conscious characters as Rose Maybud and Patience. Likewise one could suggest that his use of character metaphors communicates the self-consciousness of a dramatist to his audience.

Martin Esslin's concept of the "theatre of the absurd" seems equally as acceptable as Abel's Metatheatre and would also lead one to the libretti of W.S. Gilbert. The theatre described by Esslin as absurd and the libretti of W.S. Gilbert would seem to have similar roots in pantomime, commedia dell'arte and nonsense literature. Likewise Gilbert and the absurdists have in common their dislike of the well-made play and their antipathy to the realistic characterization demanded by that form of theatre.

It would seem, however, that neither Abel nor Esslin has explored the methods of characterization which one observes in the modern theatre. It is my contention that the character metaphor is a method of characterization which is found in the "absurd" and in the "meta" theatre. Such characterization is based on the same interests which preoccupy Gilbert; many modern playwrights are absorbed

with role-playing in its various forms, while, like Brecht, they are also deadly serious about the need to probe society and to use drama to explore the problems of the contemporary situation. I have chosen Gilbert as the object of this study of character metaphor because it is he who would seem to be the first playwright to react against the conventional characterization demanded by the well-made play.

In Genet's The Maids and The Balcony certain terms in the character metaphors, such as the rebel, the Hero, and the Queen, are drawn from a political or social structure. In Gilbert's libretti the character metaphors depend on a combination of political or social figures and on roles drawn from the previous theatre tradition of pantomime. It would seem necessary that at least one of the terms of a character metaphor is drawn from a structured group of the roles people play. Such roles must have certain commonplace qualities with which the audience can associate. Those groups of roles observed in the characters created by Genet and Gilbert have been drawn either from an accepted structure of society or from a group of characters which have been conventionalised through the theatre tradition and are therefore easily accepted and recognised. Other playwrights who have been called absurdists, namely Ionesco, Pirandello, and N.F. Simpson, also draw on a group of roles about which the audience can accept certain commonplace associations. These playwrights draw on the family group in the plays

Jaques or Obedience, Six Characters in Search of an Author, and One Way Pendulum.

The domestic drama with a kitchen sink location was a mode of expression employed by Osborne in Look Back in Anger, Wesker in The Trilogy, and Sillitoe in Billy Liar. It has also developed in more symbolic plays like Pinter's The Homecoming and N.F. Simpson's One Way Pendulum. Simpson is the playwright amongst all these who has most in common with Gilbert and the theatre of the absurd. Esslin has stated that "In Britain N.F. Simpson, James Saunders, David Compton and Harold Pinter might be classed under this heading exponents of the theatre of the absurd . N.F. Simpson has clear links with English nonsense literature, Lewis Carroll and Edward Lear."[22] Simpson himself has called One Way Pendulum "A Farce in a New Dimension" and much of the humour in the play depends on the characters of the family Groomkirby.

Simpson has drawn on the conventional roles in a small middle-class family. Mr. Groomkirby is the ineffectual father of two children. Somewhat pompous, he is a "self-important man in his middle forties,"[23] he is fascinated by his hobby which is a study of law. Sylvia Groomkirby is his teenage daughter in the midst of a romance with Stan. She is typically unsure and dissatisfied with her physical appearance. Aunt Mildred is the maiden aunt of the family,

who seems quite normal and sits in her wheelchair throughout the play. The other two members of the family, Mabel Groomkirby, the mother, and her son Kirby Groomkirby, seem equally conventional and yet are discovered, like the rest of the family, to be strangely dangerous.

Mrs Groomkirby is the food-providing, long-suffering mother who loves her husband and family, including Aunt Mildred; who takes their eccentricities in her stride as if they were the conventional aversions to eggs or bacon; and who has little interest in anything beyond her home. She is constantly moving about the set, tidying the room, laying the table, clearing the table, and dusting. Thus her reaction to Barnes's suggestion that Mr. Groomkirby might build Noah's Ark in the living-room is typical of her conventional role: "Something else for me to dust, I expect, whatever it is."[24] She is, as we can see, totally unthinking.

Mrs. Groomkirby seems to be the all-caring and all-feeling mother of an extraordinary family who doesn't possess many eccentricities herself. This is until the trial scene when she describes Kirby's babyhood:

> Well, sir, all his baby things were black. . . . He's never worn anything white. Sometimes when he was in his pram people used to say he was like a wee undertaker lying there. We got it all planned before he was born that if we had a white baby we were going to dress him in black - or her if it had been a girl - and if either of them were black we'd have everything white, so as to make a contrast. . . .
> Judge: (intervening). Is your husband a coloured man, Mrs. Groomkirby?
> Mrs. G.: He's an insurance agent, sir.
> Judge: Yes, but is he coloured?

Mrs. G.: Well, no, sir. Not so far as I know.
Judge: What I'm trying to get from you, Mrs. Groomkirby, is the simple fact of your husband's racial characteristics. Does he, for instance, have any negro blood?
Mrs. G.: Well - he has got one or two bottles up in his room, but he doesn't tell me what's in them. [25]

Mrs. Groomkirby's ingenuousness and her unthinking behaviour have suddenly become her eccentricity. What used to be the normal attribute of the mother-figure, her ingenuousness, suddenly places Mrs. Groomkirby's character in a new dimension.

The role played by Mrs. Groomkirby is a logical exaggeration of the commonplace associations held about the figure of mother. She upholds the needs of her family before considering, if she must, the welfare of those outside this circle. She is confined within the small world of the home of the family Groomkirby and "takes in her stride most of what happens indoors, and is only marginally concerned with anything that may happen elsewhere." [26] She seems neither surprised nor critical of Kirby for his murder with an iron bar of forty-three victims who were laughing at his jokes: "he didn't mind how much trouble he went to, as long as they ended on a gay note." [27]

By using this role for Mrs. Groomkirby and by extending it logically into areas not usually associated with the mother figure, Simpson has created a new role and has yoked together the two incompatible associative contexts of the all-feeling middle class mother and the cold logical criminal.

Because of her motherliness, because of her care for her family above all else, Mrs. Groomkirby has shown how inhuman and blind, how unfeeling and ignorant, she is when she allows herself to accept the confines of such a role. In fact she has become so exaggerated in her role as mother to Kirby and in her acceptance of her family's eccentricities that she has lost the compassion and warmth one usually associates with the mother figure and has become as cruel and inhuman as an accomplice to premeditated murder.

Kirby Groomkirby is the introverted son of eccentric parents. He seems to behave as a typical son who pursues his own interests up in the attic, away from the prying eyes of his parents and family. The noise he makes disturbs them as much as would the record player of a music-loving teenager. Yet within this conventional family situation lies an eccentricity bordering on madness.

Kirby is conditioned like a Pavlovian dog to the ringing of the cash register which tells him when to eat, sleep, wake up, or react to a heavy blow on the head: "Mrs. G.: 'He's probably waiting up there to fall back unconscious.' She goes to the cash register, tears off the cover and throws it down, and rings up No Sale. A sharp[28] single thud is heard. Mrs. G.: 'I thought as much.'" Kirby has another obsession, he has a need to wear black

all the time. For this reason he is attempting an extraordinary method of perpetuating his mourning.

The play opens with Kirby teaching weighing machines to sing. This first scene is an amusing one but later we learn that Kirby rarely does anything merely for amusement. He is not simply the only son of the family who has a few quirks out of which he might grow. Instead Kirby is a logician in the tradition of the Mikado who will go to enormous lengths to follow the paths which his reason dictates. It is his intention to transport his singing weighing machines to the north pole where, singing the Hallelujah Chorus, they would act as sirens luring an unsuspecting body of people to the icy region. Once there these people would be induced to jump all at one time, causing the earth to tilt on its axis, to have another ice age, and thus to give Kirby Groomkirby a permanent excuse to wear black. Absurd as such a plan is, Kirby is quite serious about pursuing it.

Thus, although Kirby Groomkirby is on one level a harmless, if spoilt, young man who is reacting to his eccentric father and over-indulgent mother, he is on another level a fanatic who will plan to commit mass murder in order to fulfil his own obsessions. Again two roles, this time those of the rebellious and spoilt only son and of the insane criminal, are blended together to produce an incongruous character who is both humourous and frightening.

Simpson, like Gilbert, has found a method of transporting his audience into the world of the unknown where the possibilities of the future can be examined. He has also set this journey within a comic situation so that he can safely return his audience to the present. It is with relief that we hear the familiar dialogue between Barnes and Mrs. Groomkirby:

Barnes: Thank you, Mrs. Groomkirby.

. . . . . .

Mrs. G.: Just off, are you?
Barnes: Yes - they've had a good look round and . . .
Mrs. G.: (without looking up from her work). Seen all they want, have they?
Barnes: I think they have, yes. More or less. (Edging off.)
Mrs. G.: (half to herself). Day in day out. Gawping. The place isn't your own.
Barnes: (escaping). Back tomorrow about half past seven then, Mrs. Groomkirby - if that's all right. 29

We too can escape from the issues which have been placed before us in One Way Pendulum.

Simpson has horrified us with his picture of the selfless mother role which, when unthinkingly defending the family members against all outsiders, can become monstrous and criminal. Likewise he has used the character metaphor for Kirby Groomkirby and has combined the two roles of the spoilt only son and the rational murderer. With these roles he has examined the hitherto unacknowledged and unknown situation which occurs when a son is allowed to pursue his own selfish needs at whatever cost to others, even if it means their death.

Ionesco calls his play Jacques or Obedience "A Naturalistic Comedy." The family of Jacques is not only naturalistic but seems primeval. The family group is, like that of the Groomkirbys, composed of father, mother, son and daughter. To these are added the grandmother and grandfather as well as Jacques' future bride and his parents-in-law. The problem throughout the play is Jacques' rebellion against his parents and their society. Such a situation is conventional, even archetypal, and the family reacts with all the commonplace attitudes which one associates with such roles in the family.

Jacques' grandparents are the "tottery" octogenarian and centenarian in the play. His grandfather gives the young females licentious looks and is constantly singing meaningless rhyming songs "in a centagenerian voice."[30] His grandmother, who is jealous of her husband's looks at young girls, has a continual and compulsive need to give advice to his parents. These two are a comic, if repulsive couple in the background of the play.

Jacques Father is the heavy handed parent, full of sexual insecurities on his son's behalf, and ridiculously proud of his "eggcestors" and his family name. Thus he continually upbraids Jacques Mother for not producing a Man like her husband and threatens Jacques with disinheritance. His behaviour is conventional and commonplace until the

nature of Jacques transgression against tradition is revealed. Then, when Jacques has accepted family tradition, his father honours his son thus: "It's all over. I take back what I said about disowning you. It makes me happy to know you love potatoes in their jackets. You are restored to the family. To tradition. To wholesomeness. To whole potatoes."[31] It is by combining the heavy pompous wrath of the father figure with such trivia as potatoes in their jackets that Ionesco exposes the absurdity of family tradition.

Likewise Jacques' Mother has all the motherly attributes of the provider and trainer of children, or so her behaviour would make one believe. She claims she is selfless, loving and indulgent to her son and yet Ionesco explodes this mythical conventional behaviour with one remark at the end of her speech to her son:

> And again it was I who made you go without your pudding, who kissed you, looked after you, trained you and taught you how to ameliorate, to violate, to articulate, and brought you such nice things to eat, in thingumajugs. I taught you how to climb the stairs, when there were any, how to rub your knees with nettles when you wanted to be stung; I've been more than a mother to you - a bosom pal, a husband, a hussy, a crony, a goose. Nothing has stood in my way; I surmounted every obstacle, broke down every barricade, to satisfy your childish whims and fancies. Oh, ungrateful boy, you don't even remember how I used to take you on my lap and pull your pretty little teeth and toenails out.[32]

Jacques Mother is playing the conventional role of mother without caring what sins she perpetrates in the name of

motherhood, as long as she can maintain, in her own eyes at least, the image of the selfless provider for her children.

Ionesco places all the characters of this play within roles which we associate with middle class family behaviour. His use of trivia like potatoes in their jackets illustrates the stupidity of fatherly tyranny. Likewise he shows us a discrepancy between the characters' claims that they fill the conventional family roles and their behaviour within these roles. Their roles have become the social trappings of animals who have been conditioned into ritual-like behaviour. The execration of Jacques for his rebellion is an animal-like ritual for it is pursued without any thought for the trivial reason of the execration.

Jacques' rebellion is likewise an animal-like ritual which he accepts because it is the behaviour associated with his role as son. He is the rebellious only son. He plays his role at the outset of the play and again when he meets his intended. His reason for not accepting his parent's choice of a bride is ridiculous: "No! No! She hasn't got enough! I must have one with three noses, three noses, I say, at least."[33] With such absurdity Ionesco again illustrates the meaninglessness of Jacques' role. He is carrying out the ritual of being rebellious in an instinctive manner.

Jacques' capitulation one has come to expect. He gives in once over the potatoes at the beginning of the play

and will do so again over Roberta II. His capitulation is caused by a conventional situation, by the introduction of a suitably attractive young woman who is able to seduce Jacques into obedience. The audience should sense that Jacques' seduction by Roberta II dooms him to play another role. He will become the father and perpetuate the animal-like family ritual for another generation.

The animal qualities of all the members of the family are made obvious at the end of the play.

> Jacques Father, Jacques Mother, Jacqueline, the Grandparents, Robert Father and Robert Mother all come in silently, one after the other, swaying about in a ridiculous, embarrassing kind of dance, a feeble sort of round, turning about Jaques and Roberta II, who remain in the centre of the stage, clumsily interlaced . . . . Then they go on with the dance, squatting; J ques and Roberta II squat down too, but keep still. The Grandparents spin around idiotically, smiling and gazing at each other; then they too squat down. All this should give the audience a feeling of embarrassment, making them uneasy and ashamed. It gets very dark. On stage, as the actors spin round they emit vague miaowings, strange moans and creakings. [34]

Such behaviour reveals what we have already suspected. These characters are merely conditioned into behaving according to the social customs of human beings.

Thus Ionesco, like Genet in The Balcony, has been exploring man's custom of role-playing. He combines two roles in order to create character metaphors with which to examine the role-playing situation. He combines the conventional roles of the members of a family with the surprising and incongruous behaviour which one would expect

from a herd of animals. His character metaphor is repeated for each character; there is no diversity of metaphors in Jacques or Obedience. Thus we see our conventional family life as animal-like and repulsive.

The character metaphor has proved to be a feasible approach to the modern theatre in the plays of Gilbert, Genet, Simpson and Ionesco. The awareness of role-playing which is demanded of an author of such plays does not appear, according to Abel, to be a twentieth century concept. Yet one cannot but speculate that modern man is more aware of role-playing than the critics and authors of previous centuries. Eric Berne and Ernest Goffman have made pioneer studies of the sociological roles people play. The critics' interest in the typology of roles found in the commedia dell'arte began at the turn of this century. And Abel has recently (1963) described a new form of theatre based on role-playing which he calls Metatheatre.

W.S. Gilbert was exploring role-playing at a complex level. As I mentioned earlier in this chapter, he sees role-playing at three levels at least. The question of identity and existence is at the heart of his enquiry. He has given us monsters who merely play at being, their complete existence is in the illusionary world of theatre; he provides us with character metaphors whose existence is required to provide us with analogue models with which to examine our own existence; he requires that an actor play

at acting by seriously accepting the character metaphor in order to contrast the actor's human personality with the character metaphor's non-personality. We, the audience, are left to wonder if our own existence is part of a larger action performed before an audience we can or cannot see. Like Rosencrantz and Guildenstern in Stoppard's play we wonder if we are incidental parts in our own play of Hamlet. We are thus left with a nagging doubt about the existence of any personality, any essential being, below the roles we fill, or those we play. Perhaps all this probing and questioning on the part of our absurdist playwrights, including W.S. Gilbert, is an indication that man has become more conscious of his methods of exploring the unknown mystery of life;[35] of probing the future in order to balance his future aspirations against his past traditions. Our playwrights reflect the individual's search for equipoise, to use Giedion's terms, by the method they choose to portray their characters. Certainly role-playing would seem to be a sociological method of gaining equilibrium by creating an analogue model with which to probe hitherto unknown situations.[36] The modern playwright needs to remind his audience that the world of role-playing is not confined to the stage. For this reason Genet has Irma talk to her audience at the end of The Balcony:

Irma: Distribute roles again . . . assume my own . . . . (She stops in the middle of the stage, facing the audience.) . . . Prepare yours . . . judges, generals, bishops, chamber-

> lains, rebels who allow the revolt to congeal, I'm going to prepare my costumes and studios for tomorrow. . . . You must now go home, where everything - you can be quite sure - will be falser than here. 37

Thus the audience continues the process of role-playing. We try to conquer the unknown, to explore the terra incognita without losing the way. W.S. Gilbert has shown that in order to do so we can garb ourselves in that secure and conventionalized role which we find most appropriate to the situation. By doing this we try to maintain equilibrium in order to effect a safe return to terra firma, while we ponder the question that terra incognita is all that exists.

FOOTNOTES

Chapter I

[1] Black, Models and Metaphors, 223.

[2] Ibid., 38.

[3] Ibid., 39.

[4] Ibid., 46.

[5] Ramsay, Models and Mystery, 53-54.

[6] Ibid., 48.

[7] Brooke-Rose, A Grammar of Metaphor, 9.

[8] I have chosen to use the original series of W.S. Gilbert's libretti. Other editions are based on this series.

Chapter II

[1] Allardyce Nicoll, The World of Harlequin, similarly traces the development of the commedia dell'arte in three stages. He sees these as the national development in Italy; the development abroad; and the changes wrought in the native form due to foreign influence. I cannot disagree with his method of examining the commedia dell'arte, rather I am approaching the form in retrospect from the nineteenth century and I am selecting those developments which are most relevant to W.S. Gilbert.

[2] Duchartre, The Italian Comedy, 278.

[3] Nicoll, The World of Harlequin, 179-180.

[4] Ibid., 177.

[5] Ibid., 187. Allardyce Nicoll chooses this play to represent Marivaux' work and, as it is the most readily available of his work, I have done likewise.

[6] Duchartre, The Italian Comedy, 132.

[7] Marivaux, Arlequin Poli Par L'Amour, 54-55.

[8] Ibid., introduction, 12.

[9] Ibid., 26-27.

[10] Duchartre, The Italian Comedy, 157.

[11] Lea, Italian Popular Comedy, 118.

[12] Ibid., 119.

[13] Marivaux, Arlequin Poli Par L'Amour, 67.

[14] Nicoll, The World of Harlequin, 187-188.

[15] Chesterton, "Gilbert and Sullivan," The Eighteen Eighties, 148.

[16] Planché, The Extravaganzas.., 207-208.

[17] Granville-Barker, The Eighteen Sixties, 105.

18 Bernbaum, The Drama of Sensibility.

19 Taylor, The Rise and Fall of the Well-Made Play.

20 Rowell, Nineteenth Century Plays, ix.

21 Clinton-Baddeley, The Burlesque Tradition..,109.

22 The burlesque pantomimes of Thomas Dibdin which I will examine are Harlequin Hoax and Harlequin Mother Goose. From the bibliography of Winifred Smith, The Commedia dell' arte, "III - titles of typical farces and pantomimes which show a commedia dell'arte influence after the Restoration," I have obtained Harlequin Student (1741), Harlequin Hoax (1814), Harlequin Munchausen (1818), Harlequin and the Dandy Club (1818), Harlequin and O'Donoghue (1850), and Goodnight Signor Pantaloon (1850). The other pantomimes which I have consulted are listed in the bibliography.

23 Niklaus, Harlequin Phoenix, 137.

24 Ibid., 160.

25 Dibdin, Harlequin Hoax, 7.

26 Nicoll, The World of Harlequin, 178-9. The frontispiece of each play in the Gherardi collection is a scene of great spectacle illustrating the use of stage machinery. Allardyce Nicoll describes some scenes from these frontispieces: "Here are Chinese pagodas and sorceresses' caverns, here are royal palaces and Pluto's court, here Harlequin ascends in the chariot of the sun." Such flamboyant settings are common to both the seventeenth century form of the Italian comedy and the early nineteenth century pantomime.

27 Dibdin, Harlequin Hoax, 9.

28 Niklaus, Harlequin Phoenix, 162.

29 Dibdin, Harlequin Hoax, 13.

30 Harlequin and O'Donoghue, 11.

31 Niklaus, Harlequin Phoenix, 211.

32 Mayer, Harlequin in His Element, 4-6.

33 Ibid., 163.

34 Ibid., 223.

35 Wilson, The Story of Pantomime, 32.

36 Hunt, Pantomime: The Silent Theatre, 79.

37 This date is indicated in the text: "But come, my fairy land, you here shall see/ The Fairy Land of Eighteen Fifty Three." (Blanchard, Old Dame Durden. . . , 7.)

38 Ibid., 9.

39 Baily, The Gilbert and Sullivan Book, 110.

40 Irvine, Apes, Angels, and Victorians, 83.

41 Ibid., 97.

42 Darwin, The Origin of the Species, 87.

43 Tennyson, The Princess, 192, 193.

[44] Further material on W.H. Smith can be seen in Chapter IV.

[45] Disher, Victorian Song, 50.

[46] Rowell, Nineteenth Century Plays, 40.

[47] Disher, Victorian Song....., 165.

[48] Stedman, Gilbert Before Sullivan, 43.

[49] Pearson, Gilbert....., 76.

[50] Baily, The Gilbert and Sullivan Book, 205.

[51] Ibid., 204.

[52] Gaunt, The Aesthetic Adventure, 133.

[53] Baily, The Gilbert and Sullivan Book, 212.

Chapter III

[1] Planche, The Extravaganzas, 288-289.

[2] Ibid., 290.

[3] Baily, The Gilbert and Sullivan Book, 236 & 266.

[4] Rees, Thespis, 43.

[5] See above, 13.

[6] Baily, The Gilbert and Sullivan Book, 364.

[7] Hammond, "Gilbert's Trial by Jury."

[8] Duchartre, The Italian Comedy, 161.

[9] Ibid., 164.

[10] Rowell, Nineteenth Century Plays, ix.

[11] Robertson, Caste, 379.

Chapter IV

[1] Blake, Complete Writings, 213.

[2] If Buttercup practised baby-farming she must have been approximately sixteen. Captain Corcoran must have been approximately eighteen when he fathered Josephine and Josephine should be approximately eighteen in this opera.

[3] There may be some doubt cast on Buttercup's morals in the light of certain of these statements. She also practised baby-farming and nursed the two babies, Ralph and the captain, yet she has no husband. Although she may be a widow the insinuations about here respectability would make her a figure comparable to the bawdy servant-girl, Francesquina.

[4] See above, 51.

[5] Baily, presumably quoting from Gilbert's diaries, in The Gilbert and Sullivan Book, 157.

[6] Longford, Victoria R.I., 518. The author also quotes a quatrain by Wilfred Lawson, a radical M.P., "A paper fleet they say is ours/ If what we hear is true./ Lets hope the fleets of other powers/ Are stationary too."

[7] This may be unfair to W.H. Smith, of bookstore fame, though one can see how such a system of associated commonplaces could gather around his career. The Conservative party underwent a period of reform 1860-1870 when a number of working-mens' clubs came into existence. W.H. Smith founded and financed such a club in Westminster. Disraeli seems to have accepted this reformation as necessary and advantageous. See Kitson Clark, The Making of Victorian England, 236-237. Gilbert ridicules the ludicrous situation in which W.H. Smith, champion of democracy, of working mens' clubs, and of social reform, has become the autocratic commander of the navy. What can such a man do but command his men and expect unquestioned obedience? When he examines this situation with a character metaphor, Gilbert can extend the implications surrounding the Admiral's position to that of the prime minister. Disraeli is a man who, according to the Queen, has risen from the people and whose father "was not only a Jew, but a 'mere man of letters!'" See Longford, Victoria R.I., 442. Nevertheless, as Gilbert cannot fail to perceive, despite his beginnings and his championing of Tory democracy Disraeli is autocratic with his Queen and country and has been exalted to a peerage.

[8] Longford, Victoria R.I., 518.

[9] Jerrold, "Black-Ey'd Susan," in Rowell's edition of Nineteenth Century Plays, 1-43.

[10] Baily, The Gilbert and Sullivan Book, 46.

[11] Longford, Victoria R.I., 518.

[12] The concept of analogue model is explained above, 21.

[13] Longford, Victoria R.I., 503.

[14] Ibid., 543-549.

[15] Marivaux, Arlequin Poli Par L'Amour.

[16] Ibid., 60.

[17] Jacobs, Gilbert and Sullivan, 10.

[18] Davidson, "The Traditional Basis of Thomas Hardy's Fiction," criticizes modern literature for its lack of changeless characters.

> It is a defect in modern fiction that the value of the changeless character is apparently not even suspected. But since the human desire for the changeless character is after all insatiable, we do have our changeless characters - in the comic strips, the movies, the detective story. Perhaps all is not well with a literary art that leaves the role of Achilles to be filled by Pop-Eye (20).

This criticism infers that through the ages man will demand certain fixed roles in art and literature. It is my contention that popular romantic comedy has certain changeless characters from the commedia dell'arte, comedie italienne, and the pantomime. See above Chapter I.

[19] Pearson, Gilbert....., 192-193.

[20] Ibid., 64.

[21] Ibid., 63.

[22] Brecht, Messingkauf Dialogues, 76.

[23] Ibid., 77.

[24] Metatheatre is explained in Abel, Metatheatre.

Chapter V

[1] McLuhan, Understanding Media ix. W. S. Gilbert has used the pastoral Arcadia of Marivaux to create his own setting which I have called Arcadia. From Happy Arcadia we know that the purest form of this setting is rural. Gilbert adopts certain aspects of this rural setting, namely its innocent inhabitants, the static nature of the setting, and the peaceful qualities of an unchanging en-

environment. All these qualities Gilbert's Arcadia owes to its rural original.

2 Hardy seemed to appreciate the mechanical nature of man when seen according to Darwin's theories. Thus he presents his fatalistic picture of woman in Tess of the D'Urbevilles. Anthropological studies still talk of man as if he were controlled by those instincts he has inherited from his animal forebears. This approach can be seen in Konrad Lorenz On Aggression, in Tiger's The Male Bond and Robert Ardrey's Territorial Imperative.

3 McLuhan, Understanding Media, ix.

4 Craig, The Theatre - Advancing, 93-97.

5 See above, 35.

6 Trollope, Barchester Towers, 223.

7 Baily, The Gilbert and Sullivan Book, 295.

8 These dates may seem arbitrary but see Kitson Clark, The Making of Victorian England, 84.

9 Gilbert, The Bab Ballads, 147.

10 Giedion, Mechanization takes Command, 720.

11 These books deal with the commedia dell'arte in passing or comprehensively.

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12
Berne, The Games People Play and Goffman, The Presentation of Self. . .

13
Goffman, The Presentation of Self. . ., book cover.

14
Moreover, Gilbert found Rosencrantz and Guildenstern's situation in Hamlet a source for comedy in his own Rosencrantz and Guildenstern. However he makes Hamlet and his role-playing the comic element in the play. Hamlet likes to act and chooses King Claudius's own play in which to star as "A mad Archbishop who becomes a Jew/ To spite his diocese" (84).

15
Examples of such characters appeared in the television series Star Trek, where Mr. Spock was a logical unemotional alien, and in the motion picture 2001 where Hal was the computer with a character.

16
Pirandello in Six Characters in Search of an Author separates the role created for a play by the author and the actor playing the role. He sees the role as having a life of its own.

17
Angus Wilson has an external dramatic approach to characterization in Anglo-Saxon Attitudes. So too has Wyndham Lewis in his novel The Human Age. See also Brook, The Novel of Worldliness.

Chapter VI

1
Baily, The Gilbert and Sullivan Book, 371.

2
See above, 13.

3
See above, 21.

4 Baily, The Gilbert and Sullivan Book, 339.

5 Eliot, Selected Poems, 80.

6 Kitson Clark, The Making of Victorian England, 287.

7 McLuhan, Understanding Media, 263.

8 See above, 55.

9 One wonders if Gilbert might be afraid of giving some offence to the House of Hesse and the English Royal Family were he to satirize the government of a small German state.

10 Gilbert is using kraken in its original Anglo-Saxon meaning of monster. The Baroness in apparently rather ugly.

11 See above, 149.

12 Abel, Metatheatre, 78.

Conclusion

1 Koestler, The Act of Creation, 71.

2 Esslin, Absurd Drama, 23.

3 This rejection of a previous theatrical form may be explained by Peter Brook in The Empty Space when he describes "the deadly theatre" as one which slavishly imitates past conventions. See Brook, The Empty Space, 35, 39.

4 Archer, Playwrights on Playwriting, reprints this article which was originally published in Fun.

[5] Taylor, The Rise and Fall of the Well-Made Play, 32.

[6] Esslin, Absurd Drama, 7.

[7] Ibid., 15.

[8] Abel, Metatheatre, 45.

[9] Ibid., 62.

[10] Ibid., 49.

[11] Genet, The Maids, 35-36.

[12] Ibid., 34.

[13] Genet, The Balcony, 62.

[14] Ibid., 82.

[15] I examined these three operas in Chapter Vi.

[16] Genet, The Balcony, 59.

[17] See above, 198.

[18] Genet, The Balcony, 53.

[19] Ibid., 94.

[20] Abel, Metatheatre, 78

[21] Ibid., 82

[22] Esslin, Absurd Drama, 19.

[23] Simpson, One Way Pendulum, 10.

[24] Ibid., 17.

[25] Ibid., 88.

[26] Ibid., 9.

[27] Ibid., 89.

[28] Ibid., 28.

[29] Ibid., 93.

[30] Ionesco, Jaques or Obedience, 123.

[31] Ibid., 129.

[32] Ibid., 122.

[33] Ibid., 135.

[34] Ibid., 150

[35] See above, 23.

[36] See above, 21.

[37] Genet, The Balcony, 96.

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