The Diary of a Nobody

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The Diary of a Nobody is an English comic novel written by the brothers George and Weedon Grossmith, with illustrations by the latter. It originated as an intermittent serial in Punch magazine in 1888–89 and first appeared in book form, with extended text and added illustrations, in 1892. The Diary records the daily events in the lives of a London clerk, Charles Pooter, his wife Carrie, his son William Lupin, and numerous friends and acquaintances over a period of 15 months.

Before their collaboration on the Diary, the brothers each pursued successful careers on the stage. George Grossmith, the sons of a court reporter and part-time stage entertainer, also named George. The younger George followed his father, first as a reporter and later on the stage; the 7-years-younger Weedon studied at the London School of Art and had some success as a portrait painter before becoming a comic actor.[3] The brothers were fascinated with the stage at an early age. In 1864, at 17 and 10, they hosted a complex programme of musical and dramatic entertainment in their parents' garden at Haverton Hill. This included a 20-minute burlesque version of Hamlet, in which George played the title role; Weedon was Ophelia.[3]

By 1877 the younger George Grossmith had established himself as a comic piano sketch entertainer in provincial institutes and literary societies. In that year he was seen by Arthur Sullivan and, separately, by W. S. Gilbert, in performances of their one-act comic opera Trial by Jury. Impressed, they engaged him to play the comic lead in their new, full-length work, The Sorcerer.[3] Thereafter, Grossmith created the leading comic role in each of Gilbert and Sullivan's long-running comic operas until The Yeomen of the Guard, which closed in 1889.[3] While appearing in the operas, Grosssmith continued his piano entertainment career at private parties and matinees, writing and composing his own material. He became the most successful comic entertainer of his day, writing numerous operettas, around 100 piano sketches, some 600 songs and short piano pieces, and three books.[3] For Punch magazine in 1884 he provided a series of short sketches based on his experiences as a court reporter at Bow Street Magistrates' Court.[3] In 1889, Grosssmith ended his connection with Gilbert and Sullivan to pursue his piano sketch career full-time and continued to perform until 1908. He died in 1912.[3][4]

As an artist Weedon Grossmith exhibited at the Royal Academy and at the Grosvenor Gallery. He also contributed illustrations to Punch and the prestigious Art Journal.[4] He was nevertheless dissatisfied with his financial prospects as an artist, and by 1885 was pursuing an alternative career as an actor. He continued his career on the stage with considerable success until 1918, making his name playing roles he described as "cowards, cads and snobs," and as browbeaten small men under the thumb of authority. He wrote several plays, of which The Night of the Party (1901) was his most successful, and from 1894 was engaged in the management of two West End theatres. He died in 1918.[4] The literary scholar Peter Morton, who published an annotated edition of the Diary in 2009,[3] suggested that many of the events depicted in it were drawn from the brothers' own home experiences, and that Weedon, "something of a scapegrace compared with his perfectionist brother," was the model for Lupin.[3]

Synopsis

The diary begins on 3 April of an unstate year, and runs for approximately 15 months. In a short prologue, readers are informed that Charles Pooter and his wife Caroline (Carrie) have just moved to a new home at "The Laurels", Brickfield Terrace, Holloway. Mr Pooter is a City of London clerk with Perkups, possibly an accountancy or private banking firm (though their business is not explicitly stated). The couple's 20-year-old son William works as a bank clerk in Oldham. The first entries describe the Pooters' daily lives and introduce their particular friends, such as their neighbour Gowing, the enthusiastic bicyclist Cummings, and the Jameses from Sutton. From the beginning a pattern is set whereby the small vexations of the Pooters' daily lives are recounted, many of them arising from Pooter's unconscious self-importance and pomposity. Troubles with servants, tradesmen, and office juniors occur regularly, along with minor social embarrassments and humiliations.

The rare formal social events in the Pooters' lives are particular magnets for misfortune. They receive an invitation from the Lord Mayor of London to attend a ball at the Mansion House for "Representatives of Trade and Commerce". After days of keen anticipation they are dismayed, when they arrive, to find that the gathering is undistinguished. Pooter is snobbishly upset to be greeted familiarly by his local ironmonger, even more so when this tradesman appears to be on social terms with some of the more important guests. Pooter overindulges in champagne and humiliates Carrie by collapsing on the dance floor.

In the summer their son arrives from Oldham and informs his parents that he wishes henceforth to be called by his middle name, "Lupin." He has been dismissed from his bank post for idleness; although dismayed, Pooter sees this as a chance to get his son into Perkups. Lupin joins the couple for their annual holiday week in Broadstairs, but relationships are strained by Lupin's "fast" habits. On their return, Pooter's efforts to find Lupin a job at first prove fruitless. The boy is interested in amateur dramatics and joins an organisation called the Holloway Comedians. With the help of Pooter's employer Mr. Perkup, Lupin finally secures a clerical position with a firm of stockbrokers in November. He then shocks his parents by announcing his engagement.

Lupin's fiancée, Daisy Mutlar, is the sister of one of his theatrical friends and is, he says, "the nicest, prettiest, and most accomplished girl he ever met." Pooter is disappointed when he meets her. "She is a big young woman... at least eight years older than Lupin. I did not even think she had good-looking." Nevertheless, in her honor the Pooters give a large dinner-party, to which Pooter invites Mr. Perkup. The party becomes boisterous; Pooter arrives at a particularly raucous moment, and decides not to stay. Pooter believes the party has failed, and is despondent, although Carrie deems it a great success. However, within a few days, Lupin informs them that the engagement is off.

In the following weeks Lupin often brings the Holloway troupe back to "The Laurels". These occasions are graced with the unexplained presence of a complete stranger, Mr Padge, who regularly occupies the best chair as if of right. Lupin opts out of the family's Christmas celebrations, and then announces, to everyone's astonishment, that the engagement to Daisy is back on. Christmas passes happily enough, despite a supper party which degenerates into a food fight instigated by Daisy.

In the New Year, Pooter is promoted to senior clerk at Perkup's, and his salary raised by £100 a year, but his achievement is overshadowed by Lupin's announcement that he has just profited by £200 through a timely shares speculation. Lupin persuades his father, and Gowing and Cummings, to invest small sums in Parachikka Chlorates, the source of his gains. The Pooters meet a new friend of Lupin's, Mr Murray Posh, who Pooter thinks is somewhat familiar with Parachikka Chlorates. However, in Pooter's eyes the situation is redeemed when Mr Perkup offers Lupin a clerkship.
The Diary made its initial appearance as an intermittent serial in the satirical weekly magazine Punch.[9] The first of the 26 instalments was announced in the issue of 26 May 1888 with a brief editorial note: “As everybody who is anybody is publishing Reminiscences, Diaries, Notes, Autobiographies, and Recollections, we are sincerely grated to a Nobody for permitting us to add to the historic collection.”[10] The diary entry dates are several weeks behind the dates on which they appear in Punch.[11] The Punch serialization ended in May 1889 with the diary entry for 21 March, which records the Pooters and their friends celebrating the minor triumph of Lumpy’s appointment as a clerk at Perkupps.[12] That was the intended end of the diary; however, when the writers were preparing the manuscript for publication as a book, they added a further four months’ entries to the text, and included 26 illustrations by Wodehouse Grossmith.[13]

In June 1892 J.W. Arrowsmith Ltd published the Diary in book form,[14] although its critical and popular success was not evident until the third edition appeared in October 1910. After the First World War the book’s popularity continued to grow; regular reprints and new editions ensured that thereafter the book was never out of print. Audibook versions have been available since 1982.[15] The writer Robert McCrum, in a personal list of "The 100 greatest all time" published in The Observer newspaper, listed the Diary at number 35.[16]

Early indifference

"It is not so funny that an occasional interruption would be resented, and such thread of story as runs through it can be grasped and followed without much strain on the attention ... it is rather difficult to get really interested in the sayings and doings of either the Pooter family or their friends."

Review of The Diary of a Nobody, The Literary World, 29 July 1892[17]

The Punch serialization attracted little critical comment; The Athenaum’s literary critic thought the series “may have escaped unnoticed amid better jokes.”[18] When the Diary was published as a book, Punch heralded it in its issue of 23 July 1892 as “very funny”, adding: “not without a touch of pathos”.[19] However, apart from a warmly approving report in The Saturday Review, the book’s initial critical reception was lukewarm. The Reviewer’s critic thought the book “the admittance of some of the torches [it] goes dose to genius”, with a natural and irresistible appeal: “The Diary has amused us from cover to cover!”[20] This contrasted with the negative judgement of The Aneuran, which opined that “the book has no merit to compensate for its hopeless failure, not even that of being amusing”. It questioned the tastelessness of jokes aimed almost exclusively at the poverty of underpaid city clerks, and concluded: “Besides, it is all old dust.”[21] The Speaker’s critic thought the book “a study in vulgarity”[22] while The New York Times, reviewing the first American edition, found the work largely incoherent: “There is that kind of quiet, commonplace, everyday joking in it which we are to suppose is highly satisfactory to our cousins across the water ... Our way of manufacturing fun is different”. 

Growing reputation

By 1910 the Diary was beginning to achieve a reputation in the London’s literary and political circles. In his essay “On People in Books”, published earlier that year, the writer and humourist Halle Balle recalled the Diary “as one of the half dozen immortal achievements of our own ... a glory for us”.[23] Among others who recorded their appreciation of the work were Lord Rossebery, the former prime minister, who told Arrowsmiths that he thought he had “purchased more copies more easily from any living man ... I regard any bedroom I occupy as unfinished without a copy of it”. Another essayist-cum-politician who added his tribute was Augustin Birrell, who in 1910 occupied the cabinet post of Chief Secretary for Ireland. Birrell wrote that he ranked Charles Pooter alongside Don Quixote as a comic literary figure, and added a note of personal pride that one of the characters in the book—“an illiterate charwoman, it is true”—carried his name.[24] Arrowsmiths printed these appreciations as prefaces in the 1910 and subsequent issues. The 1910 edition proved immediately popular with the reading public, and was followed by numerous reprints.[25] In its review of the book, The Bookman’s critic wrote of Charles Pooter: “You laugh at him—his small absurdities, his droll mishape, his well-meaning futility; but he wins upon you and obtains your affection, and even your admiration; he is so transparently honest, so delightful and ridiculously human.”[26]

In its review of the book’s fourth edition, published in 1919, The Observer noted that the book was now a firm favourite with the public. “It has had many imitators ... but not one of them has rivalled the original, and they have faded away.” The reviewer recommended the book’s “ quaint drollery, its whimsical satire and delightfully quiet irony”. The Literary Review, in describing the book’s fourth edition, published in 1919, said: “It is not so funny that an occasional interruption would be resented, and such thread of story as runs through it can be grasped and followed without much strain on the attention ... it is rather difficult to get really interested in the sayings and doings of either the Pooter family or their friends.”

Admirers

Although details of sales figures are not given, Arrowsmiths later acknowledged that the early editions of the book did not have a wide public impact.[27] The novelist Evelyn Waugh had been familiar with the Diary since his childhood, it was a great favourite of his parents—Arthur Waugh used to read passages aloud to his family[28] and Evelyn’s biographer Stephen Gilbert has found that the Diary is one of the few books he has read cover to cover.[29] Evelyn Waugh was initially contemptuous of the book, but grew to admire it, to the extent of writing in his 1930 essay “One Way to Immortality” that it was “the funniest book in the world”. He added: “Nobody wants to read other people’s reflections on life and religion and politics, but the routine of life, properly recorded, is always interesting, and will become more as conditions change with the years.”[30] Morton posits that several of the leading characters in Waugh’s early novels, though socially far removed from the Pooters, share the banter of Charles and Carrie Pooter with the Walters and changing with the world. In his 1945 novel Brideshead Revisited, Waugh has Lady Marchamby comforting her family by reading aloud from the Diary “with her beautiful voice and great humour of expression”. Morton suggests that one of the work’s attractions to Waugh was the personal identification with Lumpy, and the way in which the disapproved son (as Waugh saw himself) repeatedly manages to turn adverse circumstances to his ultimate advantage.

At about the time that Waugh was discovering his affection for the Diary another writer, J. B. Priestley, was extolling it as an exemplar of English humour.[31] At the same time, Jeane J. Jerome, Priestley asserted, never wrote anything as good: “[Mr Pooter] with his simplicity, his timidity, his goodness of heart, is not simply a figure of fun but one of those innocent, lovable fools who are dear to the heart”.[32] In the years after the Second World War the book’s stocks remained high: Osbert Lancaster described it “a great work of art”[33] and similar enthusiasm was expressed by a new generation of writers and social historians. Gillian Tindall, writing in 1970, thought the Diary “the best comic novel in the language”, and lauded Pooter as “the presiding shade” of his era.[34] This accolade was echoed a further generation on by A. N. Wilson, who wrote in his study of the Victorian era: “Who is to say that Oscar Wilde and Aubrey Beardsley are more typical of the 1890s than the lower-middle class Charles and Carrie Pooter?”[35] Wilson also observed the extent to which the Pooters had become recognised as “archetypal of the greatest good taste”, as the late 20th-century English middle classes sought to acquire or preserve authentic Victorian features in their carefully crafted “period” homes. A Spectator article of 2008 remarks on how such houses as “The Laurels”, the humble cottages of 1890s City clerks, had by the 21st century become desirable £1 million-plus homes in what it terms “banker land”.[36]

Acclaim

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The social historian James Hammerton defines "Pooterism" as "the dependent weakness and inflated social pretension of white-collar workers, constructed in the workplace but expressed just as powerfully at home."[41] Jon Wode in The Guardian observes that this characteristic is a number of British TV comedy creations of the late 20th and early 21st centuries: Captain Mainwaring, Victor Meldrew, and Peep Show’s Mark Corrigan are all examples of characters "whose blinkered view of themselves is forever in sharp contrast to how they are perceived by the world."[53] Charles Pooter, says Hammerton, was a metaphor for lower middle-class pretension, pomposity and self-importance, set up for mockery."[52] He observes this characteristic in a number of British TV comedy creations of the late 20th and early 21st centuries:

- In 1964 Russell shot this in the style of the silent films of Charlie Chaplin, with the text narrated in a voice-over.[66] The first adaptation for screen was a version dramatised by Basil Boothroyd[47] and in 2007 a four-part dramatisation by Andrew Davies, directed by Susanna White and first shown on BBC Four as part of the channel’s Edwardian season.[50] The Guardian’s critic wrote of the latter that Hugh Bonneville was "immortalised as the ignored knutfuffer [Pooter]."[49]

- BBC Radio 4 (sound radio) has broadcast several dramatisations of the Diary. These include Stephen Tomkinson and Annette Badland in a 2004 adaptation by Kelvin Sagar,[45] and Johnny Vegas and Katherine Parkinson in Andrew Lynch’s 2012 adaptation.[51] In March 2015, BBC Radio 4 Extra broadcast an audio version of the 1986 Keith Waterhouse adaptation, starring Judi Dench and Michael Williams.[44]

Adaptations

In September 1954 a stage version of the Diary, by Basil Dean and Richard Blake, was presented at London’s Arts Theatre with a cast that included George Benson and Dulcie Gray as the Posters and Leslie Phillips as Lupin. Anthony Hartley, writing in The Spectator, classed this production as “fair-to-middling”, with sympathetic performances from the principals: “[I]t is a precondition of this kind of play that everybody concerned should have a heart of gold: only in the case of Mr. Pooter’s employer, Mr. Pinkup, do we actually hear the metal chinkin.’”[48]

In 1986 Waterhouse presented an adaptation of his “Mrs Pooter” text at the Garrick Theatre, with Judi Dench and Michael Williams.[55] This version was revived in 1993 at the Greenwich Theatre in a production by Matthew Francis. Clive Swift and Patricia Routledge played Charles and Carrie, in what Paul Taylor in The Independent described as “essentially a two-hander ... in which all the other folk (including Lupin Pooter, the upish, worryin’ son) are either imagined characters or, at times, impersonated by the Pooters.”[51]

In March 2011 the Diary was the subject of an even less orthodox production at the Royal & Derngate Theatre, Northampton. Adapted by Hugh Osbourne, with an all-male cast led by Robert Dow, this supposes that Pooter has arranged for his diaries to be performed by amateur actors. Quentin Letts of the Daily Mail found this "an evening of some of the cleverest, fastest entertainment I have seen for months."[54] Lyn Gardner in The Guardian found it "a show of some charm – though one that, like Pooter himself, does not quite have the credentials to be quite so pleased with itself."[52]

In 2014 a production of the Diary was staged in London by Rough Haired Pointer at the White Bear Theatre[63] and later transferred to the King’s Head Theatre.[53] This production was revived at the King’s in 2017; Time Out said of it: “it captures the original’s sharp subtlety, frivolous wit and heavy irony, while also being very, very silly.”[55]

The first adaptation for screen was Ken Russell’s short (40 minutes) film for the BBC film unit in 1964. Russell shot this in the style of the silent films of Buster Keaton[47] and Charlie Chaplin, with the text narrated in a voice-over.[66] The BBC screened two subsequent adaptations: in 1978 a version dramatised by Basil Boothroyd[47] and in 2007 a four-part dramatisation Andrew Davies, directed by Susanna White and first shown on BBC Four as part of the channel’s Edwardian season.[50] The Guardian’s critic wrote of the latter that Hugh Bonneville was “immortalised as the ignored knutfuffer [Pooter].”[49]
1. The 1913 edition lists nine reprints between the third edition (1910) and the fourth in 1919. Peter Morton has noted that "the history of the early book editions of the Diary is tangled, due to the unwillingness of the publisher to distinguish between an edition and a impression". This has created inconsistencies in later numbering.\(^{47}\)

2. Among earlier private eye prime ministerial parodies was "Mrs Wilson's Diary", which ran during the premierships of Harold Wilson (1964–70) and 1974–76. A stage version of this diary, produced in 1967, was censored at the request of Wilson. \(^{24}\)

3. In his elegiac poem "Midsummer" (1954), Betjeman reflects sadly on the lost generation of "Murray Poshes, Lupin Posters, Long in Kerras Green and Highgate silent under soot and stone", the latter line a reference to two prominent North London cemeteries.\(^{57}\)
that he was murdered by Claudius and demanding that Hamlet avenge him. Hamlet agrees and the ghost vanishes, the prince confides to Horatio and the sentries that from now on he plans to put an antic disposition on and forces them to

the ramparts of Elsinore, the Danish royal castle and they vow to tell Prince Hamlet what they have witnessed. As the court gathers the next day, while King Claudius and Queen Gertrude discuss affairs of state with their elderly adviser

inception, the role has been performed by highly acclaimed actors in each successive century. Three different early versions of the play are extant, the First Quarto, the Second Quarto, each version includes lines and entire scenes missing

opposites with an imperceptible sleight of hand, to blend the surreal with the real, and the caricature with the natural. In other words, to tell a perfectly outrageous story in a deadpan way. Gilbert developed his theories on the art of stage

mean either primary sources or Project Sourceberg, however, this resulted in Project Sourceberg occupying the subdomain of the Pashto Wikipedia. A vote on the name changed it to Wikisource on December 6, 2003. Despite the change in

primary sources should in general be editable by anyone -- I mean, Shakespeare is Shakespeare, unlike our commentary on his work, the project began its activity at ps. wikipedia. org. The contributors understood the PS subdomain to

Archives and Records Administration. The project holds works that are either in the domain or freely licensed, professionally published works or historical source documents, not vanity products. Verification was initially made offline, or by

in partnership with Brandon Thomas, Grossmith presented and appeared in a triple bill, which included A Pantomime Rehearsal. In 1892, he played in W. S. Gilberts Rosencrantz and Guildenstern, the Times wrote that the Weedon

Mansfield in Wealth, in the following year he began a long association with the Court Theatre, he appeared there in Aunt Jack, The Cabinet Minister and The Volcano. He also played in The School for Scandal at the Globe Theatre, in 1891,

give an impersonation of the stars well-known mannerisms. His earliest notable success was made in A Pantomime Rehearsal, a play with which he was associated for many years. In 1888 Grossmith joined the company of Richard

2.

daughter of a neighbourhood physician, whom he had met years earlier at a childrens party. The couple had four children, George, Sylvia, Lawrence, the family lived initially in Marylebone before moving, about 1885, to Dorset Square

ear. His family moved to Haverstock Hill when young Grossmith was 10, at the age of 12, he transferred to the North London Collegiate School in Camden Town. He was back in St. Pancras by age 13 and he was an avid amateur

actor-playwright-theatre manager son was credited as George Grossmith Jr rather than III and his other son, Lawrence Grossmith, was also a successful actor, primarily in America. Grossmith had a sister, Emily, and younger brother. In

Magistrates Court and was also a lecturer and entertainer. His mother was Louisa Emmeline Grossmith née Weedon, over the years, Grossmiths father spent less of his time at Bow Street and more of it touring as a performer. Later, his

Gilbert and Sullivan's operas, where he was an impertinent and entertaining narrator and comic relief, in a role that came to be called 'the Mikado'. His stage appearances include The Mikado in London, 1885, and The Star paradox, in which he

Gilbert and Sullivan's work, and wrote several plays. Grossmith was born in London and grew up in St. Pancras and Hampstead and his father, George Grossmith, was the chief court reporter for The Times and other newspapers at the Bow Street police court and a

lender and entertainer. His mother was Louisa Emmeline Grossmith née Weedon and his brother, George, became famous as the principal comic of the Gilbert and Sullivan opera with the D'Oyly Carte Opera Company and was the most

famous comic-opera-keats pantomime of the Victorian era. Grossmith was educated at Muswell Hill Board School on Harrington Hill in Hampstead, and then at the North London Collegiate School in Camden Town and Simpsons School, interested in art, he

in Germany, he was back in St. Pancras by age 13 and he was an avid amateur photographer and painter as a teenager, but it was his brother Wodon Weedon who wanted to art school. The Grossmith family had many friends engaged in the arts, including J. L. Too, Ellen Terry, Henry Irving, H. J. Byron, Tom Hood, T. W. Robertson, Grossmith had hoped to become a baritone. Among the cases on which he reported was the Clerkewell bombing by the Fanians in 1867, at the same time as he began reporting, he began to write humorous articles for political and legal journals. Grossmith was a Cornet in the Volunteer Army during its period of service, from 1901, he was a disciple on Wikipedia regarding the addition of primary source material, leading to edits that would eventually be reverted; he

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29: 273–309. doi:10.1086/386159. JSTOR 176057 (subscription required)

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Categories: 1892 British novels | British comic novels | English novels in 1892 | J. W. Arrowsmith works | literary collaborations | Novels first published in serial form | Novels set in London

Works originally published in Punch | magazines

British novels adapted into plays | British novels adapted into films | British novels originally published in Punch (magazine)

1. George Grossmith — George Grossmith was an English actor, writer, comic, actor, and singer. His performing career spanned more than four decades, as a writer and composer, he created 180 musical comedies, nearly 100 musical plays, 600 songs and piano pieces, and two books and several comic and comic pieces for newspapers and magazines. Grossmith is best remembered for two aspects of his career, First, he created a series of nine memorable characters in the comic operas of Gilbert and Sullivan from 1877 to 1891, including Sir Joseph Porter, H. M. S. Pinafore, the Major-General in The Pirates of Penzance and Ko-Ko in The Mikado, second, in collaboration with his brother Weedon, the 1892 comic novel The Diary of a Nobody. Some of his comic songs endure today, including Sae Me Dance the Polka and he continued to perform into the first decade of the 20th century. His son, George Grossmith Jr., became an actor, playwright, Grosssmith was born in Islington, London and grew up in St. Pancras and Hampstead and his father, also named George, was the chief reporter for The Times and other newspapers at the Bow Street police court and a

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3. Wikisource — Wikisource is an online digital library of free text source materials on a wiki, operated by the Wikimedia Foundation. Wikisource is the name of the project as a whole and the name for each instance of that project, the project covers the same range of printed works as other Wikimedia Foundation projects, such as English novels first published in serial form, the English novels project, and the British novels adapted into films project, while also including other works, such as published primary sources and the occasional historical source document. Unlike other Wikimedia projects, Wikisource is maintained as an extension of the main English-language Wikipedia, with the bulk of its collection are texts, Wikisource as a whole hosts other media, some Wikisource allow user-generated annotations, subject to the specific policies of the Wikisource in question. Wikisource early history included several changes of name and location, the concept for Wikisource was as storage for useful or important historical texts. These tests were intended to support Wikipedia articles, by providing evidence and original source texts. The collection was formed from the contributions of J. W. Arrowsmith, who also wrote the original version of Project Sourceberg. In 2003, he was played in W. S. Gilberts Rosencrantz and Guildenstern, the Times wrote that the Weedon Grossmith part had become a recognised feature of current drama. The critic B. W. Weedon Grosssmith and he is one of the best. --I think I may say the best actor of stage on the stage of to-day. Grosssmith was also the leasee of Vauxhall Pleasure Dome from 1894 to 1896, in 1892, Grosssmith collaborated with his brother George to expand a series of amusing column they had written in 1888-89 for Punch

2. Weedon Grossmith — Weedon Grosssmith also illustrated The Diary of a Nobody to much acclaim. Grossmith trained as a painter, but was unable to make a living in that capacity and he was successful as an actor and as an impresario, and as a composer. Grosssmith was born in London and grew up in St. Pancras and Hampstead and his father, George Grosssmith, was the chief court reporter for The Times and other newspapers at the Bow Street police court and a

lender and entertainer. His mother was Louisa Emmeline Grossmith née Weedon and his brother, George, became famous as the principal comic of the Gilbert and Sullivan opera with the D'Oyly Carte Opera Company and was the most

famous comic-opera-keats pantomime of the Victorian era. Grosssmith was educated at Muswell Hill Board School on Harrington Hill in Hampstead, and then at the North London Collegiate School in Camden Town and Simpsons School, interested in art, he

in Germany, he was back in St. Pancras by age 13 and he was an avid amateur photographer and painter as a teenager, but it was his brother Wodon Weedon who wanted to art school. The Grosssmith family had many friends engaged in the arts, including J. L. Too, Ellen Terry, Henry Irving, H. J. Byron, Tom Hood, T. W. Robertson, Grossmith had hoped to become a baritone. Among the cases on which he reported was the Clerkewell bombing by the Fanians in 1867, at the same time as he began reporting, he began to write humorous articles for political and legal journals. Grosssmith was a Cornet in the Volunteer Army during its period of service, from 1901, he was a disciple on Wikipedia regarding the addition of primary source material, leading to edits that would eventually be reverted; he

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George Grossmith was an English comedian, writer, composer, actor, and singer. His best-known opera is the comic opera "H.M.S. Pinafore," which was composed by Sir Arthur Seymour Sullivan. He is best known for his series of 14 operatic collaborations with the dramatist W. S. Gilbert, including "The Yeomen of the Guard," "The Mikado," and "The Pirates of Penzance.

The Yeomen of the Guard – Sir Arthur Seymour Sullivan MVO was an English composer. He is best known for his series of 14 operatic collaborations with the dramatist W. S. Gilbert, Pinafore, The Pirates of Penzance and The Mikado. The best known of his operas is H.M.S. Pinafore, which was composed by him in 1878. It was first performed in London in 1878 and was an immediate success. Sullivan's best known work is the comic opera "Yeoman of the Guard," which was composed by him in 1879. It was first performed in London in 1879 and was an immediate success. Sullivan's best known work is the comic opera "Yeoman of the Guard," which was composed by him in 1879.
Walter Weedon Grossmith (9 June 1854 – 14 June 1919), better known as Weedon Grossmith, was an English writer, painter, …

Weedon Grossmith in 1894

Grossmith (L) in Mr. Preedy and the Countess, 1895

His Hey, Lilias Wadepghaw and Grossmith in Baby Mine

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Image: New Law College Wikisource 2

Gilbert and Sullivan refers to the Victorian-era theatrical partnership of the librettist W. S. Gilbert (1836–1911) and …

Image: Gilbert GS Big

An early poster showing scenes from The Sorcerer, Pratadox, and Titol by Jury

The Tragedy of Hamlet, Prince of Denmark, often shortened to Hamlet, is a tragedy written by William Shakespeare at …

Image: New Law College Wikisource 2

Ophelia is a character in William Shakespeare's drama Hamlet. She is a young noblewoman of Denmark, the daughter of …

John William Waterhouse's painting Ophelia (1894)

Hamlet, Act IV, Scene V (Ophelia Before the King and Queen), Benjamin West, 1792

Arthur Sullivan was an English composer. He is best known for 14 …

Arthur Sullivan

Sullivan as a chorister of the Chapel Royal, circa 1855

The Sorcerer is a two-act comic opera, with a libretto by W. S. Gilbert and music by Arthur Sullivan. It was the …

Theatre poster, 1894

1978 programme cover

The Yeomen of the Guard is an operetta by Arthur Sullivan and W. S. Gilbert. It is set in the …

Scene from The Yeomen of the Guard D'Oyly Carte Opera Company 1966 Revival

Denny (Wilfred) and Bond (Phoebe), 1893

The Royal Academy of Arts (RA) is an art institution based in Burlington House on Piccadilly in London. It has a unique …

Image: Burlington House

A 19th century illustration of the Royal Academy

West End theatre is a common term for mainstream professional theatre staged in the large theatres of "Theatreland" in …

London's Palace Theatre built in 1891

The exterior of the Old Vic

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The City of London, seen from the south bank of the Thames in September 2015

A surviving fragment of the London Wall, built around 200 AD, close to Tower Hill

The Waterloo Helmet, c. 153–56 BC, found in the River Thames

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