Proceedings of the British Academy, Volume 161, Biographical Memoirs of Fellows, VIII
Ron Johnston (ed.)

This volume of the Proceedings of the British Academy looks at the lives and works of some of Britain’s foremost scholars. The scholars featured in this volume are: John Lloyd Ackrill, Maurice Warwick Beresford, Malcolm MacNaughtan Bowie, Peter Astbury Brunt, Norman Rufus Colin Cohn, John Anthony Crook, Robert Rees Davies, David Fairweather Foxon, Terence Wilmot Hutchison, Philip James Jones, Michael Vincent Levey, John Macquarrie, Charles Francis Digby Moule, Anthony David Nuttall, Alan William Raitt, Joseph Burney Trapp, William Watson, and Bryan Ronald Wilson.

Alternative Comedy: The Language of the Theatre
Philip Burton

in Language in the Confessions of Augustine

This chapter examines Augustine's use of Roman comedy and mime in the Confessions, through a consideration of a series of incidents where comic language is used. It is suggested that the Confessions may be read as a sort of anti-comedy, where the ‘happy ending’ consists not in his lawful marriage but in his renunciation of sexuality. While Augustine himself plays the part of the jeune premier, his mother Monica is cast as a comic ancilla domini. This comedy would then offer the educated reader with a real-life alternative to that offered at the theatre.
On the Margins
Steve Bruce

in Paisley: Religion and Politics in Northern Ireland

From 1945, Paisley was involved in a variety of right-wing and evangelical ginger groups that pestered the governing Ulster Unionist party. In the 1960s, Paisley led the challenges to the timid reforms proposed by Prime Minister Terence O'Neill, and in 1969 he won his first parliamentary seat.

The Special Composition Problem
Amie L. Thomasson

Peter van Inwagen, Terence Horgan, and Matjaž Potrč argue against ordinary inanimate objects on grounds that no view that accepts them can provide a satisfactory answer to the special composition question: the question of when a plurality of things composes some other thing. That question involves the existence question of when there is some thing composed (by other things). If “thing” is used in a sortal or covering sense, however, the argument against ordinary objects does not go through. But if “thing” is used generically in asking the question, then (given the results of chapter 6) this is an ill-formed question to which we can expect no uniform answer. However we understand it, then, the special composition question cannot be used to argue against ordinary objects.

Recognition in Mozart's Operas
Jessica Waldoff

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Since its beginnings, opera has depended on recognition as a central aspect of both plot and theme. Recognition — or anagnôrisis, Aristotle's term in the Poetics — is a moment of new awareness that brings about a crucial reversal in the action. Employing both literary and musical analysis, and drawing on critical thought from Aristotle to Terence Cave, this book explores the ways in which the themes of Mozart's operas — clemency, constancy, forgiveness, and other ideals cherished by late 18th-century culture — depend for their dramatization on recognition. Several of the operas culminate in a moment of climactic recognition, many involve the use of disguise, and all include scenes in which characters make significant realizations of identity, feeling, or purpose. Many turn explicitly on themes of knowledge, themes that possess a special resonance in an age that named itself the Enlightenment. A critical understanding of recognition in Mozart's operas reveals the late 18th-century culture of sensibility as an influential but uneasy presence in the age of enlightenment. At the same time, it opens up new ways of thinking about questions of cultural identity, conventions of ending, and the representation of cultural values in these works. Theoretical chapters are devoted to the concepts of recognition and plot; analytical chapters are devoted to Die Zauberflöte, La finta giardiniera, Don Giovanni, Così fan tutte, and La clemenza di Tito. Idomeneo, Die Entführung aus dem Serail, Le nozze di Figaro, and other works of Mozart and his contemporaries are also considered.

Feminine Discourse in Roman Comedy
Dorota M. Dutsch

Ancient scholiasts and modern scholars have long been aware of a specialized feminine vocabulary (terms of endearment, a special word for ‘please’, and interjections) used by the authors of Roman comedy. This study investigates the cultural implications of these linguistic choices for female characters. Lexical mannerisms are, it emerges, only one manifestation of a larger tendency to portray women as disregarding of interpersonal boundaries and moral principles in their attitudes towards others and themselves. Yet comedy also employs allegedly feminine features of speech as a way to undermine masculine identities, creating ambiguous figures such as the comic lover. Conversely, masculine points of view are often grafted onto the speech of comedic women. Most comedic roles thus represent both the dominant cultural discourse (male) and the voices this discourse attempts to exclude (female). The tension between these voices, which constitutes an implicit theme in the first
half of this study, takes center stage in the second half. This part of the book explores the interfaces between the feminine discourses of Roman comedy and other ancient perceptions about gender and speech. Contemporary Roman notions of gender and boundaries, and Plautus' use of bacchanalia as a metaphor for acting, come into focus first. The narrative moves further away from Plautus and Terence, to examine Greek and Roman assumptions about identity and language, and then moves to propose that the Platonic concept of the chôra is a particularly useful lens for examining the feminine in Roman comedy.

**Operatic Enlightenment in Die Zauberflöte**

Jessica Waldoff

in Recognition in Mozart's Operas

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Item type: chapter

This chapter illustrates the value of recognition as an approach by providing a detailed analysis of plot, text, and music in Zauberflöte. With its rich store of enlightenment metaphor and symbolism, its overt treatment of knowledge as subject, and its marvelous dénouement in which the ascendance of light vanquishes the forces of darkness, this opera offers a marvelous demonstration of how recognition works at the levels of plot and theme. Tamino's famous colloquy with the priest in the Act I finale is read as a recognition scene. Later recognition scenes involving Papageno, Pamina, and Tamino are also discussed. The final section suggests that the contrivance (and reversal) various critics have sensed in Zauberflöte may be understood as what Terence Cave has called the “scandal of recognition”.

**Recognition Scenes in Theory and Practice**

Jessica Waldoff

in Recognition in Mozart's Operas

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This chapter opens with a review of critical thinking about recognition in literary genres, beginning with Aristotle. This historical context is indispensable, though, as Terence Cave suggests, an understanding of recognition can be limited neither to Aristotle nor to its role in the
literatures he knew and favored. An overview of recognition in Mozart's operas follows, focusing on topics of special interest: the recognition of identity and its status in Mozart's day (as opposed to Aristotle's), the role of disguise and its revelation, the quest for self-discovery, and the conventions of ending (including the relationship between dénouement and lieto fine). Scenes receiving critical consideration and musical analysis include the recognition scene of father and son in Idomeneo, the ending of Die Entführung aus dem Serail, and Pamina's attempted suicide in Die Zauberflöte.

Ingold's Jewels
Nicholas P. Money

in Mr. Bloomfield's Orchard: The Mysterious World of Mushrooms, Molds, and Mycologists

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This chapter discusses the biology of a cross-section of aquatic fungi. In fast-flowing creeks, foams froth around half-submerged branches or at the bottom of waterfalls. Cakes of foam trap and concentrate the same kinds of marvelous spores all over the world: some are star-shaped with thin limbs connected to a central hub, others are crescent-shaped or sigmoid (an elongated S twisted into an extended helix), and a few combine these features and look like animals created by balloon sculptors. These are the conidia of Ingoldian hyphomycetes, named for their discoverer, Cecil Terence Ingold. As a young professor in Leicester in 1938, Ingold found them in foam that collected in “a little, alder-lined, babbling brook” close to his home. After months of research, he concluded that the spores were formed by a hitherto unknown group of aquatic fungi that were instrumental in leaf decomposition.

Anthony Asquith
Tom Ryall

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This is a comprehensive critical study of Anthony Asquith. The author sets the director's work in the context of British cinema from the silent period to the 1960s, and examines the artistic and cultural influences within which his films can be understood. Asquith's silent films were
compared favourably to those of his eminent contemporary Alfred Hitchcock, but his career faltered during the 1930s. However, the success of Pygmalion (1938) and French Without Tears (1939), based on plays by George Bernard Shaw and Terence Rattigan respectively, together with his significant contributions to wartime British cinema, re-established him as one of Britain's leading film makers. Asquith's post-war career includes several pictures in collaboration with Rattigan, and the definitive adaptation of Oscar Wilde's The Importance of Being Earnest (1951), but his versatility is demonstrated effectively in a number of modest genre films including The Woman in Question (1950), The Young Lovers (1954) and Orders to Kill (1958).

Introduction: Reading towards the Other
Dorota M. Dutsch
in Feminine Discourse in Roman Comedy: On Echoes and Voices
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This introductory chapter surveys previous research on feminine speech patterns in Roman comedy and makes the case for a reading based on conversational analysis. This new reading draws upon statistics for the distribution of terms of endearment, polite modifiers, and references to pain, in order to foreground relational aspects of speech as the chief domain of gender differentiation in the palliata. The proposed method is then applied to several excerpts of female speech from Terence and Plautus. A close reading of these passages suggests that female characters in Roman comedy tend to stress closeness and intimacy both through explicit terms denoting relationships and through relevant verbal actions, such as discussing problems and paying attention to the problems of others.

Terence Wilmot Hutchison 1912–2007
D. P. O’Brien
in Proceedings of the British Academy, Volume 161, Biographical Memoirs of Fellows, VIII
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Terence Wilmot Hutchison (1912–2007), a Fellow of the British Academy, was a historian of economics, methodologist, and acerbic critic of hubris and pretension amongst economists. He was born at Bournemouth and grew up in London. Hutchison's father was the flamboyant and much married Robert Langton Douglas, while his mother was Grace Hutchison. It was as a classicist that he went to the University of Cambridge in 1931. But Hutchison quickly lost interest in a subject that seemed to him to have little relevance to the economic turmoil of the world, and switched to economics, graduating in 1934 with a First. He left Cambridge in 1934 and registered as an occasional student at the London School of Economics (LSE). This chapter presents a biography of Hutchison and also narrates his trips to Germany, Iraq, and India, as well as his stints at the University of Hull, LSE, and the University of Birmingham.

Introduction: romantics versus modernists?
John Orr

in Romantics and Modernists in British Cinema

If there is a clash between romanticism and modernism in what is called ‘British’ cinema, it is as much internal as external. Most great directors in Britain are romantics to some degree and modernists to another. In film, paradoxically, the great British romantics like Alfred Hitchcock, David Lean, Carol Reed and Ian Powell have often worked though classical ‘invisible’ narration and under tight censorship: the great romantic films invoke war and its aftermath or the end of Empire and frame within them the romantic ironies of personal passion. A film in which the romantic the modern fluidly intersect is Patrick Keiller's documentary fiction London (1994). This book explores the twentieth-century history of the relationship between romanticism and modernism in British cinema starting at the end of the silent era in 1929, stops deliberately in the year 2000 with Terence Davies' The House of Mirth, then starts again with a postscript in the new century.
This chapter attempts to rescue the je-ne-sais-quoi from its history of sedimentation and loss of semantic force as a supple lexical means of tracing powerful first-person experiences that elude explanation. It undertakes this rescue attempt by altering the direction of the historical narrative and by moving backwards, against the flow of the topic's history, into its 'pre-history' (as defined by Terence Cave). Montaigne is offered as the key example of this pre-history because he writes about the experience of the je-ne-sais-quoi in the realms of natural philosophy, the passions (friendship), and culture, without ever using the settled noun, drawing instead on various non-substantival forms of the je-ne-sais-quoi and related terms and figures. In so doing, he uncovers in the Essais a form of writing that captures the force of the je-ne-sais-quoi better than the sedimented noun itself.

Verba Perplexabilia

Michael Fontaine

This introductory chapter defines “funny” words as Latin words that Plautus coins for one-time, facetious usages, or as words whose meaning in ordinary discourse he changes for comical purposes. An examination of five philological problems in Plautus’ Menaechmi, Truculentus, and Pseudolus and in Terence's Eunuchus and Phormio suggests that, even in antiquity, many of these “funny” words were mistaken for the ordinary words that they were merely meant to evoke and pun on. Evidence both textual and stylistic also suggests that, by making well-intentioned mistakes of commission or omission, ancient scribes or scholars occasionally adjusted the spelling of Plautus’ text, sometimes systematically, and that they frequently failed to update his archaic spelling where they should have. They thus obscured the point of some
individual jokes, and collectively they undermined the inherently Greek nature of Plautus’ dramatic illusion. A stylistic method for recovering these puns is then proposed, which is developed and illustrated in chapters 2 and 3, and its import for textual criticism is illustrated: Initial proposals for Plautus’ text offered in this chapter include changing the name Phronesium, courtesan in Truculentus, to Phrynesium (thus evoking the Greek courtesan Phryne), and changing the spelling of Pseudolus to Pseudylus.

Print and the Reproduction of Humanist Readers
Daniel Wakelin

in Humanism, Reading, and English Literature 1430-1530

This chapter considers the use of the printing press to reproduce classical and humanist texts. It considers ideas about education in copies of Cicero, the Nova rhetorica of Lorenzo Traversagni, and Vulgaria taken from Terence by John Anwykyl. Here, humanist printing seems to offer a rudimentary education in grammar and rhetoric. By contrast, William Caxton uses the press not only to make money but to educate, in the vernacular, an imagined community of humanist readers engaged in serving the commonweal. Thus, Caxton appears as a bold humanist writer, and not the old-fashioned and mercenary dolt whom others have portrayed.

Shakespeare and Classical Comedy
Robert S. Miola

This book surveys Shakespeare's comedies, charting the influence upon them of the ancient playwrights Plautus and Terence. The author analyses these sources, and places the comedies in their Renaissance context, as well as in the larger context of European theatre. Discovering new indebtedness, and discerning new patterns in previously attested borrowings, this work presents an integrated and comprehensive assessment of the complex interactions of the Classical, Shakespearian, and other Renaissance theatres. The author re-evaluates Plautus and Terence in the light of the Greek antecedents, and gives special
attention to Renaissance translations and commentaries, Italian theorists, and playwrights, as well as contemporary dramatists such as Middleton, Jonson, Heywood, and Chapman. Four broad categories organize the discussion — New Comedic errors, intrigue, alazoneia, and romance — and each is illustrated by illuminating readings of individual Shakespearian plays. The author keeps in view Shakespeare's eclecticism, his habit of combining disparate sources and traditions, as well as the rich history of literary criticism and theatrical interpretation. The book concludes by discussing the presence of New Comedy in tragedy, in Hamlet and King Lear.

Light Plautus
Robert S. Miola
in Shakespeare and Classical Comedy: The Influence of Plautus and Terence
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Item type: chapter

Kristeva states that Bakhtin's conception of a 'word' refers not to a point but to the intersection of textual surfaces. Also, Kristeva believes that such depicts a dialogue which involves the writings of the writer, that of the character or the addressee, and the cultural context in which this is set. Both Plautus and Terence play no small part in supplementing particular dialogues within the dramas that rose across Western civilization. The twenty-one plays in which Plautus appeared, and the six plays that Terence wrote are perceived to be fabulae palliatae — comedies that are not without the characters, costumes, settings, themes, and other such features of those seen in the original Greek plays. While Roman comedies concern both ordinary speech and song, such comedies and their features make up a certain symbolic vocabulary.

New Comedic Romance
Robert S. Miola
in Shakespeare and Classical Comedy: The Influence of Plautus and Terence
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Although the influence of New Comedy on Shakespeare's Romances such as The Tempest and Pericles may have been shown erratically, New
Comedy played no small part in providing certain structural elements to romances as it continued to serve as a significant presence in the early and late phases of this genre. Although Homer may have initiated romance, it was Euripides who was able to incorporate plots that concerned various issues such as family conflicts, rape and abductions, unexpected shifts in one's fortune, recognition, and other such issues that served as dominant themes of New Comedy. The three basic components that writers such as Menander, Terence, and Plautus formulated that were also evident themes in romance involved the following: 1) separations, 2) various journeys and challenges, and 3) recognitions and recoveries.

**Heavy Plautus**

Robert S. Miola

in Shakespeare and Classical Comedy: The Influence of Plautus and Terence

Published in print: 1994 Published Online: 2011

While playwrights do not set New Comedy within strict generic and conventional bounds, we observe how Terence and Plautus were able to greatly influence various aspects of other genres such as tragicomedy, Renaissance romance, and even tragedy itself. We observe that tragedy and New Comedy may have shared a certain mutual relationship as both have contributed to each other through the mere passing on of passages to more drastic forms such as subordinate characters. The integration and reconstruction of these two different genres came not as a surprise since such resembled the cinquecento and other components of the English Renaissance. As prominent figures like Shakespeare recognize a genre not as a set of rules but as a collection of possibilities and expectations, we have to consider how comedy is not without a darker side. Thus, this chapter looks into the balance of both negative and positive implications.