

The Nightingale And Rose Oscar Wilde

This wide-ranging anthology showcases for the first time the short story as the most attractive genre for British writers who experimented with Decadent themes and styles. The selections represent the important role that magazine culture played in th

Singers are faced with a unique challenge among musicians: they must express not just the music, but the lyrics too. To effectively communicate the meaning behind these words, singers must understand the many references embedded in the vast international repertoire of great art songs. They must deal with the meaning of the lyrics, frequently in a language not their own and of a culture unfamiliar to them. From Zelter and Schubert to Rorem and Musto, *Researching the Song* serves as an invaluable guide for performers, teachers, and enthusiasts to the art song repertoire. Its more than 2,000 carefully researched entries supply information on most of the mythological, historical, geographical, and literary references contained in western art song. The authors explain the meaning of less familiar literary terms, figures, and authors referenced in song while placing songs in the context of larger literary sources. Readers will find entries dealing with art songs from the German, French, Italian, Russian, Spanish, South American, Greek, Finnish, Scandinavian, and both American and British English repertoires. Sources, narratives, and explanations of major song cycles are also given. Organized alphabetically, the lexicon includes brief biographies of poets, lists of composers who set each poet's work, bibliographic materials, and brief synopses of major works from which song texts were taken, including the plots of all Restoration theater works containing Purcell's vocal music. The more performers know and understand the literary elements of a song, the richer their communication will be. *Researching the Song* is a vital aid for singers and teachers in interpreting art songs and building song recital programs.

For the first time in one volume, this complete collection of all the short fiction Oscar Wilde published contains such social and literary parodies as "Lord Arthur Savile's Crime" and "The Canterville Ghost;" such well-known fairy tales as "The Happy Prince," "The Young King," and "The Fisherman and his Soul;" an imaginary portrait of the dedicatee of Shakespeare's Sonnets entitled "The Portrait of Mr. W.H.;" and the parables Wilde referred to as "Poems in Prose," including "The Artist," "The House of Judgment," and "The Teacher of Wisdom."

A nightingale overhears a student complaining that his professor's daughter will not dance with him, as he is unable to give her a red rose. The nightingale visits all the rose-trees in the garden, and one of the white roses tell her that there's a way to produce a red rose, but only if the nightingale is prepared to sing the sweetest song for the rose all night, and sacrifice her life to do so. Seeing the student in tears, the nightingale carries out the ritual, and impales herself on the rose-tree's thorn so that her heart's blood can stain the rose. The student takes the rose to the professor's daughter, but she again rejects him because another man has sent her some real jewels, and "everybody knows that jewels cost far more than flowers." The student angrily throws the rose into the gutter, returns to his study of metaphysics, and decides not to believe in true love anymore.

A nightingale selflessly sacrifices herself to help a young student win the love of his professor's daughter, but both the professor's daughter and the young student prove unworthy of her sacrifice. Victorian author Oscar Wilde is known both as a playwright and prose author. Among his most famous works are *The Picture of Dorian Gray*, his only novel, the plays *An Ideal Husband* and *The Importance of Being Earnest*, and the short story collections *Lord Arthur Savile's Crime and Other Stories* and *The Happy Prince and Other Stories*. HarperPerennial Classics brings great works of literature to life in digital format, upholding the highest standards in ebook production and celebrating reading in all its forms. Look for more titles in the HarperPerennial Classics collection to build your digital library.

Includes Part 1, Number 2: Books and Pamphlets, Including Serials and Contributions to Periodicals (July - December)

In *Modern China and the West: Translation and Cultural Mediation*, the authors investigate the significant role translation plays in cultural mediation. Transnational organizations that bring about cross-cultural interactions as well as regulating authorities, in the form of both nation-states and ideologies, are under scrutiny.

"The Nightingale and the Rose" is a short tragic fantasy story for children. In *The Nightingale and the Rose* by Oscar Wilde we have theme of love, sacrifice, selflessness, pity, materialism and gratitude. The story's plot is set in motion when a nightingale overhears a young student express his fears about losing the young woman he loves forever. The young woman threatens to abandon the student unless he gives her a red rose. Taking pity on the student, the nightingale sacrifices her life in order to procure a red rose for the young man. However, the birds' sacrifice proves to be in vain. It was first published in 1888 in the anthology *The Happy Prince and Other Tales*, which, in addition to its title story, also includes "The Happy Prince", "The Devoted Friend", "The Selfish Giant" and "The Remarkable Rocket".

The greatest fairy tales of all time. The 100 tales collected here throw open wide the gates to the realm of fairyland. Inside are princes and princesses, giants and dwarfs, heroes, heroines, simpletons, rogues, wizards, witches, ogres, trolls, elves, magical artefacts, and all manner of talking birds and beasts. As G. K. Chesterton has observed, fairyland is a place where happiness hangs upon a single thread: "Cinderella may have a dress woven on supernatural looms and blazing with unearthly brilliance; but she must be back when the clock strikes twelve. The king may invite fairies to the christening, but he must invite all the fairies or frightful results will follow. Bluebeard's wife may open all doors but one. A promise is broken to a cat, and the whole world goes wrong... A promise is broken to a yellow dwarf, and the whole world goes wrong." This is also a world of contradiction and disproportion; where honesty may be a virtue, but so is the ability to tell the most outrageous lies conceivable. Here, the prize for treading on a cat's tail, is a princess; and the penalty for expressing gratitude to a goblin, is a lifelong curse. In compiling this anthology, we have tried to include as many "tale types" as possible, and as much of the varied landscape of the fairy world—deserts, icefields, enchanted forests, underwater kingdoms—as we could fit in. Our principal sources are the great European collections of fairy tales and folk tales as compiled by Jacob and Wilhelm Grimm, Peter Asbjørnsen and Jørgen Moe, Hans Christian Andersen, Charles Perrault, Joseph Jacobs, and Alexander Afanasyev. But there are tales from further afield as well; from Asia, Africa and the Middle East. We have classified the tales thematically, and spread them evenly across ten chapters: 1) The Classic Characters: Heroes, Heroines, and their Foes 2) Birds and Beasts 3) Little; Big 4) The Ship of Fools 5) Quick Minds and Sharp Wits 6) The Royal Court 7) Into the World: Journeys, Quests, and Adventures 8) Magic and Witchcraft 9) Extraordinary Tales of Extraordinary Things 10) Tales for Winter We hope this structure will aid readers somewhat in their explorations. At the same time, we concur with W. H. Auden, who writes, "the way to read a fairy tale is to throw yourself in."

Here is a collection of this witty and irreverent author's works--all in their most authoritative texts. Includes *The Picture of Dorian Gray*, *The Importance of Being Earnest*, and other stories and essays.

Oscar Wilde's two collections of children's literature, *The Happy Prince and Other Stories* (1888) and *A House of Pomegranates* (1891), have often been marginalised in critical accounts as their apparently conservative didacticism appears at odds with the characterisation of Wilde as an amoral aesthete. In this, the first full-length study of Wilde's fairy tales for children, Jarlath Killeen argues that Wilde's stories are neither uniformly conservative nor subversive, but a blend of both. Killeen contends that while they should be read in relation to a literary tradition of fairy tales that emerged in nineteenth century Europe; Irish issues heavily influenced the work. These issues were powerfully shaped by the 'folk Catholicism' Wilde encountered in the west of Ireland. By resituating the fairy tales in a complex nexus of theological, political, social, and national concerns, Killeen restores the tales to their proper place in the Wilde canon.

The Nightingale And The Rose Short Story HarperCollins

The twelve essays in *Victorian Environmental Nightmares* explore various "environmental nightmares" through applied analyses of Victorian texts. Over the course of the nineteenth century, writers of imaginative literature often expressed fears and concerns over environmental degradation (in its wide variety of meanings, including social and moral). In some instances, natural or environmental disasters influenced these responses; in other instances a growing awareness of problems caused by industrial pollution and the growth of cities prompted responses. Seven essays in this volume cover works about Britain and its current and former colonies that examine these nightmare environments at home and abroad. But as the remaining five essays in this collection demonstrate, "environmental nightmares" are not restricted to essays on actual disasters or realistic fiction, since in many cases Victorian writers projected onto imperial landscapes or wholly imagined landscapes in fantastic fiction their anxieties about how humans might change their environments—and how these environments might also change humans.

Reproduction of the original: *The Supernatural in Modern English Fiction* by Dorothy Scarborough

"I have used this textbook for four courses on children's literature with enrollments of over ninety students. It is without doubt the most well organized selection of literary fairy tales and critical commentaries currently available. Students love it." —Lita Barrie, California State University, Los Angeles This Norton Critical Edition includes: · Seven different tale types: "Little Red Riding Hood," "Beauty and the Beast," "Snow White," "Sleeping Beauty," "Cinderella," "Bluebeard," and "Tricksters." These groupings include multicultural versions, literary rescriptings, and introductions and annotations by Maria Tatar. · Tales by Hans Christian Andersen and Oscar Wilde. · More than fifteen critical essays exploring the various aspects of fairy tales. New to the Second Edition are interpretations by Ernst Bloch, Walter Benjamin, Max Lüthi, Lewis Hyde, Jessica Tiffin, and Hans-Jörg Uther. · A revised and updated Selected Bibliography.

Dealing with the interconnections between music and the written word, this volume brings into focus an updated range of analytical and interpretative approaches which transcend the domain of formalist paradigms and the purist assumption of music's non-referentiality. Grouped into three thematic sections, these fifteen essays by Italian, British and American scholars shed light on a phenomenological network embracing different historical, socio-cultural and genre contexts and a variety of theoretical concepts, such as intermediality, the soundscape notion, and musicalisation. At one end of the spectrum, music emerges as a driving cultural force, an agent cooperating with signifying and communication processes and an element functionally woven into the discursive fabric of the literary work. The authors also provide case studies of the fruitful musico-literary dialogue by taking into account the seminal role of composers, singer-songwriters, and performers. From another standpoint, the music-in-literature and literature-in-music dynamics are explored through the syntax of hybridisations, transcoding experiments, and iconic analogies.

This is an anthology for people who love story-telling. Our one hundred classic masterpieces were selected purely for their capacity to delight, instruct and charm. In this collection, readers will encounter some of the finest writing in world literature. We have chosen to arrange the stories thematically, dividing the anthology into ten parts as follows: 1) Characters 2) Animals 3) Epiphanies 4) Mystery and Adventure 5) Horror and Ghosts 6) Strange, Surreal and Fantastic 7) Humour, Satire and Tall Tales 8) Love 9) Summer Tales 10) Winter Tales Please view the preview of this book for a full listing of contents. We hope this arrangement will encourage readers to move between the different parts of the anthology as their interest takes them, discovering as they do so, the shared sensibilities of authors remote in time and place. Though these stories vary enormously in theme, tone and setting—from Russian snow storms, to spiritual epiphanies in Winesburg, Ohio—each of them has enthralled readers across generations; is exemplary in its attention to detail and evocation of mood; resists all simplistic and univocal interpretations, and remains as fresh and penetrating today as when it was first written. At Elsinore Books we pride ourselves on creating beautiful e-books, and devote great attention to formatting, and ease of navigation. This book contains a cleanly-styled contents page that permits easy movement between the stories. Contents: Part 1: Characters Gusev — Anton Chekhov Boule de Suif — Guy de Maupassant Alyosha the Pot — Leo Tolstoy Mateo Falcone — Prosper Mérimée Little Brother — Mary E. Mann Bartleby, The Scrivener — Herman Melville The Lightning-Rod Man — Herman Melville The Ambitious Guest — Nathaniel Hawthorne The Darling — Anton Chekhov A Simple Heart — Gustave Flaubert Part 2: Animals Sredni Vashta — Saki Kholstomer, The Story of a Horse — Leo Tolstoy A Dark-Brown Dog — Stephen Crane Kashtanka — Anton Chekhov The Cat That Walked By Himself — Rudyard Kipling The Black Cat — Edgar Allan Poe The Fly — Katherine Mansfield The Boar-Pig — Saki The Tiger Guest — Pu Songling Jackals and Arabs — Franz Kafka Part 3: Epiphanies Araby — James Joyce The Dead — James Joyce The Strength of God — Sherwood Anderson The Egg — Sherwood Anderson A Death in the Desert — Willa Cather Roman Fever — Edith Wharton The Story of an Hour — Kate Chopin Home Sickness — George Moore The Madonna of the Future — Henry James The Kiss — Anton Chekhov Part 4: Mystery and Adventure The Red-Headed League — Arthur Conan Doyle The Adventure of the Blue Carbuncle — Arthur Conan Doyle The Arrow of Heaven — G. K. Chesterton The Sign of the Broken Sword — G. K. Chesterton The Purloined Letter — Edgar Allan Poe The Master of Mystery — Jack London The Problem of Cell 13 — Jacques Futrelle The Three Stranger — Thomas Hardy The Diamond as Big as the Ritz

than the premiere date; similar information for the first U.S. (including colonial) and British (i.e., in England, Scotland, or Wales) performances, where applicable; a brief plot summary; the main characters (names and vocal ranges, where known); some of the especially noteworthy numbers cited by name; comments on special musical problems, techniques, or other significant aspects; and other settings of the text, including non-English ones, and/or other operas involving the same story or characters (cross references are indicated by asterisks). Entries also include such information as first and critical editions of the score and libretto; a bibliography, ranging from scholarly studies to more informal journal articles and reviews; a discography; and information on video recordings. Griffel also includes four appendixes, a selective bibliography, and two indexes. The first appendix lists composers, their places and years of birth and death, and their operas included in the text as entries; the second does the same for librettists; the third records authors whose works inspired or were adapted for the librettos; and the fourth comprises a chronological listing of the A–Z entries, including as well as the date of first performance, the city of the premiere, the short title of the opera, and the composer. Griffel also include a main character index and an index of singers, conductors, producers, and other key figures.

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