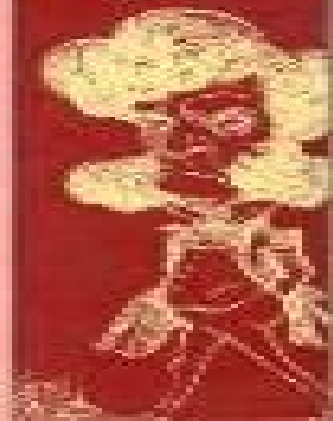


THE LOST STORIES OF W.S. GILBERT



Edited by Peter Haining

Lost Stories Of W S Gilbert

Mike Ashley



Lost Stories Of W S Gilbert:

The Lost Stories of W. S. Gilbert William Schwenck Gilbert, 1985 Best known for his humorous operettas and short stories W S Gilbert also wrote stories based on his life including the biographical *My Maiden Brief* and *The Lady in the Plaid Shawl* fantastic fairy stories and thoughtful short stories as *Jones Victoria Cross* and *Diamonds* here included Topsy Turvy Tales Peter Haining, 2007-03-01 The world knows W S Gilbert as half of the enduringly popular duo of Gilbert and Sullivan whose comic operas with their ingenious plots and witty songs have delighted audiences But long before this great partnership began Gilbert was already writing inventive humorous romantic and occasionally even grim short stories which have been restored to print in this first ever collection **W.S. Gilbert** Jane W. Stedman, 1996 Sir William Schwenck Gilbert 1836 1911 was the most brilliant dramatist of Victorian England A daring and cynical playwright the forerunner of Oscar Wilde and George Bernard Shaw he was also a prolific journalist and humorous poet his *Bab Ballads* are still widely read and he achieved worldwide fame through his long collaboration with the composer Arthur Sullivan a collaboration that created such classics as *H M S Pinafore* *The Mikado* and all the other Savoy operas Now the story of this remarkable writer's life and of his stormy relationship with Sullivan is here chronicled by a renowned authority on Gilbert and on the theatrical and literary scene in Victorian London For this biography Jane W Stedman has returned to original sources has interviewed survivors and has scoured a whole variety of Victorian periodicals for reviews and personal comment Gilbert emerges as a much more complex and interesting figure than has previously been thought The book is a worthy companion piece to Arthur Jacobs's recent biography *Arthur Sullivan A Victorian Musician* **Genres and Provenance in the Comedy of W.S. Gilbert** Richard Moore, 2019-10-28 In *The Progress of Fun* W S Gilbert was considered not as a classic Victorian but as part of an on going comedic continuum stretching from Aristophanes to Joe Orton and beyond *Pipes and Tabors* continues the story covering the comedic experience differently by reference to genres Here treated in relation to a line of significant others we discover how Gilbert responded to areas such as the Pastoral the Irish drama nautical scenarios melodrama sensation theatre the nonsense mode pantomime spectaculars fairy plays and classical farce Also included is a wider look at his relation to various European musical forms and for instance to the English line of wit and the Elizabethan pamphleteers To consider a writer not so much by a study of individual works as by threads of linking generic modes tells us a great deal about cultural interconnections and the richly textured nature of theatrical experience *Pipes and Tabors* offers a tapestry of overlapping genres and treatments showing not just the design of the finished products but the shreds and patches which form the underside of the weave According to Dorothy L Sayers life itself offers us the apparent loose ends of a design which will only be revealed from the front after death In terms of Gilbertian comedy we are privileged to be able to track both the effort of the weave and the skill of the finished product On the way we will also discover some new links and sub text implications about other 19th century denigrated groups which were buried from sight for too long W.S. Gilbert and the Context of

Comedy Richard Moore,2019-06-03 To what extent is a great comic writer the product of his time How far is he or she influenced by factors of personal psychology upbringing and environment To what is the writing actually part of a long continuum in which there is continuity within change and change within continuity The Progress of Fun considers principally the last of these areas focussing on the case of W S Gilbert and challenging the frequently held view that he is pre eminently a typical Victorian This it does by tracing his roots back to Ancient Greek comedy and to the various comedic developments that have dominated Western Europe thereafter Also included is a careful examination of the constraints and limitations that in various forms have long affected comedy writing and an evaluation of Gilbert s particular skills and legacy within the on going process The whole is a suitable prelude to a second volume Pipes and Tabors which will consider Genre in W S Gilbert again relating it to comedic precedents and the universally timeless within the particular *Short Story Index* ,1989

Ghosts and the Gothic Ruth Heholt,Joanne Ella Parsons,2025-09-16 Ghosts have long been connected with the Gothic but until now there has not been a book dedicated to the subject This collection examines ghostly presences and absences in both classic and lesser known Gothic texts from the beginning of the genre to the present in a global context Arguing that the undead in the form of ghosts are intrinsic to the Gothic mode essays in the collection question the place of manifested spirits The Gothic has always been political and essays in this collection examine some of the most relevant issues facing us today from the destruction of the natural environment to questions of freedom to gender politics **The Gilbert & Sullivan**

Sorting System Geoffrey Dixon,2001 *W.S. Gilbert - Appearance and Reality* David Eden,2003 Gilbert and Sullivan Carolyn Williams,2012 An examination of Gilbert and Sullivan s comic operas and how parody was used in the culture wars of late nineteenth century England **A Most Ingenious Paradox** Gayden Wren,2006 Most books written on Gilbert and Sullivan have focused on the authors rather than on their work Examining all 14 operas in detail this book offers a fresh look at the works themselves **Gilbert and Sullivan** Michael Ainger,2002-11-21 A Gilbert is of no use without a Sullivan With these words W S Gilbert summed up his reasons for persisting in his collaboration with Arthur Sullivan despite the combative nature of their relationship In fact Michael Ainger suggests in Gilbert and Sullivan the success of the pair s work is a direct result of their personality clash as each partner challenged the other to produce his best work After exhaustive research into the D Oyly Carte collection of documents Ainger offers the most detailed account to date of Gilbert and Sullivan s starkly different backgrounds and long working partnership Having survived an impoverished and insecure childhood Gilbert flourished as a financially successful theater professional married happily and established himself as a property owner His sense of proprietorship extended beyond real estate and he fought tenaciously to protect the integrity of his musical works Sullivan the product of a supportive family who nourished his talent was much less satisfied with stability than his collaborator His creative self doubts and self demands led to nervous and physical breakdowns but it also propelled the team to break the successful mode of their earliest work to produce more ambitious pieces of theater including The Mikado and

The Yeoman of the Guards Offering previously unpublished draft libretti and personal letters this thorough double biography will be an essential addition to the library of any Gilbert and Sullivan fan **Triumph of Vice and Other Stories** William S Gilbert, 2018-08-28 Gilbert's libretti of the comic operas composed by Arthur Sullivan are hugely well known and lines such as 'let the punishment fit the crime' have entered the English lexicon but his short stories also deserve to be rediscovered by the modern reader This collection carefully curated by the secretary of the W S Gilbert Society brings together the best of these sharp clever comical tales many of which are published here for the first time since their first appearance in ephemeral magazines enriched with the author's own illustrations The stories feature many of the powerful motifs so associated with his work: fairies, elixirs, magic and a wide variety of characters from burglars to barristers and shopkeepers to gentlemen This volume is shot through with the observational wit which drove Gilbert and Sullivan's works to fame and constitutes a hugely enjoyable companion for fans of the pair's theatrical oeuvre *The Gasbag*, 1996 **The Mammoth Book of Seriously**

Comic Fantasy Mike Ashley, 2014-02-13 A new collection of magic and mayhem from fantasy's funniest wackiest writers including Harlan Ellison, Esther Friesner, Neil Gaiman, Craig Shaw Gardner, Harry Harrison, Tom Hold and Julia Mandala

The A to Z of Fantasy Literature Brian Stableford, 2009-08-13 Once upon a time all literature was fantasy set in a mythical past when magic existed, animals talked and the gods took an active hand in earthly affairs As the mythical past was displaced in Western estimation by the historical past and novelists became increasingly preoccupied with the present, fantasy was temporarily marginalized until the late 20th century when it enjoyed a spectacular resurgence in every stratum of the literary marketplace Stableford provides an invaluable guide to this sequence of events and to the current state of the field The chronology tracks the evolution of fantasy from the origins of literature to the 21st century The introduction explains the nature of the impulses creating and shaping fantasy literature, the problems of its definition and the reasons for its changing historical fortunes The dictionary includes cross-referenced entries on more than 700 authors ranging across the entire historical spectrum while more than 200 other entries describe the fantasy subgenres, key images in fantasy literature, technical terms used in fantasy criticism and the intimately convoluted relationship between literary fantasies, scholarly fantasies and lifestyle fantasies The book concludes with an extensive bibliography that ranges from general textbooks and specialized accounts of the history and scholarship of fantasy literature through bibliographies and accounts of the fantasy literature of different nations to individual author studies and useful websites **Encyclopedia of British Writers**

Christine L. Krueger, 2014-07 This concise encyclopedic reference profiles more than 800 British poets *Historical Dictionary of Fantasy Literature* Allen Stroud, 2023-06-12 Fantasy is both old and new In the ancient past, stories of magic

where supernatural creatures existed, the gods walked the earth and heroes saved their civilizations from the dark fate that awaited them were intermingled with history, religion and fact It is only in the last few hundred years that a conscious suspension of disbelief has allowed us to return to fantasy, the literature of the impossible and appreciate it for its craft and

storytelling once more Historical Dictionary of Fantasy Literature Second Edition contains a chronology an introduction an extensive bibliography and cross referenced entries on more than 800 authors ranging across the entire historical spectrum More than 200 other entries describe the fantasy sub genres key images in fantasy literature technical terms used in fantasy criticism and the intimately convoluted relationship between literary fantasies scholarly fantasies and lifestyle fantasies This book is an excellent resource for students researchers and anyone wanting to know more about fantasy literature The Dickensian ,2001 *How Quaint the Ways of Paradox!* Philip H. Dillard,1991 Identifies 968 articles monographs and dissertations by and about Gilbert and Sullivan

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