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# Gilbert And Sullivan A Dual Biography

A joint biography of John Foster Dulles and Allen Dulles, who led the United States into an unseen war

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that decisively shaped today's world During the 1950s, when the Cold War was at its peak, two immensely powerful brothers led the United States into a series of foreign adventures whose

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effects are still shaking the world. John Foster Dulles was secretary of state while his brother, Allen Dulles, was director of the Central Intelligence Agency. In this book, Stephen Kinzer places

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their extraordinary lives against the background of American culture and history. He uses the framework of biography to ask: Why does the United States behave as it does in the world? The

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Brothers explores hidden forces that shape the national psyche, from religious piety to Western movies—many of which are about a noble gunman who cleans up a lawless town by killing bad

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guys. This is how the Dulles brothers saw themselves, and how many Americans still see their country's role in the world. Propelled by a quintessentially American set of fears and delusions, the

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Dulles brothers launched violent campaigns against foreign leaders they saw as threats to the United States. These campaigns helped push countries from Guatemala to the Congo into long spirals of

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violence, led the United States into the Vietnam War, and laid the foundation for decades of hostility between the United States and countries from Cuba to Iran. The story of the Dulles



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brothers is the story of America. It illuminates and helps explain the modern history of the United States and the world. A Kirkus Reviews Best Nonfiction Book of 2013

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The National Book Award-winning author of *The Noonday Demon* explores the consequences of extreme personal differences between parents and children, describing his own

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experiences as a gay child of straight parents while evaluating the circumstances of people affected by physical, developmental or cultural factors that divide families. 150,000 first

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printing.

The musical, whether on stage or screen, is undoubtedly one of the most recognizable musical genres, yet one of the most perplexing. What are its

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defining features? How does it negotiate multiple socio-cultural-economic spaces? Is it a popular tradition? Is it a commercial enterprise? Is it a sophisticated cultural product and signifier? This research

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guide includes more than 1,400 annotated entries related to the genre as it appears on stage and screen. It includes reference works, monographs, articles, anthologies, and websites

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related to the musical. Separate sections are devoted to sub-genres (such as operetta and megamusical), non-English language musical genres in the U.S., traditions outside

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the U.S., individual shows, creators, performers, and performance. The second edition reflects the notable increase in musical theater scholarship since 2000. In addition to printed materials,



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it includes multimedia and electronic resources.

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

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offers a fresh look at the works themselves.

Gilbert & Sullivan's Original  
Comic Opera in Two Acts  
Hamish MacCunn

(1868-1916): A Musical Life  
The Progress of Fun

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A Treasury of Gilbert & Sullivan

The Art of Gilbert & Sullivan  
Gilbert & Sullivan and Their Victorian World

'A Gilbert is of no use without a Sullivan.'  
With these words, W.S. Gilbert summed

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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

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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,

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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

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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

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personal letters, this thorough double-biography will be an essential addition to the library of any Gilbert and Sullivan fan. “The Sorcerer” is a comic musical opera written by Arthur Sullivan and W. S. Gilbert in 1896. Gilbert and Sullivan were a Victorian-era theatrical partnership of the librettist W. S. Gilbert (1836–1911)



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and the composer Arthur Sullivan (1842–1900). Together they collaborated on fourteen comic operas between 1871 and 1896 which are still performed and loved today. Among their most famous works are 'H.M.S. Pinafore', 'The Pirates of Penzance' and 'The Mikado'. Classic Musicals Collection constitutes an

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extensive library of the most well-known and universally-enjoyed musicals and operas ever composed, reproduced from authoritative editions for the enjoyment of musicians and music students the world over.

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productions • Provides a survey of both print and online resources, including general references, specific studies, and selected biographies • Offers a glossary of selected production and business terms • Includes an index of names, productions, and themes

Gilbert and Sullivan's operas are some of

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the world's best-loved musical works, delighting audiences with their joyous wit, topsy-turvy logic and extravagant wordplay. This glorious treasury is the definitive annotated edition of all fourteen of their operas. From the partially lost work *Thespis*, the first collaboration between W. S. Gilbert and Arthur Sullivan,

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through the triumphant comic romps *The Pirates of Penzance* and *The Mikado*, to lesser-performed gems such as the fanciful *The Sorcerer* and the acerbic lampoon *Patience*, Gilbert's libretti are collected here in their most accurate and faithful form. There is a fascinating commentary on each work, telling the extraordinary

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stories behind the inspiration for the opera and its performance history, and giving plot summaries and original cast lists.

The Sorcerer

The Hotelier, The Chef, and the Rise of the Leisure Class

Room

The Sorcerer - An Entirely Original



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Modern Comic Opera - In Two Acts  
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A Systemic Approach for Decision Makers  
Gilbert & Sullivan's Original Opera in Two  
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*Forced into an internment camp at  
the start of World War II, eighteen-*

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*could patterns of preparatory conduct be identified? About one-half of the terrorists resided, planned, and prepared for terrorism relatively close to their eventual target. The terrorist groups existed for 1,205 days from*

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*the first planning meeting to the date of the actual/planned terrorist incident. The planning process for specific acts began 2-3 months prior to the terrorist incident. This study examined selected terrorist groups/incidents in the U.S. from*

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*1980-2002. It provides for the potential to identify patterns of conduct that might lead to intervention prior to the commission of the actual terrorist incidents. Illustrations.*

***Four-Four-Two***



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Like Me*

*The World Book Encyclopedia: G  
Far From the Tree*

*In Two Acts*

*The Savoy Operas: The Complete  
Gilbert and Sullivan*

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*Not one of some seventy plays written by the most popular playwright of the English stage in Victoria's time is known to anyone but archivists today. That same fate befell the works of England's most honored*

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*composer of the period. His oratorios, odes, symphonic music, an opera--are all but silent now, save two incidental pieces (you have heard of them: "The Lost Chord" and "Onward Christian Soldiers"). But rarely*

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*have the serious works of contemporary geniuses more roundly flunked the test of time. Fame is fleeting. Yet join these two forgotten names with an ampersand, and you get Gilbert & Sullivan. Now fame is forever*

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*- or for a century and more, at least, and surely that's forever on a comic-opera stage. Gilbert & Sullivan revolutionized the theatre world, and to this day that world is a happier place because of their innovations. It*

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*was 1875 when Trial by Jury first dazzled London and (in a pirated version) New York audiences with the color and with and bounce of a Gilbert & Sullivan show. So the start of Gilbert & Sullivan's second*

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*century provides a fine occasion to look again at the story behind these amazing comic operas.*

*The lives of William Schwenck Gilbert (1836-1911) and Arthur Sullivan (1842-1900) were as dramatic, amusing, far-fetched,*

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*throat-catching--and scenic--as their stagecraft. Beneath the two men's enormously popular collaborations were two hearts that beat as two. They simply did not get along. The trigger-tempered Gilbert, with his razor*



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*tongue and steady work habits, couldn't understand Sullivan's amiable procrastinations and easy social successes. Sullivan was convinced that his real genius was expressed by his prestigious music. Yet success*

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*after success forced the team to stay together for fifteen glorious years under the aegis of the polished Richard D'Oyly Carte. Then the whole thing blew up in a tragicomic quarrel about a carpet. If that plot resembles a*

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Kidnapped as a teenage girl, Ma  
has been locked inside a  
purpose built room in her  
captor's garden for seven years.  
Her five year old son, Jack, has  
no concept of the world outside*

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Hamish MacCunn's career unfolded

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amidst the restructuring of British musical culture and the rewriting of the Western European political landscape. Having risen to fame in the late 1880s with a string of Scottish works, MacCunn further highlighted his Caledonian background by cultivating a Scottish artistic persona that defined him throughout his life. His

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attempts to broaden his appeal ultimately failed. This, along with his difficult personality and a series of poor professional choices, led to the slow demise of what began as a promising career. As the first comprehensive study of MacCunn's life, the book illustrates how social and cultural situations as well as his

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personal relationships influenced his career. While his fierce loyalty to his friends endeared him to influential people who helped him throughout his career, his refusal of his Royal College of Music degree and his failure to complete early commissions assured him a difficult path. Drawing upon primary resources, Oates

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traces the development of MacCunn's music chronologically, juxtaposing his Scottish and more cosmopolitan compositions within a discussion of his life and other professional activities. This picture of MacCunn and his music reveals on the one hand a talented composer who played a role in establishing national

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identity in British music and, on the other, a man who unwittingly sabotaged his own career.

This book chronicles the Victorian duo, including the stories behind the writing of each of their operas, and the three-cornered relationship of Gilbert, Sullivan, and the great impresario, D'Oyly Carte.

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Here, too, are plot summaries of all the works from *Thepsis* through *The Grand Duke*, the full lyrics of the major songs, and a complete listing of Gilbert & Sullivan recordings. Arranged for easy reference are brief biographies of legendary performers, as well as the rich store of theatrical anecdotes that have

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Our socio-economic systems continue to grow and evolve. We need to acknowledge

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that, consequently, our decisions often fail  
□ they are ineffective and create  
unexpected side effects. The speed of  
execution is increasing constantly and  
markets and systems respond almost  
immediately, making decision-making  
challenging. There is little or no room for  
failure. This important new book analyses

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real world strategy and policy challenges, addressing the interconnectedness of the markets/systems we live in. It provides a step-by-step approach using systems thinking to solve complex problems in socio-political as well as business environment. It proposes a technique with which to better understand the problems

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and the context in which they arise, and tools to directly inform each step of the decision-making process. The book explores the main innovation that systemic thinking introduces – the emphasis on defining the problem creating system, which is made up of interacting parts, rather than prioritizing events that need

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immediate fixing. The case studies, examples and the approach proposed can be used to better understand reality and its complexity, and to integrate stakeholders for a better solution. Practically, it can be used to identify problems, analyse their boundaries, design interventions, forecast and measure their expected impacts,

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implement them and monitor and evaluate their success/failure. The book touches upon global issues related to policy making and strategic management, as well as issues related to sustainable development for both the public and private sector.

A writer's journey with the fan bases of

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Phish and Insane Clown Posse describes his unexpected discovery of how both groups have tapped the human need for community, a finding that coincided with his diagnosis of bipolar disorder.

Traces the author's decision to quit her job and travel the world for a year after suffering a midlife crisis and divorce, an

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endeavor that took her to three places in her quest to explore her own nature, experience fulfillment and learn the art of spiritual balance. (Biography & autobiography). Reissue. A best-selling book. Movie tie-in.

Sir William Schwenck Gilbert (1836-1911) was the most brilliant



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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

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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

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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

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Emperor's troops faced defeat for the first time. Michael Glover seeks to give the basic skeleton of facts and to flesh it out with first-hand accounts of what it was like to march and fight, to eat and be wounded, to command and be commanded at the start of the 19th century. Stress is laid on the

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technological limitations of warfare during this period, when all the movement was limited to the pace of a heavily-laden infantryman moving across country.

Now in paperback, the critically acclaimed Ritz and Escoffier. In a tale replete with scandal and opulence, Luke

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Barr, author of the New York Times bestselling *Provence, 1970*, transports readers to turn-of-the-century London and Paris to discover how celebrated hotelier César Ritz and famed chef Auguste Escoffier joined forces at the Savoy Hotel to spawn a scandalously modern luxury hotel and restaurant,



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signaling a new social order and the rise of the middle class. In early August 1889, César Ritz, a Swiss hotelier highly regarded for his exquisite taste, found himself at the Savoy Hotel in London. He had come at the request of Richard D'Oyly Carte, the financier of Gilbert & Sullivan's comic operas, who had

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modernized theater and was now looking to create the world's best hotel. D'Oyly Carte soon seduced Ritz to move to London with his team, along with Auguste Escoffier, the chef de cuisine known for his elevated, original dishes. The two created a hotel and restaurant like no one had ever experienced, in

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often mysterious and always extravagant ways, where British high society mingled with American Jews and women. Barr deftly re-creates the thrilling Belle Epoque era just before World War I, when British aristocracy was at its peak, women began dining out unaccompanied by men, and American

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nouveaux riche and gauche industrialists convened in London to show off their wealth. In their collaboration at the still celebrated Savoy Hotel, the pair welcomed loyal and sometimes salacious clients, such as Oscar Wilde and Sarah Bernhardt; Escoffier created the modern kitchen

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brigade and codified French cuisine in his seminal *Le Guide culinaire*, which remains in print today; and Ritz, whose name continues to grace the finest hotels, created the world's first luxury hotel. The pair also ruffled more than a few feathers. Fine dining and luxury travel would never be the same--or

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more intriguing.

Papers presented at the International Gilbert & Sullivan Festival in Gettysburg, PA, in June 2011. Edited, and with an Introduction by Ralph MacPhail, Jr.; Foreword by Rich Wiley. Contents include "Components of Gilbert's Genius" by Harry Benford;

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"Was Gilbert a Little Liberal or a Little Conservative?" by Ian Bradley;  
"Gilbert's Girls" by Elise Curran; "The Humor of the Operas" by John E. Dreslin; "Cheerful Facts about Matters Mathematical" by Thomas Drucker;  
"Think British--Sing Yiddish!" by Al Grand; "'H.M.S. Pinafore' in American

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If you want to succeed here you must be able to handle the English sense of

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humour. So proclaims George Mikes' timeless exploration of this curious phenomenon. Whether it's understatement, self-deprecation or plain cruelty, the three elements he identifies as essential to our sense of humour, being witty here is a way of life. Perfectly placed as an adopted

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Englishman himself, Mikes delivers his shrewd advice - helpfully divided into 'Theory' and 'Practice' - with a comic precision that does his chosen country proud. Drawing on a trove of examples from our rich comic canon, from Orwell ("Every joke is a tiny revolution") to Oscar Wilde, this is the essential

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handbook for natives and foreigners alike. Mrs Kennedy: "I don't think, Mr Churchill, that I have told you anything about my grandchildren." Winston Churchill: "For which, madam, I am infinitely grateful."

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"This dummy contains the

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following: 1. A table of contents. This is at present incomplete. The final book will contain more than one hundred complete songs. 2. An introduction by Deems Taylor. 3. Two of the eleven full-page color pictures

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that Miss Corcos has painted for the book. 4. Deems Taylor's introductions to H.M.S. Pinafore and to The Pirates of Penzance, together with several songs from each of these operettas. 5. Eighteen of

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the total of three hundred and fifty pages of music that will appear in the finished book. As the samples indicate, each of the more than one hundred songs will be illustrated with black-and-white



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drawings by Miss Corcos."--Front right-side end paper

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

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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

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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

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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-

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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

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relating it to comedic precedents and the universally timeless within the particular.

The operas of William Gilbert and Arthur Sullivan are an institution. Hesketh Pearson's biography is of

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the two men who had individual, quite different, personalities – and their equally famous quarrel. Pearson describes their lives rather than criticise their works.

The author of *The Pirates of*

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Penzance, The Mikado, HMS Pinafore and the other great Savoy libretti, W S Gilbert, witty, caustic and disrespectful, was one of the celebrities of the late Victorian age. In his time he had been many things:



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journalist, theatre critic, cartoonist, comic poet, stage director, writer of short stories, dramatist. A political satire he wrote was banned by the Lord Chamberlain at the personal insistence of the Prince of

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Wales. He wrote the most brilliantly inventive plays of his time. With Arthur Sullivan he wrote comic operas that defined the age. He became richer and more famous than he could have imagined, but at the price

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of his artistic freedom. This is the story of an angry and quarrelsome man, discontented with himself and the age he lived in, raging at life's absurdities and laughing at them. In this book his glorious,

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Gilbert And Sullivan: A  
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