

"Oh, Joy Unbounded..."



A Celebration of

Gilbert & Sullivan



Exhibition Catalog

George Mason University Libraries

“Oh, Joy Unbounded...”

A Celebration of

Gilbert
& Sullivan

Selections from the collection of
David and Annabelle Stone

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George Mason University Libraries

with George Mason University College of Visual and Performing Arts
presents “Oh, Joy Unbounded...” A Celebration of Gilbert & Sullivan
From the David and Annabelle Stone Gilbert & Sullivan Collection

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Children’s Opera Co., Savoy Theatre, London, 1884-85

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“Oh, joy unbounded,
With wealth surrounded,
The knell is sounded
Of grief and woe.”

—from *Trial by Jury*
Gilbert and Sullivan

Introduction by Rick Davis

'Oh, Joy Unbounded...' offers unparalleled access to the creative process, the relationships, the business decisions, and the influence of Gilbert and Sullivan on their time and beyond. That we have this access is thanks to the generosity of David and Annabelle Stone in sharing items from their extensive collection for our celebrations of Gilbert and Sullivan this year.

This partnership between the College of Visual and Performing Arts and the University Libraries, working with David to host exhibitions, scholarly events, and performances, represents a groundbreaking collaboration. Nothing less than such a partnership can fully recognize Gilbert and Sullivan as the transformative pair of creative geniuses that they were. Their work, predominantly in their famous comic operas, continues to reveal the Victorian world to us, and – through contemporary productions such as we have planned this year – to comment pungently on our own.

To approximate the impact of Gilbert and Sullivan today you would have to combine the artistic forces of Broadway, Saturday Night Live, the Metropolitan Opera, and maybe, on the merchandising front, Disney. To be able to introduce our students to these forces, as well as to involve them in performances and exhibitions, is a wonderful opportunity. Just as significantly, our celebrations offer an unparalleled opportunity for all Mason students as well as the broader community to experience the works of Gilbert and Sullivan.

Rick Davis

Dean and Professor of Theater, College of Visual and Performing Arts
Executive Director, Hylton Performing Arts Center
March 2017

A Note from the Collector

The comic operas of dramatist W. S. Gilbert and composer Arthur Sullivan have been delighting audiences throughout the English-speaking world (and a bit beyond) for nearly a century and a half. Together, and with the aid of the impresario Richard D'Oyly Carte, they created a standard of musical theatre that has influenced generations of artists on both sides of the Atlantic to this day. Gilbert's topsy-turvy tales and his brilliantly clever lyrics found their perfect setting in Sullivan's enchanting and equally witty music.

When their nautical opera *H.M.S. Pinafore* reached these shores in November 1878 it soon became a sensation, comparable to the popularity of *Hamilton* today, but with one huge difference. *Hamilton*, whose creator, Lin-Manuel Miranda, got his start as the Pirate King in a student production of Gilbert and Sullivan's *The Pirates of Penzance*, plays today to packed houses at one Broadway theatre. *Pinafore*, on the other hand, had no copyright protection in America in its day and was shortly playing in pirated productions at hundreds of theatres and opera houses across the nation.

The "*Pinafore* mania" that swept America in 1879 produced much of the ephemera that sparked my interest in collecting Gilbert and Sullivan. Programs, posters, sheet music, and libretti, of course, but also photographs, toys and games, fans, ceramics and glassware, Currier & Ives prints, and the ubiquitous advertising trade cards which shamelessly borrowed images and lyrics from the opera to sell all manner of products and services.

Over the past 40 years, the collection has evolved into four collections in one. The first contains the fourteen operas that Gilbert and Sullivan wrote together over their 25-year collaboration. The second includes Gilbert's many other dramatic works (alone and with other collaborators), as well as his prose, verse, and comic journalism. Third we have Sullivan's other music including opera with other librettists, oratorio, incidental music, symphonic and instrumental works, ballads, and church music. Finally, there is Richard D'Oyly Carte, the other operas he produced (both in London and on tour), his Savoy Theatre, and the company he launched that carried the Gilbert and Sullivan banner for over a hundred years.

This exhibition includes something from each, spanning the 50 years from an 1859 autograph musical quotation from the 17-year old Sullivan's student days at Leipzig Conservatoire to a 1909 Gilbert letter to the set designer of his final opera *Fallen*

Fairies. There are first-night programs from five Gilbert and Sullivan operas, a Gilbert self-portrait inscribed with a *Pinafore* quote, autograph manuscripts of a Sullivan dramatic cantata and an Easter anthem, Percy Anderson's costume designs for *The Nautch Girl*, and Arthur Conan Doyle's reassuring letter to Mrs. Helen D'Oyly Carte about progress in rewriting another Savoy opera, *Jane Annie*. The 200 plus items in this exhibition, along with the rest of the collection, will never be broken up, and will find their future home in Mason's Special Collections Research Center. This will be a great relief to them as they've grown quite close to one another.

I am grateful to many people who have made this exhibition possible. The George Mason University Libraries have made exhibition space available in three Fenwick Library galleries, permitting us to showcase a significant cross-section of the entire collection. I am especially grateful to Dean of Libraries John Zenelis, Stephanie Benassi, Jessica Clark, Emily Cole, Lynn Eaton, Steven Gerber, Kathleen Kehoe, Tricia Mackenzie, Donald Russell, Robert Vay and John Warren, who have provided sound advice and essential support, and to interns Adriana Baker and Tricia Garrett who assisted in planning and setting up the exhibits.

The George Mason University College of Visual and Performing Arts, and especially its School of Music, has turned 2017 into a year of Gilbert and Sullivan celebration at Mason with performances throughout the year and their enthusiastic participation in the celebration forum that coincides with this exhibition. Special thanks to Dean Richard Davis, John Aler, Susan Graziano, Dennis Layendecker, Hyla Helsel London, Patricia Miller, Dr. Linda Monson, Joseph Walsh, and the outstanding students whose brilliant performances delight us all.

Building the collection has been a pleasure, made more so by the friendship, camaraderie, and support of many enthusiastic and knowledgeable scholars and fellow collectors on both sides of the Atlantic, and in the antipodes. Most of all, I am grateful to my wife Ann, who (perhaps inadvertently) jump-started the whole thing with gifts of the *Vanity Fair* prints of Gilbert and Sullivan and the collection's first Gilbert autograph letter. Her frequent expressions of enthusiasm and support for the collection go far beyond the forbearance and tolerance one might hope to experience.

David Stone

A Note from John Zenelis

'Oh, Joy Unbounded...': A Celebration of Gilbert & Sullivan, chronicling the impressive 25-year collaboration of these two great artists, is itself a true work of collaboration among the University Libraries, the College of Visual and Performing Arts (CVPA), and David and Ann Stone – a dynamic partnership which we hope to strengthen over many years to come.

Over 40 years, the Stones have built an extensive, notable collection of Gilbert and Sullivan memorabilia, including musical scores, photographs, theatrical documentation, and personal effects, many of which were either penned or owned by Gilbert and Sullivan themselves. The collection represents the duo's unique talents and showcases their celebrity, not only as great collaborators but also as fin de siècle cultural icons. The assorted memorabilia documents their popularity in London, Europe, and North America and broadly reflects the interests of Victorian audiences, along with the sensibilities of their time. The research value of such a collection is inestimable.

The University Libraries is pleased to host physical exhibitions in three galleries within the Fenwick Library to celebrate this collaboration, as well as a permanent online exhibition featuring items from the Stones' comprehensive collection. In conjunction with these exhibitions, the Libraries and CVPA will co-host a scholarly forum to examine the impact of Gilbert and Sullivan, as well as how audiences and scholars approach their work today.

On behalf of our George Mason University community, as well as the broader Gilbert and Sullivan community, we thank David and Ann for sharing their collection with us. We are particularly grateful to David for meticulously amassing this outstanding collection and dedicating his enthusiasm, knowledge and time to bring this major exhibit to life. We are especially appreciative to Ann for providing the initial spark that, as David says, launched "the whole thing." And, certainly, we look forward to the day when the David and Annabelle Stone Gilbert and Sullivan Collection will make its permanent home within Mason Libraries' Special Collection Research Center.

Since “*Oh, Joy Unbounded...*” encompasses three inter-related events this year – exhibition, academic forum, and musical theater performances – many individuals have assisted with planning and implementation of this major celebration. I would like to appreciatively acknowledge the Mason faculty, staff and student assistants who have made multifaceted contributions to the success of this notable endeavor. Below are the individuals meriting recognition for their invaluable individual and group efforts:

In the College of Visual and Performing Arts – Rick Davis, John Aler, Stephanie Benassi, Ken Elston, Susan Graziano, Carmen Guinard, Eileen Kennedy, Dennis Layendecker, Hyla Helsel London, Alice Magelssen-Green, Patricia Miller, Linda Monson, Emily Robinson, Don Russell, Julie Thompson, and Joseph Walsh.

In the University Libraries – Adriana Baker, Liz Beckman, Kathleen Bell, Rebecca Bramlett, Lara Bushallow, Yvonne Carignan (former colleague), Samara Carter, Jessica Clark, Emily Cole, Jamie Coniglio, Friedgard Cowan, Emily Curley, Lynn Eaton, Britney Falter, Tricia Garrett, Steve Gerber, Stephanie Grimm, Wally Grotophorst, Jennifer Hamilton, Kathleen Kehoe, Phat Le, Tricia Mackenzie, Becca Moon, Katrina Purugganan, LeighAnn Skeen, Andrew Stevens, Jen Stevens, Amy Sullivan, Khalid Tamimi, Diana Tippet, Robert Vay, John Walsh, John Warren, Nick Welsh, and Jeri Wieringa (former colleague).

John G. Zenelis

Dean of Libraries and University Librarian

March 2017



Robert the Devil or, The Nun, The Dun and the Son of a Gun

Souvenir fan commemorating the opening of the Gaiety Theatre, 21 December 1868, under the management of John Hollingshead.

Special Collections Gallery: Gilbert, Sullivan, & D'Oyly Carte

British dramatist W. S. Gilbert and composer Arthur Sullivan were perhaps the most popular and influential collaboration in the history of musical theatre. Their most famous comic operas—*H.M.S. Pinafore*, *The Pirates of Penzance*, and *The Mikado*—continue to fill theatres and delight audiences throughout the English-speaking world to this day.

This exhibition includes memorabilia from all fourteen Gilbert and Sullivan operas, as well as from the lives and separate works of both author and composer. Also included are representative examples of other works performed by the D'Oyly Carte Opera Company, the chief custodians of Gilbert and Sullivan tradition for over 100 years, until its closure in 1982.

Six of the eight cases in this gallery deal with the lives and careers of Gilbert and Sullivan apart from their famous collaboration. Both wrote operas with other partners. Gilbert was a comic journalist, artist, and author of numerous plays. Sullivan's musical output included all manner of solo, choral, and orchestral music. The other two cases feature Richard D'Oyly Carte and the D'Oyly Carte Opera Company. There are two other galleries in the Library that complete our exhibition—a nearby gallery in the space adjacent to the Music Library contains Gilbert and Sullivan artifacts from 19th Century North America, and the first-floor Fenwick Gallery features the first London productions of the Gilbert and Sullivan operas as well as touring productions in the United Kingdom and Europe.

Sullivan Recommended to Train at Leipzig

Julius Benedict autograph letter, signed, to Sir George Smart, 19 July 1858. 3 written pages, 1 piece.

In 1858, Benedict urged the Mendelsohn Scholarship Committee, chaired by Sir George Smart, to extend Sullivan's grant for a third year so that he could study in Germany at the Leipzig Conservatoire under Moritz Hauptmann, professor of music theory.

Diana Ashton's Leipzig Album

Diana Ashton's autograph album, Leipzig, 1857-1859, with album-leaf musical quotation inscribed "Arthur S. Sullivan, M.S., Leipzig, June 12th, 1859"

Diana Ashton was a fellow student of Sullivan's at the Leipzig Conservatoire. She and Sullivan had performed together in the school's *Hauptprüfung* concert.



Diana Ashton's Leipzig Album

Diana Ashton's autograph album, Leipzig, 1857-1859, with album-leaf musical quotation inscribed "Arthur S. Sullivan, M.S., Leipzig, June 12th, 1859"

The quotation is from the seventeen year old Sullivan's own string quartet "A Romance."

The Tempest at the Crystal Palace

Arthur Sullivan autograph letter, signed, addressed to George Grove, dated 12 February 1862. 4 written pages, 1 piece.

This letter refers to arrangements for the upcoming performance of Sullivan's music for Shakespeare's *The Tempest* at the Crystal Palace, London, on April 5, 1862. The performance was by all accounts a great triumph and launched the composer's career.

The Music to Shakespeare's *Tempest*

Arthur Sullivan. Piano score for two pianos arranged by Franklyn Taylor, London: Novello & Co., [n.d.], 105 pages, plate no. 8028.

Overture di Ballo

Arthur Sullivan. Full score, London & New York, Novello & Co., 1889, original printed grey boards, 80 pages.

This work was first performed at the Birmingham Musical Festival on 31 August 1870.

The Window; or, The Song of the Wrens

Song-cycle for piano and voice, words by Alfred Tennyson, music by Arthur Sullivan, London, Strahan & Co., London, 1871, 54 pages of music with interpolated pages of text.

On Shore and Sea

Arthur Sullivan (words by Tom Taylor). Autograph manuscript full score, Dramatic Cantata for large orchestra, soloists, and chorus, 82 pages, oblong score, bound in green morocco, signed and dated April 1871.

Contemporary carte-de-visite photographs of Sullivan (by Elliott & Fry, London) and Taylor (by John & Charles Watkins, London).

On Shore and Sea was commissioned for the opening of the London International Exhibition, Royal Albert Hall, where it received its first performance on 1 May 1871. The manuscript is displayed open to a portion of the opening chorus "The Windlass ply."

The Prodigal Son

Arthur Sullivan. Presentation copy (to Robert Brown-Borthwick) of first edition of the piano vocal score, London, Boosey & Co., 113 pages.

This Oratorio was first performed at the Worcester Musical Festival on 8 September 1869. The presentation inscription "from The Composer" is also dated 8 September 1869 and is in the hand of Sullivan's mother (Maria Clementina Sullivan). The composer was in Worcester conducting the first performance.

Sullivan's Travels in North America

Concert program, Handel and Haydn Society, Boston Music Hall, 23 November 1879.

Contemporary cabinet photograph, autographed, of Sullivan (by Topley, Ottawa), 1880.

A week prior to the opening of *The Pirates of Penzance* in New York, Sullivan traveled to Boston where he conducted his oratorio *The Prodigal Son*. The composer remained in North America training Carte's touring *Pirates* companies and conducting their first performances. In February 1880, he travelled to Ottawa, where this photograph was taken, as guest of the Governor General.

The Light of the World

Arthur Sullivan. Presentation copy (to Robert Taylor) of the piano vocal score, London, J. B. Cramer & Co., 274 pages.

This oratorio was first performed at the Birmingham Musical Festival on 27 August 1873. The presentation inscription "with the kind regard and thanks of

Arthur Sullivan” appears on the dedication page and is dated 1874. The volume includes a tipped-in program of a concert performance of the work in Brighton in 1894, conducted by Mr. Taylor.

I Will Mention the Loving-Kindnesses

Arthur Sullivan. Autograph manuscript full score, Anthem for Easter for tenor solo, chorus, and organ, 7 written pages, signed and dated 27 October 1874.

This work was dedicated to Sullivan’s friend and fellow composer John Stainer. It was published by Novello & Co., London, in 1875.

Glasgow Choral Union Concerts

Two volumes of programs for the 1875-1876 and 1876-1877 seasons of choral and orchestral concerts of the Glasgow Choral Union in the City Hall, Glasgow.

Arthur Sullivan conducted the six orchestral concerts in each of the two seasons. The first volume is open to the 21 December 1875 concert and Sullivan’s Overture in C, “In Memoriam.” The second volume is open to the 5 December 1876 concert and Sullivan’s overture to *The Sapphire Necklace*.

Romberg’s *Toy Symphony* at St. James’s Hall

Cabinet photograph of eighteen musicians and Lady Folkestone, F. A. Bridge photographer, London, 1880.

Photograph taken at St. James’s Hall, London, where the musicians performed Bernhard Romberg’s *Toy Symphony* in aid of the Children’s Hospital, Great Ormond Street. Sullivan, who played the cuckoo, is seated on the floor.



Cabinet photograph of musicians, 1880

The Martyr of Antioch

Arthur Sullivan (with words selected from poem by Henry Hart Milman). Piano vocal score in publisher’s decorative binding, London, Chappell & Co., arranged for piano by Eugene d’Albert.

This sacred musical cantata was performed for the first time at the Leeds Triennial Musical Festival, 15 October 1880. W. S. Gilbert assisted in adapting the original poem into the cantata libretto.

Sullivan at Work on *The Golden Legend*

Arthur Sullivan autograph letter, signed, to Joseph Bennett, dated 26 August 1885. 3 written pages, 1 piece.

Bennett was Sullivan's collaborator on the cantata *The Golden Legend*, an adaptation of the poem by Henry Wadsworth Longfellow. This letter deals with the writing and composition of that work, which was first performed at the Leeds Musical Festival on October 16, 1886. Sullivan's suggestion that the song "Slowly, slowly" became a solo for Ursula was adopted.

Sullivan's Racing Binoculars and Calling Card

Binoculars made by Carl Zeiss, Germany, with leather case, and Sullivan's calling card, both c.1880s.

Sullivan owned several racehorses in the 1880s and '90s. The binoculars are engraved with Sullivan's name and address: 1, Queen's Mansions, Victoria Street, London, S.W. Calling card is signed on reverse "With best wishes for 1889, A. S."

A Command Performance

Concert Program, Buckingham Palace, 5 June 1893.

Sullivan conducts "By Her Majesty's Command" a concert featuring a scene from his dramatic cantata *The Golden Legend* and Friar Tuck's Song from his grand opera *Ivanhoe*.

The Absent-Minded Beggar

Song, "The Absent-minded Beggar," Special Edition de Luxe, a facsimile reproduction of the original manuscript. London: Ridgways, Ltd. [n.d.]

Rudyard Kipling's poem, set to music by Sullivan in 1899, was a project to fund relief for Boer War veterans, their wives, widows, and children. This edition of the music was just one manifestation of the project—The Absent-minded Beggar Fund.

Sullivan in the Late 1890s

Large cabinet type photograph of Sir Arthur Sullivan, Chancellor, Dublin, c. 1898.

Sullivan's Funeral

Order of Service at the late Sir Arthur Sullivan, Chapel Royal, St. James's Palace, Tuesday, 27 November 1900, 4 pages with printed covers, Harrison & Sons, printers.

Last page deals with interment at St. Paul's Cathedral and includes four stanzas of Sullivan's anthem "Brother, thou art gone before us," from *The Martyr of Antioch*, to be "sung by the Ladies and Gentlemen of the Savoy Theatre."

“A Preposterous Piece of Nonsense....”

W. S. Gilbert burlesque, “Ruy Blas,” with seven “Bab” illustrations, Warne’s Christmas Annual “The 5 Alls,” published by Frederick Warne & Co., Covent Garden, 7 pages, 1866.

This volume also includes a Gilbert cartoon “The History of the Gentleman who was born at an Advanced Age” and a piece of prose fiction “The Lawyer’s Story.”

Mr. Peters Takes a Bath at Boulogne

W. S. Gilbert cartoon, Tom Hood’s Comic Annual for 1871, published at the Fun Office.

In addition to the amusing verses (called “Bab Ballads”) that Gilbert wrote for the comic weekly *Fun*, he also contributed essays, reviews, parodies, prose fiction and cartoons to *Fun* and to other publications as well.

***Spirit of Fun* Polka**

Illustrated sheet music, composed by Gaston de Lille, published by Metzler & Co., London [n.d.], 5 pages of music for pianoforte.

This composition was published as a tribute to the comic magazine *Fun*, to which Gilbert was a leading contributor from 1861 to 1871. The figure in cap and bells (lower right) represents the magazine’s prominent rival, *Punch*.



Spirit of Fun Polka illustrated sheet music

The Young Dramatic Author

W. S. Gilbert. Large albumen photograph, by Fradelle & Marshall, London, matted and framed, signed on the mat “Yours very truly, W. S. Gilbert.” c. 1873.

Dulcamara; or, The Little Duck and the Great Quack

First edition libretto, W. S. Gilbert extravaganza, London, Strand Printing & Publishing Co., 1866, 34 pages.

Gilbert’s first *acknowledged* stage work, *Dulcamara* was a burlesque of Donizetti’s opera *L’Elisir d’Amore*. It was produced at the St. James’s Theatre, London, 29 December 1866.

Robert the Devil; or, The Nun, the Dun and the Son of a Gun

Souvenir fan commemorating the opening of the Gaiety Theatre, 21 December 1868, under

the management of John Hollingshead.

Gilbert's operatic extravaganza *Robert the Devil* (here spelt *Robert le Diable*) received its first performance at the Gaiety's opening.

The Pretty Druidess; or, The Mother, the Maid and the Mistletoe Bough

First night program, Charing Cross Theatre, 19 June 1869.

Another of Gilbert's musical extravaganzas, *The Pretty Druidess* was a burlesque of Bellini's opera *Norma*.

On Guard: Gilbert Writes to an Old Lost Love

W. S. Gilbert autograph letter, signed, addressed to Mrs. Cudlip [nee Annie Thomas], dated 16 October 1871. 2 written pages, 1 piece.

Gilbert seeks permission to call his new play *On Guard*. It opened at the Court Theatre, London, on October 28, 1871, but ran for only three weeks. Mrs. Cudlip is the author Annie Thomas, whose novel *On Guard* was published in 1865. Gilbert proposed marriage to Miss Thomas in 1866, but her mother objected to the union and Annie instead married Reverend Pender Cudlip in 1867.

Pygmalion and Galatea

Carte-de-visite photograph of Mr. and Mrs. Kendall (Madge Robertson) in the title roles in the first production, London Stereoscopic Company, c. 1871.

Gilbert's "mythological comedy in three acts" was produced at the Theatre Royal Haymarket, London, 9 December 1871.

The Wicked World

W. S. Gilbert. Presentation copy (to critic Moy Thomas) of first edition. "Printed for Private Circulation Only." London: Judd & Co., [n.d.], 44 pages.

Gilbert's "entirely original fairy comedy in three acts" was produced at the Theatre Royal Haymarket, London, 4 January 1873.

The Happy Land

Cabinet photograph of cast of the first production, London, Window & Grove, 1873.

Illustrated sheet music cover, "The Happy Land (A Political Pot-Pourri)." Published by J. Bath & Co, London, n.d.

The Happy Land was a burlesque by Gilbert (under the pseudonym F. Latour Tomline) and Gilbert Arthur à Beckett of Gilbert's own play, *The Wicked World*. *The Happy Land* opened at the Royal Court Theatre on 3 March 1873. It featured caricatures of Britain's prime minister and two of his cabinet ministers, and was

accordingly censored by the Lord Chamberlain, an act which only increased its popularity.

W. S. Gilbert: Dramatic Author and Director

Pamphlet by Henrietta Hodson: A Letter...to the Members of the Dramatic Profession, being a relation of the persecutions which she has suffered from Mr. William Schwenck Gilbert...., April 1877, 22 pages.

Pamphlet by W. S. Gilbert: A Letter...in reply to Miss Henrietta Hodson's pamphlet, 18 May 1877. 18 pages.

Cartoon by Alfred Bryan, "The Ironmaster at the Savoy" from "The *Entr'acte* Annual," 1885, page 45.

A long running feud between actress Henrietta Hodson and W. S. Gilbert culminated in this 1877 exchange of accusatory pamphlets. The 1885 *Entr'acte* cartoon reflected the common perception of the demanding directorial Gilbert as martinet.

Dan'l Druce, Blacksmith

Carte-de-visite photograph of Herman Vezin as Dan'l Druce and Marion Terry as Dorothy in the first production, London Stereoscopic Company, c. 1876.

Gilbert's drama in three acts was produced at the Theatre Royal Haymarket, London, 11 December 1876.

"On Bail"

Program, Criterion Theatre, London, 1877.

Gilbert's farcical comedy was an adaptation from the French play *Le Reveillon*. The cover depicts Nelly Bromley as Mrs. Hebblethwaite and Fanny Josephs as the Duke of Darlington.

Engaged

Program, Theatre Royal Haymarket, London, 1877.

First run graphic theatrical program for Gilbert's farcical comedy *Engaged*, illustrations by Georges Labadie Pilotell.

Gretchen

First night program, Olympic Theatre, 24 March 1879.

W. S. Gilbert, first edition libretto, London, Newman & Co., 1879.

Gilbert greatly admired this four-act play, suggested by incidents in Goethe's *Faust*, referring to it in 1891 as one of the two best he'd written. He took the unusual step of having the libretto published in hardback. The critics' reviews were

mixed and the public stayed away. Gilbert once remarked “I called it *Gretchen*, the public called it rot.”

Pygmalion and Galatea and Comedy and Tragedy

Souvenir program, Royal Lyceum Theatre, London, 6 September 1884.

W. S. Gilbert, albumen cabinet photograph, by Elliott & Fry, London, c. 1884.

Gilbert’s hugely successful 1871 comedy *Pygmalion and Galatea* was revived often in subsequent years. In 1884 it was accompanied by a new one-act Gilbert work, *Comedy and Tragedy*. Both works featured the popular American actress Mary Anderson.

“Songs of a Savoyard”

W. S. Gilbert. Presentation copy (to Miss [Agnes] Wyatt) of first edition. London, Routledge & Co., 30 October 1890. 142 pages.

W. S. Gilbert, original drawing, signed “Bab” for “Songs of a Savoyard.”

Gilbert gave copies of his collection of Savoy lyrics to the cast of *The Gondoliers* at the Savoy Theatre. Agnes Wyatt played Vittoria. The drawing was an illustration for the song “A Man who would Woo a Fair Maid” from *The Yeomen of the Guard*. The book, published at the height of the “carpet quarrel” was dedicated to Arthur Sullivan.

Gilbert on Stage in Hospital Benefit

Souvenir program, “A Special Matinee in Aid of the Bushey Heath Cottage Hospital,” Garrick Theatre, London, 19 July 1904.

Gilbert owned the Garrick Theatre, where his “original domestic pantomime” *The Fairy’s Dilemma* played in 1904. He was also Honorary Secretary of the Bushey Heath Cottage Hospital for which he arranged a special matinee that included his 1891 parody of Hamlet—*Rosencrantz and Guildenstern*—in which he took the part of King Claudius.

Gilbert in Later Years

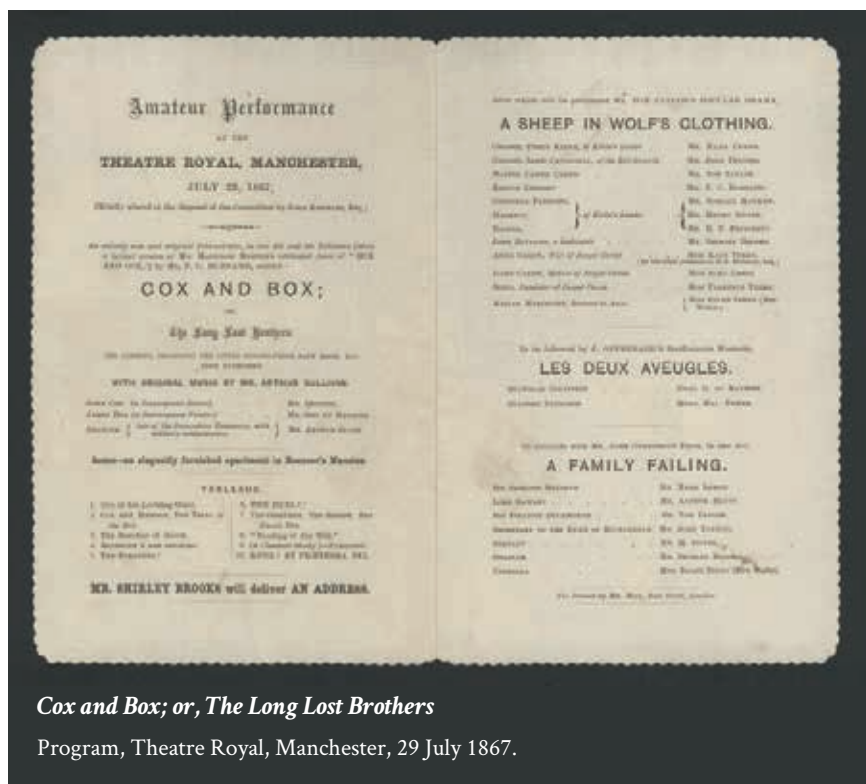
W. S. Gilbert. Large albumen photograph, by Alfred Ellis, London, matted and framed, signed on the image “Yours very truly, W. S. Gilbert.” c. 1898.

Cox and Box; or, The Long Lost Brothers

Carte-de-visite photograph of Quinton Twiss as Cox, Arthur Blunt as Sgt. Bouncer, George du Maurier as Box, Adelphi Theatre, London, Stereoscopic Co., 11 May 1867.

Program, Theatre Royal, Manchester, 29 July 1867.

T. German Reed. Autograph letter, signed, to F. C. Burnand, dated 5 March 1869. 1 written page, 1 piece.



Cox and Box; or, The Long Lost Brothers

Program, Theatre Royal, Manchester, 29 July 1867.

Photograph and program are artifacts of the first two public performances of Arthur Sullivan's first comic opera, libretto by F. C. Burnand. Both performances were given in aid of the widow and children of *Punch* artist C. H. Bennett. The letter deals with terms for the first *professional* production. Reed's proposal would be adjusted before the first performance at the Gallery of Illustration, London, on 29 March 1869.

The Contrabandista; or, The Law of the Ladrones

First run program with lyrics, London, St. George's Opera House, 1867-68.

Sullivan's first full length (two-act) comic opera, libretto by F. C. Burnand, was first performed at St. George's Opera House, 18 Dec 1867.

The Zoo

First run program, London, St. James's Theatre, June 1875.

The Zoo, a one-act “musical folly” (with words by “Bolton Rowe” [real name B. C. Stephenson]) was performed with a Gilbert play (*Tom Cobb*) and another work.

A Souvenir of *Ivanhoe*

Souvenir marking the 100th performance of Sullivan’s first and only grand opera at the Royal English Opera, 25 May 1891, London, J. S. Virtue Co., 32 pages.

Sullivan’s collaborator for *Ivanhoe* was Julian Sturgis. The souvenir was written by Lewis Hind, with 21 drawings from several illustrators.

Haddon Hall Polka

Illustrated sheet music, arranged by Procida Bucalossi, published by Chappell & Co., London, 1892. 6 pages of music for pianoforte.

Haddon Hall was Sullivan’s first opera for the Savoy Theatre with a librettist other than Gilbert. Based on the legend of Dorothy Vernon’s elopement, and rewritten by Sydney Grundy, it premiered on 24 September 1892 and had a modest run of 204 performances.

The Chieftain Lancers

Illustrated sheet music, arranged by F. R. Kinkee, published by Boosey & Co., London, 1895. 7 pages of music for pianoforte.

The Chieftain was a reworking of Burnand and Sullivan’s earlier opera *The Contrabandista*. It premiered at the Savoy on 12 December 1894 and ran just 66 performances, closing 16 March 1895.

The Beauty Stone

Cabinet photograph of Walter Passmore as The Devil, London, Alfred Ellis, 1898.

The Beauty Stone, a “romantic musical drama” in three acts, with libretto by Arthur W. Pinero and J. Comyns Carr, was the least successful of Sullivan’s Savoy operas, lasting just 50 performances from 18 May to 16 July 1898.

The Rose of Persia; or, The Story-Teller and the Slave

Panel photograph of Ellen Beach Yaw as Sultana



Ellen Beach Yaw as Sultana Zubeydeh

Zubeydeh, London, Ellis & Walery, 1899.

The Rose of Persia, with libretto by Basil Hood, ran from 29 November 1899 to 28 June 1900. Sullivan composed a special cadenza for Miss Yaw and her remarkably high vocal range, but she was replaced after two weeks in the role.

The Emerald Isle Lancers

Illustrated sheet music, arranged by Warwick Williams, published by Chappell & Co., London, 1901. 7 pages of music for pianoforte.

Sullivan died before completing *The Emerald Isle; or The Caves of Carrig-Cleena*, and the work was finished by Edward German. With book by Basil Hood, it ran from 27 April to 9 November 1901.

Ages Ago

Illustrated sheet music for “Ages Ago” Quadrille, arranged by Charles Coote, published by Boosey & Co., London, [n.d.]. 10 pages of music for pianoforte.

Frederic Clay. Autograph musical quotation on detached album leaf, 29 April 1880.

Ages Ago, with libretto by W. S. Gilbert and music by Frederic Clay was first performed at the Gallery of Illustration, London, on 22 November 1869.

The scene on the music cover of portraits coming to life was later used by Gilbert in his Savoy opera Ruddygore.



“Ages Ago” illustrated sheet music

The Gentleman in Black

First night program, Charing Cross Theatre, 26 May 1870.

The Gentleman in Black, was a “musical legend in two acts” by W. S. Gilbert, with music by Frederic Clay.

A Sensation Novel

Illustrated sheet music for “*The Tyrannical Bridegroom*,” published by Hopwood & Crew, London, [n.d.]. 9 pages of music for pianoforte.

A Sensation Novel, with libretto by W. S. Gilbert and music by Thomas German Reed was first performed at the Gallery of Illustration, London, on 30 January 1871.

Princess Toto

Contemporary engraving, "Operatic & Dramatic Album", Kate Santley in the title role of Princess Toto, [n.d.].

W. S. Gilbert. Autograph letter, signed, on Gilbert's engraved writing paper, addressed to music publishers Metzler & Co., dated 7 July 1893. 2 written pages, 1 piece.

W. S. Gilbert and Frederic Clay's comic opera *Princess Toto* was first performed at Theatre Royal Nottingham 1 July 1876. In 1893, when Gilbert wrote to Metzler regarding copyright, he was considering a revival of the work with new music.

The Mountebanks

Cabinet photograph of Aida Jenoure as Nita and Harry Monkhouse as Bartolo in clockwork poses, Lyric Theatre, London, Alfred Ellis, 1892.

The Mountebanks, with libretto by W. S. Gilbert and music by Alfred Cellier was first performed at the Lyric Theatre, London, on 4 January 1872.

"His Excellency"

Cabinet photograph of Jessie Bond as Nanna, Lyric Theatre, London, Alfred Ellis, 1894.

W. S. Gilbert. Autograph quote from "The Played-out Humourist," dated 7 November 1900, on front end paper of Gilbert's "Bab Ballads with Which are Included Songs of a Savoyard." London, George Routledge & Sons, 1898.

"*His Excellency*," with libretto by W. S. Gilbert and music by F. Osmond Carr was first performed at the Lyric Theatre, London, on 27 October 1894. "The Played-out Humourist" is a song for George Griffenfeld, Governor of Elsinor, in Act II of the opera.

Haste to the Wedding

First run program, London, Criterion Theatre, 1892.

Haste to the Wedding, with libretto by W. S. Gilbert and music by George Grosmith was first performed at the Criterion Theatre, London, 27 July 1892. It was a musical adaptation of Gilbert's 1873 play *The Wedding March*.

Fallen Fairies; or, The Wicked World

W. S. Gilbert. Autograph letter, signed, on Gilbert's engraved writing paper, addressed to set designer Joseph Harker, dated 11 November 1909. 1 written page, 1 piece.

Fallen Fairies, with music by Edward German, was Gilbert's last opera. The letter refers to a set design Harker was creating for the opera. Mr. [C. H.] Workman was managing the opera at the Savoy Theatre.

The Impresario

Cabinet photograph of Richard D'Oyly Carte, London, Ellis & Walery, c. 1890.

Theatrical agent and theatre manager Richard D'Oyly Carte brought together the dramatist W. S. Gilbert and composer Arthur Sullivan. Together with his second wife Helen, Carte nurtured their collaboration on a series of thirteen comic operas between 1875 and 1896. He founded the D'Oyly Carte Opera Company and built the Savoy Theatre to showcase the Gilbert and Sullivan operas.

Carte the Composer

Libretto for “Dr. Ambrosius—His Secret”, opera de camera in two acts, written by H. B. (Thomas Haynes Bayley), music by Richard D'Oyly Carte, [n.d.]. 20 pages.

The opera was one of a few compositions from early in Carte's career when he had ambitions of being a composer. It was performed first at St. George's Opera House, London, 8 August 1868. The score was for piano accompaniment only.

The Nautch Girl; or, The Rajah of Chutneypore

Percy Anderson. Costume design for Hollee Beebee, watercolor over pencil on card with fabric samples, [1891].

Cabinet photograph of Jessie Bond as Chinna Loofa, London, Russell & Sons, 1891.

The Nautch Girl was the first full-length opera performed at the Savoy Theatre composed by someone other than Sullivan. With book by George Dance, lyrics by Dance and Frank Desprez, and music by Edward Solomon, it opened on 30 June 1891 and ran until 16 January 1892.

***The Vicar of Bray* Polka**

Illustrated sheet music, arranged by Edward Belville, published by Chappell & Co., London, 1892. 7 pages of music for pianoforte.

The Vicar of Bray was a comic opera with book by Sydney Grundy and music by Edward Solomon. Originally produced in 1882, it was revised and revived at the Savoy on 28 January 1892. The music cover is from the 1892 revival—Rutland Barrington as the Vicar and Rosina Brandram as Mrs. Merton.

Jane Annie; or, The Good-Conduct Prize

Arthur Conan Doyle. Autograph letter, signed, to Mrs. [Helen] D'Oyly Carte, dated 17 December 1892. 1 written page, 1 piece.

Cabinet photograph of Rutland Barrington as The Proctor, London, Alfred Ellis, 1893.

The letter deals with the writing and staging of the comic opera *Jane Annie*, book by J. M. Barrie and Arthur Conan Doyle, and music by Ernest Ford. *Jane*



The Nautch Girl; or, The Rajah of Chutney-pore

Costume design for Hollee Beebee, watercolor over pencil on card with fabric samples.

Annie opened at the Savoy Theatre, London, on 13 May 1893, and closed on 1 July after just 50 performances.

Mirette

Frank E Weatherly, Harry Greenbank, and Adrian Ross. Libretto, London, Chappell & Co., 1894, 59 pages.

Mirette is an opera in three acts composed by André Messager, produced at the Savoy Theatre, on 3 July 1894. The first version of the opera ran for only 41 performances, closing on 11 August 1894. This libretto is for the second version, with new lyrics by Adrian Ross. It ran from 6 October 1894 to 6 December 1894.

His Majesty; or, The Court of Vignolia

First night program, Savoy Theatre, London, 20 February 1897.

His Majesty, a comic opera in two acts written by F. C. Burnand, R. C. Lehmann, and Adrian Ross, with music by Alexander Mackenzie, ran only until 24 April 1897.

The Lucky Star Waltz

Illustrated sheet music, arranged by Carl Kiefert, published by Chappell & Co., London, 1899. 11 pages of music for pianoforte.

The Lucky Star was a comic opera with book adapted from the French by Charles H. Brookfield, Adrian Ross, and Aubrey Hopwood, with music by Ivan Caryll. It sustained a run of 143 performances at the Savoy—from 7 January to 31 May 1899.

Captain Billy, A Savoy Curtain Raiser

Harry Greenbank. Libretto for “Captain Billy,” London, Henderson & Spalding, [n.d.]. 24 pages.

Captain Billy, an operetta in one act with music by François Cellier, is representative of one-act works that at times served as companion pieces to some of the full-length operas. It opened at the Savoy Theatre, London, on 23 September 1891 as a curtain raiser for *The Nautch Girl* and played through June 1892.

First London Repertory Season

Program and menu, “Savoyard Celebration Dinner,” London, Hotel Cecil, 30 December 1906.

Program, “Last Performance of the Present Season,” Savoy Theatre, London, 24 August 1907.

The D'Oyly Carte Opera Company returned to the Savoy on 6 December 1906 to give Central London audiences Gilbert and Sullivan in repertoire for the first time. The O.P. Club held a "Savoyard Celebration Dinner" to mark the occasion, W. S. Gilbert a "Guest of the Evening." The special program for the "Last Night" included acts from each of the season's four operas plus a scene from *The Mikado*.

Gilbert Inscribes a Chorister's Books

W. S. Gilbert. Autograph quotes from "Patience" and "The Gondoliers," both dated 6 June 1907, on front end papers of Gilbert's "Original Comic Operas—First Series" and "Original Comic Operas—Second Series," London, Chappell & Co. and Chatto & Windus, Ltd, [n.d.].

Vera Holme was an alto chorister during the First London Repertory Season. The two volumes each contain librettos for eight Gilbert comic operas. Gilbert was directing the operas at the Savoy Theatre in 1907.

Princess Ida Revival

Large publicity photograph of Bertha Lewis as Lady Blanche and Nellie Briercliffe as Melissa in Act II, D'Oyly Carte Opera Company, London, Stage Photo Co., c. 1920.

The Mikado Redressed, 1926

Souvenir of Rupert D'Oyly Carte's Season...illustrating the new costumes designed by Charles Ricketts, A.R.A. for "The Mikado", London, Prince's Theatre, 1926.

First Tour of Canada, 1927

Herald, The D'Oyly Carte Opera Company, First Canadian Tour, 4 January through 22 May 1927. 8 pages.

D'Oyly Carte Company Feted in New York

Menu for Dinner in Honor of the D'Oyly Carte Opera Company, The Lotos Club, New York, 4 November 1934.

The menu, drawn by James Montgomery Flagg, features the image of Martyn Green as Sir Joseph Porter in *H.M.S. Pinafore*. Club members who signed the menu included Flagg, cowboy actor Bill Hart, author and critic William Lyon Phelps, and conductor Walter Damrosch.



Menu for Dinner at The Lotos Club, New York, 1934.

The Company During War Time

Photograph of D'Oyly Carte Opera Company performing "The Gondoliers" in Brockwell Park, S.E. London, week of 12 July 1943. unidentified photographer.

The open-air engagement was part of a "Holidays at Home" program sponsored by the London City Council and the Council for the Encouragement of Music and the Arts.

The Sorcerer Revived and Redressed, 1971

A souvenir of the new presentation of "The Sorcerer," London, Sadlers Wells Theatre, 20 December 1971 to 12 February 1972. 16 pages.

In 1940, the D'Oyly Carte Opera Company's scenery and costumes for *The Sorcerer* were destroyed during the blitz. The 1971 revival, with new sets and costumes designed by Osbert Lancaster, returned this early opera to the Company's repertoire.

First Professional Recording of *Utopia, Limited*

Two phonograph record set in stereo, without dialogue, D'Oyly Carte Opera Company, London, OSA-12105, 1976.

In 1975, the D'Oyly Carte Opera Company celebrated the 100th anniversary of the Gilbert-Sullivan-Carte partnership. *Utopia, Limited* was revived and recorded for the occasion. In lieu of an overture, this recording opens with Sullivan's 1893 *Imperial March*. The album cover features Kenneth Sandford as King Paramount.

After 106 Years—The Last Last Night

Program with decorative wrapper, D'Oyly Carte Opera Company, Adelphi Theatre, 27 February 1982.

Stall tickets for 2:30 matinee ("H.M.S. Pinafore") and 7:30 last performance ("An Evening of Extracts").

D'Oyly Carte principal tenor Geoffrey Shovelton designed and drew the decorative wrapper for the bittersweet occasion. A relaunch was attempted in 1988, but unlike its predecessor, the new company was not a permanent ensemble and appeared only sporadically.

Fenwick Lobby Gallery: Gilbert & Sullivan in Europe

The Fenwick Gallery features material from all the Gilbert and Sullivan operas as they were originally performed in London and on tour in the United Kingdom and Europe. There are two other galleries on the second floor—a “Pop-Up” gallery in the space adjacent to the Music Library which contains Gilbert and Sullivan artifacts from 19th Century North America, and the larger Special Collections Gallery housing displays of Gilbert and Sullivan separately and of Richard D'Oyly Carte and the opera company he founded.

Thespis; or, The Gods Grown Old

Libretto, W. S. Gilbert, London, second edition, [n.d.]. 42 pages.

Program, Gaiety Theatre, London, January 1872.

Thespis was produced at the Gaiety Theatre, London, 26 December 1871. It ran for 64 performances, until 8 March 1872. The score was never published and is lost to history.

Trial by Jury

Program, Royalty Theatre, London, May to June 1875.

Cabinet photograph of Frederic Sullivan as the Learned Judge, Manchester, Lafosse, c. 1875.

Arthur Sullivan. Autograph letter, signed, addressed to Mr. Stevens, dated 26 January 1877. 2 written pages, 1 piece.

Trial by Jury was produced at the Royalty Theatre, London on 25 March 1875 as an afterpiece to *La Perichole*. Frederic Sullivan was Arthur Sullivan's older brother. Fred's tragic death in 1877 is reflected in Sullivan's letter and mourning stationery.

The Sorcerer

Program, “The Sorcerer” and “Trial by Jury,” Opera Comique, London, 6 April 1878.

Carte-de-visite photographs of George Grossmith as J. W. Wells, Richard Temple and Mrs. Howard Paul as Sir Marmaduke and Lady Sangazure, and Fred Clifton as the Notary, London, Stereoscopic Co., 1877.

The Sorcerer was produced at the Opera Comique, London, on 17 November 1877, and ran until 24 May 1878, a run of 178 performances. It was revived at the Savoy in 1884 in revised form.

H.M.S. Pinafore; or, The Lass that Loved a Sailor

First edition libretto, W. S. Gilbert, London, Metzler & Co , [1878]. 33 pages.

Program, Comedy-Opera Company (Limited), Opera Comique, London, 28 May 1878.

Cabinet photograph of Rutland Barrington as Captain Corcoran, London, Stereoscopic Co., c. 1878.

Carte-de-visite photographs of George Grossmith as Sir Joseph Porter and Harriett Everard as Little Buttercup, London, Stereoscopic Co., 1878.

H.M.S. Pinafore was produced by the Comedy-Opera Company under the management of Richard D'Oyly Carte, at the Opera Comique, London, on 25 May 1878. A rift between Carte and the Comedy-Opera Company directors resulted in the directors putting on their own production at the Imperial Theatre on 1 August 1879. Carte, supported by Gilbert and Sullivan and nearly all the principal performers, continued at the Opera Comique as D'Oyly Carte's Opera Company.

The Pirates of Penzance; or, The Slave of Duty

Cabinet photograph of Marion Hood as Mabel, London, Elliott & Fry., c. 1880.

Illustrated sheet music, "The Pirates of Penzance Polka," arranged by Charles D'Albert, Chappell & Co., n.d.

Souvenir program, D'Oyly Carte's Children's Opera Co., Savoy Theatre, London, 1884-85.

The Pirates of Penzance received its London premiere at the Opera Comique, on 3 April 1880. A children's production was given at the Savoy from 26 December 1884 to 14 February 1885.

Patience; or, Bunthorne's Bride

First night program, London, Opera Comique Theatre, 23 April 1881.

Cabinet photographs of Alice Barnett as the Lady Jane, Leonora Braham as Patience, and Richard Temple, Frank Thornton, and Durward Lely as the Dragoon officers in aesthetic garb, London, Elliott & Fry., c. 1881.

Patience was produced at the Opera Comique, London, on 23 April 1881. It was transferred to the Savoy for the opening of that theatre on 10 October 1881, where it ran until 22 November 1882.

Iolanthe; or, The Peer and the Peri

First night program, London, Savoy Theatre, 25 November 1882.

Decorative card program, London, Savoy Theatre, c. 1882.

Cabinet photographs of George Grossmith as the Lord Chancellor and Jessie Bond as Iolanthe, London, Elliott & Fry., c. 1882.

Contemporary portrait, "Society," Leonora Braham as Phyllis, 10 February 1883.

Iolanthe was produced at the Savoy Theatre, London, on 25 November 1882 and ran through 1 January 1884, a total of 398 performances.



Herald, announcing touring production of "Princess Ida," c. 1884.

Princess Ida; or, Castle Adamant

Arthur Sullivan. Autograph letter (in pencil), signed, on Sullivan's engraved writing paper, addressed to Mrs. Trevor, dated 12 January 1884. 2 written pages, 1 piece.

Cabinet photograph of George Grossmith as King Gama, London, Elliott & Fry., c. 1884.

Herald, announcing touring production of "Princess Ida," c. 1884.

Princess Ida was produced at the Savoy Theatre, London, on 5 January 1884 and ran through 9 October 1884, a total of 246 performances. Sullivan's letter describes the illness he experienced conducting on opening night: "I was in agony, & half stupefied with morphine. After the performance, I fainted dead away!"

The Mikado in the United Kingdom

Cabinet photograph of Rutland Barrington as Pooh-Bah, London, Barraud, c.1885.

Decorative card program, London, Savoy Theatre, 1885.

Silk souvenir program, R. D'Oyly Carte's Celebrated Repertoire Opera Co., Grand Theatre, Leeds. 6 May 1895.

Panel photograph of Jessie Bond as Pitti-Sing, Florence Perry as Yum-Yum, and Emmie Owen as Peep-Bo, London, Alfred Ellis, c.1895.

The Mikado; or, The Town of Titipu was produced at the Savoy Theatre, London, on 14 March 1885 and ran through 19 January 1887, a total of 672 perfor-



„The Mikado“. Sketches behind the scenes by C. W. Allers.

F. A. Dahlström, Hamburg.

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The Mikado on the Continent

“*The Mikado: Sketches behind the scenes by C. W. Allers,*” c. 1888.

mances. It was revived at the Savoy in 1888, 1895, and 1896, and toured steadily throughout the United Kingdom.

The Mikado on the Continent

Program, Mr. R. D'Oyly Carte's englisher Opera-Gesellschaft, April-September 1887.

Cabinet photograph, Clara Merivale as Yum-Yum, Kate Forster as Pitti-Sing and Geraldine St. Maur as Peep-Bo, D'Oyly Carte "G" ("Continental") Co.; Atelier Bellach, Leipzig, 1886.

Portfolio, "The Mikado: Sketches behind the scenes by C. W. Allers," F. A. Dahlström, Hamburg, c. 1888. Reproductions of 25 pencil drawings in blue cloth portfolio.

The Mikado was unique among the Gilbert and Sullivan operas for its popularity beyond the English-speaking world. The sketches by artist Christian Wilhelm Allers, who accompanied an 1888 continental tour, provide a fascinating glimpse into the behind-the-scenes routines of a touring company.

Ruddigore; or, The Witch's Curse

First night card program, London, Savoy Theatre, 22 January 1887.

Costume design for George Grossmith as Robin Oakapple, Act I, watercolor over pencil on card, [1887].

Cabinet photograph of Jessie Bond as Mad Margaret, Act I, London, Barraud, 1887.

Cabinet photograph of Haidee Crofton as Mad Margaret and Edward Clowes as Sir Despard, Act II, D'Oyly Carte "B" Company, Gloucester, T. M. Gillane, 1887.

Ruddigore was produced at the Savoy Theatre, London, on 22 January 1887 and ran through 5 November 1887, a total of 288 performances. The title was changed to *Ruddigore* after two weeks, except in North America where it retained its original spelling.

The Yeomen of the Guard; or, The Merryman and His Maid

Arthur Sullivan, Autograph letter, signed, addressed to soprano Geraldine Ulmar, dated 11 July 1888. 3 written pages, 1 piece.

Cabinet photograph of W. H. Denny as Wilfrid Shadbolt and Jessie Bond as Phoebe Meryll, Act I, London, Barraud, 1888.

Panel photographs of George Grossmith as Jack Point and Courtice Pounds as Colonel Fairfax, London, Barraud, 1888.

Color lithograph souvenir pamphlet, London, Dean & Son, c. 1888. 24 pages.

The Yeomen of the Guard was produced at the Savoy Theatre, London, on 3 October 1888 and ran through 30 November 1889, a total of 423 performances. Sullivan's letter explains the casting of Courtice Pounds as principal tenor to play opposite Geraldine Ulmar's Elsie Maynard: "he was the only available good tenor

– all the others we considered (and there were many) were utterly unfit for the stage.”

The Gondoliers; or, The King of Barataria

Cabinet photograph of Rutland Barrington as Giuseppe and Courtice Pounds as Marco, Act I, London, Barraud, c. 1889.

Business reply post card, sent from Savoy Theatre, London, to F. Morgan, Theatre Royal, Norwich, 10 May 1890.

Program, Windsor Castle, “The Savoy Theatre Company,” 6 March 1891.

The Gondoliers was produced at the Savoy Theatre, London, on 7 December 1889 and ran through 20 June 1891, a total of 554 performances.

Utopia, Limited; or, The Flowers of Progress

First night program, London, Savoy Theatre, 7 October 1893.

Cabinet photographs of Utopian maidens, R. Scott Fiske as Mr. Goldbury, and Emmie Owen and Florence Perry as Nekaya and Kalyba, London, Alfred Ellis, c. 1893.

Utopia, Limited was produced at the Savoy Theatre, London, on 7 October 1893 and ran through 9 June 1894, a total of 245 performances.

The Grand Duke; or, The Statutory Duel

First night card program, London, Savoy Theatre, 7 March 1896.

W. S. Gilbert, first edition libretto, London, Chappell & Co., 1896. 59 pages.

W. S. Gilbert and Arthur Sullivan, first edition vocal score, arranged by Wilfred Bendall, London, Chappell & Co., 1896. 166 pages.

The Grand Duke was produced at the Savoy Theatre, London, on 7 March 1896 and ran through 10 July 1896, a total of 123 performances. The libretto and score both include the “Roulette Song” for the Prince of Monte Carlo, deleted from subsequent editions of the libretto, though not the score.

Posters From First Run Tours of the Operas

“The Mikado,” D’Oyly Carte’s Opera Company, W. S. Johnson, London (overprinted for Royal Lyceum Theatre, unidentified city), c. 1885.

“The Yeomen of the Guard,” D’Oyly Carte’s Opera Company, David Allen & Sons, London, c. 1888.

“The Grand Duke,” D’Oyly Carte’s Opera Company, Waterlow & Sons, Ltd. (designed by Dudley Hardy, overprinted for Theatre Royal, Sheffield), c. 1896.

Posters from First Run Tours of the Operas



The Yeoman of the Guard,
D'Oyly Carte's Opera
Company

*The Grand Duke, D'Oyly
Carte's Opera Company*



Illustrated Covers for Dance Arrangements of Music from the Operas

Trial by Jury Waltz, arranged by Charles D'Albert, Chappell & Co.

The Sorcerer Lancers, arranged by Charles D'Albert, Metzler & Co. and Chappell & Co.

H.M.S. Pinafore Quadrille, arranged by Charles Godfrey, Metzler & Co.

The Pirates of Penzance Galop, arranged by Charles D'Albert, Chappell & Co.

Patience Quadrille, arranged by Charles D'Albert, Chappell & Co.

Iolanthe Lancers, arranged by Charles D'Albert, Chappell & Co.

Princess Ida Lancers, arranged by Charles Coote, Chappell & Co.

The Mikado Quadrille, arranged by Procida Bucalossi, Chappell & Co.

Ruddigore Polka, arranged by Procida Bucalossi, Chappell & Co.

The Yeomen of the Guard Waltz, arranged by Procida Bucalossi, Chappell & Co.

The Gondoliers Waltz, arranged by Procida Bucalossi, Chappell & Co.

Utopia Limited Lancers, arranged by F. R. Kinkee, Chappell & Co.

The Grand Duke Lancers, arranged by Warwick Williams, Chappell & Co.



Trial by Jury Waltz and *Ruddigore* Polka

“Pop-Up” Gallery: Gilbert & Sullivan in North America

The “Pop-Up” Gallery, adjacent to the Music Library, contains artifacts from 19th Century North American productions of the Gilbert and Sullivan operas. Because there was no copyright protection in the United States the works were subject to reinterpretation and exploitation for commercial purposes. Please visit the nearby Special Collections Gallery to see displays of material relating to Gilbert and Sullivan’s separate works, and the Fenwick Gallery on the first floor with material drawn from the first London and other European productions of the operas.

Trial By Jury

Benefit program, Emily Soldene Company, Boston, Globe Theatre, 2 December 1876.

The Sorcerer

Cabinet photograph of Lillian Russell as Aline, New York, Bijou Theatre, Jose Maria Mora, 1882.

The Sorcerer was not seen in America until after the start of the *Pinafore* craze.

H.M.S. Pinafore Librettos

Boston, Alfred Mudge & Son, 1878. (for production at the Boston Museum)

Halifax, Nova Scotia, S. Sichel & Co., 1878. (for production at the Academy of Music)

Philadelphia, J. Travis Quigg, Quigg’s Church Choir Illustrated Libretto, 1879. (for production of Philadelphia Church Choir *Pinafore* Company)

Philadelphia, Ledger Job Print, 1879. (Wallack’s Miniature Edition)

The first North American production of *H.M.S. Pinafore* took place at the Boston Museum on 25 November 1878. The Halifax production, scheduled for December, never took place. Virtually all of the many American *Pinafore* productions in 1879 were pirated, with no royalties going to the author or composer.

H.M.S. Pinafore at New York’s Standard Theatre

Tall cabinet photographs of Thomas Whiffin as Sir Joseph Porter, New York, Napoleon Sarony, c. 1879.

Souvenir folding fan depicting cast of Standard Theatre’s “H.M.S. Pinafore,” c. 1879.

Silk souvenir program of 100th performance, with Sullivan’s “Cox and Box,” 16 April 1879.

H.M.S. Pinafore received its first New York performance on 15 January 1879 at the Standard Theatre.

Children's *H.M.S. Pinafore*

"Miniature Programme," Juvenile Company, Boston Museum, 12 May 1879.

Cabinet photograph of Lillie Parsloe as Hebe and Harry Davenport as Sir Joseph Porter, Ford's Miniature Pinafore Co., Philadelphia, Trask, c.1879.

Cabinet photograph of Flora Walsh as Josephine and Lizzie Ayers as Ralph Rackstraw, San Francisco, Houseworth's Celebrities, c.1879.

Children's productions were but one of many manifestations of the "*Pinafore* mania" that swept America in 1879.

D'Oyly Carte Arrives at last in America

First night program for D'Oyly Carte's "H.M.S. Pinafore" at Fifth Avenue Theatre, New York, 1 December 1879.

Cabinet photograph of Jessie Bond as Hebe and J. J. Ryley as Sir Joseph Porter, New York, Fifth Avenue Theatre, Jose Maria Mora, 1879.

Album leaf with W. S. Gilbert's signed autograph quote and self-portrait, and Sullivan's autograph musical quote, dated 13 December 1879.

In an effort to receive some benefit from the huge popularity of *Pinafore* in America, and to forestall piracy of their next opera, Gilbert, Sullivan, and Carte finally brought their own Company to America. The Gilbert quote is from *H.M.S Pinafore*; Sullivan's is from his drawing room ballad *Once Again*.



Album leaf with autographs

The Pirates of Penzance

Silk souvenir program for the 150th performance, New York, Fifth Avenue Theatre, 2 June 1880.

Cabinet photographs of Furneaux Cook as Samuel and Fred Clifton as the Sergeant of Police, New York, Fifth Avenue Theatre, Jose Maria Mora, 1880.

Richard D'Oyly Carte, secretarial letter, signed, on engraved writing paper of "D'Oyly Carte's Gilbert & Sullivan Opera Company," addressed to Thomas McKeon, dated 2 February 1880. 1 written page, 1 piece.

The Pirates of Penzance was unique among Gilbert and Sullivan operas, having its premiere in New York, rather than London, on 31 December 1879.

Patience

Libretto, Standard Theatre Edition, Philadelphia, J. M. Stoddart & Co., 1881. 42 pages plus 6 full-page illustrations by Georges Labadie Pilotel.

Four stock advertising trade cards with “Patience” images and quotations, overprinted with D'Oyly Carte advertising.

Cabinet photographs of Laura Joyce as the Lady Jane and John Howson as Reginald Bunthorne, Comley-Barton Opera Co., Houseworth's Celebrities, San Francisco, c. 1882.

Patience was produced by D'Oyly Carte at New York's Standard Theatre, 22 September 1881. There were soon several pirated productions touring the country.

Iolanthe

Cabinet photographs of Marie Jansen as Iolanthe and J. H. Ryley as the Lord Chancellor, D'Oyly Carte's Opera Co., New York, Standard Theatre, Napoleon Sarony, 1882.

Souvenir program for 100th performance, Collier's Standard Opera Co., Boston, Bijou Theatre, 6 March 1883.

Ernest Perabo, “Iolanthe,” 10 transcriptions for the piano, Geo. Walker & Co., Lithographer, c.1883. 83 pages.

Iolanthe had the same first night in London and New York, 22 November 1882. The Bijou Theatre production in Boston was authorized by the D'Oyly Carte.



Souvenir program for 100th performance of *Iolanthe*, 1883.

Princess Ida

Program for John Stetson's Opera Company at Fifth Avenue Theatre, New York, February 1884.

Cabinet photograph of M. Ainsley Scott as Arac, James Earley as Guron, and E. J. Cloney as Scynthius, New York, Fifth Avenue Theatre, Napoleon Sarony, 1884.

Cigarette card depicting Eva Barrington as Sacharissa, "Between the Acts Cigarettes," Thos. H. Hall, New York, n.d.

Davison Dalziel, "A Parody on Princess Ida," privately published for the Chicago & Alton Rail Road, c. 1884.

Unlike previous operas, *Princess Ida* was given under Stetson's management, rather than by a D'Oyly Carte Company. The program shows the opera consisting of a prologue and two acts. Later in the run it was billed as a three-act opera.

The Mikado

Cabinet photographs of Fred Federici as The Mikado, Geraldine Ulmar as Yum-Yum, and George Thorne as Ko-Ko, New York, Fifth Avenue Theatre, Benjamin Falk, c. 1885.

Program, MacCaull Opera Comique Co., Philadelphia, MacCaull's Opera House, December 1885.

Souvenir program, Boston, Hollis Street Theatre, 19 January 1886.

Silk sachet, a souvenir of a production of "The Mikado" at the Metropolitan Opera House, New York, April 1886.

Illustrated sheet music, "He's Going to Marry Yum-Yum" with English and Japanese words, San Francisco, I. L. A. Broderson & Co., 1885. 5 pages.

John Stetson managed the D'Oyly Carte Opera Company production in New York and tours in New York State and New England. The MacCaull Company gave licensed performances in Philadelphia and points south.

Ruddygore

Panel photographs of Fred Federici as Sir Roderic Murgatroyd and Fred Billington as Sir Despard Murgatroyd, D'Oyly Carte Opera Co., New York, Fifth Avenue Theatre, Napoleon Sarony, c. 1887.

Libretto, New York, William A. Pond & Co., 1887. 45 pages.

In London and throughout the British Isles the title of the opera was changed to *Ruddigore* two weeks after the opening. It was not changed in America at the time.



Geraldine Ulmar as Yum-Yum, c. 1885

The Yeomen of the Guard

Libretto, New York, Richard A. Saalfeld, 1888. 48 pages.

Illustrated sheet music, "Were I Thy Bride," New York, William A. Pond & Co., 1888. 5 pages.

Program, Rudolph Aronson's Comic Opera Co., Boston, Globe Theatre, 11 February 1889.

The Yeomen of the Guard received its American premiere at New York's Casino Theatre, under the management of Rudolph Aronson, on 17 October 1888.

The Gondoliers

Cabinet photograph of Richard Clarke as Marco and Richard Temple as Giuseppe, New York, Fifth Avenue Theatre, Napoleon Sarony, 1890.

Cabinet photograph, Francis Wilson & Co., Philadelphia, Broad Street Theatre, Rothengatter & Dillon, souvenir of 65th performance, 22 April 1890.

Libretto, Toronto, Anglo-Canadian Music Publishers' Assn. Ltd., 1890. 47 pages.

D'Oyly Carte's first New York production of *The Gondoliers* (Park Theatre, 7 January 1890) was a fiasco—critical condemnation and audience indifference. It shortly closed and Carte brought in a largely new and more experienced cast, re-opening at Palmer's Theatre on 18 February. The photo is from the Palmer's cast. The Francis Wilson production in Philadelphia was a Carte-sanctioned affair.

Utopia, Limited

Cabinet photograph of J. J. Dallas as King Paramount and Kate Talby as Lady Sophy, New York, Broadway Theatre, Rockwood, 1894.

Program, D'Oyly Carte's Opera Company, Boston Museum, 14 May 1894.

Utopia, Limited was produced by D'Oyly Carte at New York's Broadway Theatre, 26 March 1894. The Company's Boston engagement was extended an additional week.

Pinafore Toys, Games, and Ephemera

Games of "H.M.S. Pinafore," New York, McLaughlin Bros., c. 1879.

Little Buttercup's Toy Clothes-Pin, c. 1879.

"The Merry Merry Maiden and the Tar," New York, Currier & Ives, small folio hand-colored print, 1879.

A selection of children's ceramic mugs with hand-painted decals drawn from American advertising trade cards.

"Three Little Maids from School"

Bisque figurine, unknown manufacturer, form no. 4775, c. 1885.



Currier & Ives, small folio hand-colored print, 1879

Pot lid, Sanoline Tooth Paste, Lorimer & Co., London & New York, n.d.

Cabinet photograph of Kate Forster as Pitti-Sing, Geraldine Ulmar as Yum-Yum, and Geraldine St. Maur as Peep-Bo, New York, Fifth Avenue Theatre, Napoleon Sarony, c. 1885.

Images of the “three little maids from school” appeared on scores of ephemeral advertising items as well as other souvenirs of *The Mikado*.

Advertising Trade Cards

Willimantic six cord spool cotton with “H.M.S. Pinafore” characters, c. 1879.

New York Lake Erie & Western Rail Road with adapted lyric quote from “Patience,” c. 1882.

“The Mikado” lamp stove from Adams & Westlake Manufacturing Company, c. 1885.

Stock “Ruddygore” trade card with advertising overprint, c. 1887.

Cigar Box Labels

“Opera Kings,” Philadelphia, George S. Harris & Sons, c. 1885.

“Pinafore,” Philadelphia, George S. Harris & Sons, c. 1879.

“Patience,” Philadelphia, George S. Harris & Sons, c. 1882.

“Original Mikado,” Philadelphia, A. Koenig, c. 1885.

“Phrenology at the Fancy Ball”

Painted plaster statuary, by John Rogers, New York, 1886.

One of the gentlemen, wearing a cap representing a phrenological diagram, is examining the bumps of the head of the other, dressed as Pooh-Bah, the Lord High Everything Else in *“The Mikado.”* On Pooh-Bah’s right sleeve are found Yum-Yum, Pitti-Sing, and Peep-Bo, the opera’s “Three Little Maids from School.”

Parodies, Posters, and Prints

The Rising Sun Stove Polish, Canton, Massachusetts, Morse Bros., (advertisement with image of Lillian Russell as Aline in *“The Sorcerer”*), c. 1883.



“Phrenology at the Fancy Ball,” Painted plaster statuary

Juvenile Pinafore, lithograph advertisement, unknown company or location, c. 1879.

“H.M.S. Pinafore,” poster, New York, Metropolitan Litho. Studio (images from Gorman’s Church Choir Pinafore Company), 1879.

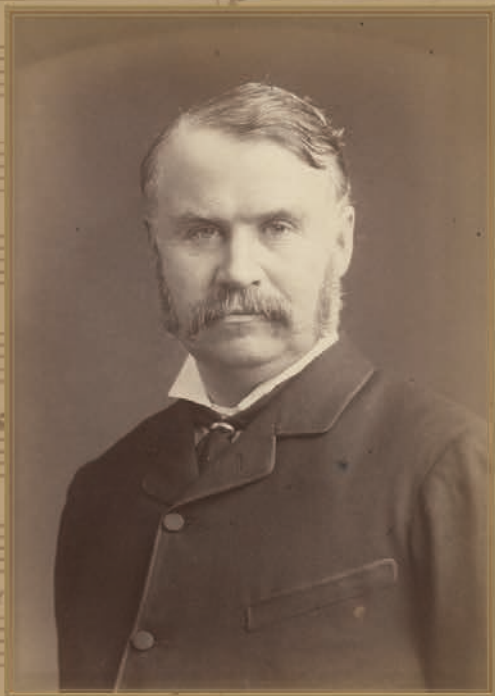
“A Pinaforic Suggestion—Reception to be Offered to the Homeward-bound Ulysses,” double-page lithograph from *“Puck”* (parody on the prospect of U. S. Grant seeking a third term as President in 1880), New York, 26 March 1879.

“The Pie-Rats of Penn Yan,” Tony Pastor’s Theatres, New York, Metropolitan Job Print, (a burlesque of Gilbert and Sullivan’s *“The Pirates of Penzance”*), 7 February 1881.

“Their Only Hope—The Great “Patience” Candidate,” cover-page lithograph from *“Puck”* (parody on Samuel J. Tilden, Democratic Party nominee for President in 1884), New York, 15 February 1882.

“The Mikado,” Cincinnati, Strobridge Lith. Co., large advertising poster overprinted for D’Oyly Carte’s Opera Co., Portland [Maine] Theatre, 30 December 1885.

“The Mikado Session of the National Trotting Association,” double-page lithograph, Chicago, J. M. W. Jones, Litho., from *“The Horseman,”* 4 March 1886.



W.S. Gilbert
"The Librettist"



Arthur Sullivan
"The Composer"



Richard D'Oyly Carte
"The Producer"