

GILBERT AND SULLIVAN

Part 1: The Correspondence, Diaries, Literary Manuscripts and Prompt Copies of W. S. Gilbert (1836-1911) from the British Library, London

Contents listing

[PUBLISHER'S NOTE](#)

[CONTENTS OF REELS](#)

[CHRONOLOGY 1836-1911](#)

[DETAILED LISTING](#)

Publisher's Note

"The world will be a long while forgetting Gilbert and Sullivan. Every Spring their great works will be revived. ... They made enormous contributions to the pleasure of the race. They left the world merrier than they found it. They were men whose lives were rich with honest striving and high achievement and useful service."

H L Mencken

Baltimore Evening Sun, 30 May 1911

If you want to understand Victorian culture and society, then the Gilbert and Sullivan operas are an obvious starting point. They simultaneously epitomised and lampooned the spirit of the age.

Their productions were massively successful in their own day, filling theatres all over Britain. They were also a major Victorian cultural export. A new show in New York raised a frenzy at the box office and *Harper's New Monthly Magazine* (Feb 1886) stated that the *"two men have the power of attracting thousands and thousands of people daily for months to be entertained"*.

H L Mencken's comments of 1911 have proved true. Gilbert & Sullivan societies thrive all over the world and new productions continue to spring up in the West End and on Broadway, in Buxton and Harrogate, in Cape Town and Sydney, in Tokyo and Hong Kong, in Ottawa and Philadelphia.

Some of the topical references may now be lost, but the basis of the stories in universal myths and the attack of broad targets such as class, bureaucracy, the legal system, horror and the abuse of power are as relevant today as they ever were.

Two of the key ingredients for the success of the Gilbert and Sullivan operas were the libretti and the careful stage management of each production. Both of these areas can be examined in detail with the sources provided here. Anyone wishing to understand how the works came about, and how Gilbert envisaged that they should be produced, will find a wealth of material here.

There is also much on the tensions that grew between Gilbert, Sullivan and D'Oyly Carte and on the problems encountered regarding unlicensed foreign productions of their works.

Part 1 features:

Drafts & synopses of plays (mostly autograph and with much radically different from the final versions) including *Topsy-Turveydom*, *Sweethearts*, *Tom Cobb*, *HMS Pinafore*, *Patience*, *The Mikado*, *The Yeoman of the Guard*, *Foggerty's Fairy*, *The Gondoliers*, *Rosencrantz and Guildenstern*, *Utopia Limited*, *His Excellency*, *The Grand Duke*, *The Fairy's Dilemma*, *The Fortune Hunter*, *Fallen Fairies* and *The Hooligan*. These amply illustrate Gilbert's working methods developing from an anecdotal story to an expanded version with summaries of conversations, through overhauls and corrections to a working copy.

Gilbert's own prompt copies, partly privately printed, of plays and libretti with autograph notes giving property plots, plans of sets and stage directions with occasional corrections. Some of the plays covered are: *Dulcamara* (his first publicly performed work - a burlesque), *Robert the Devil*, *Princess Ida*, *Pygmalion and Galatea* (a work for which he has said to have received £40,000), *Charity*, *Gretchen*, *The Ne'er do Weel*, *Comedy and Tragedy*, *Trial By Jury* (his first collaboration with Sullivan), *The Sorcerer*, *HMS Pinafore*, *Pirates of Penzance*, *Patience*, *Iolanthe*, *The Mikado*, *Ruddigore*, *The Yeoman of the Guard*, *The Gondoliers*, *His Excellency* and *Fallen Fairies*. These are vital for any company wishing to understand Gilbert's original staging.

Drawings by Gilbert for the *Bab Ballads* and *Songs of a Savoyard* and photographs recording costumes and stage settings for *The Fairy's Dilemma*, *Rosencrantz and Guildenstern*, *Comedy and Tragedy*, *The Sorcerer*, *HMS Pinafore*, *The Pirates of Penzance*, *Patience*, *Ruddigore*, *Utopia Limited*, *The Grand Duke*, *His Excellency*, *The Mountebanks* and *The Hooligan*, as well as his house at Grim's Dyke and scenes from Japanese life.

General correspondence, 1866-1911 (featuring letters from many of Gilbert's collaborators, discussing travelling productions, lighting, music and many other issues); papers relating the construction and leasing of the Garrick Theatre, 1888-1896 (owned by Gilbert); box office returns for *Gretchen* and *The Mountebanks*; papers regarding the production of *Engaged in Canada and the USA*, 1879; the visitors' book from Grim's Dyke, 1906-1936; and diaries, 1878 and 1904-1911.

Records of Gilbert and Sullivan's visit to New York in 1879 with records of the weekly takings and expenses of *HMS Pinafore* and *The Pirates of Penzance*, 1879-1881.

These papers enable us to understand the unique contribution that Gilbert made to Victorian theatre, with his attention to staging and diction. They are indispensable for any study of Gilbert & Sullivan, their productions and their impact on Victorian society. They will also be of great interest to a wide range of scholars investigating issues as diverse as Victorian attitudes to race, orientalism, and the transmission of cultural values and to Theatre historians studying the antecedents of Shaw, Wilde and Pirandello.

"[Gilbert was] a dramatist who was the most important author of stage comedy between Sheridan and Shaw; a dramatist produced and stimulated by Victorian theatre, but transcending it."

Jane Stedman

writing in *W S Gilbert: A Classic Victorian and his Theatre*, 1996

[<back](#)

Contents of Reels

REEL 1

A. PLAYS AND LIBRETTI

Add Ms 49289. GILBERT PAPERS. Vol. I (ff. 221).
Add Ms 49290. GILBERT PAPERS. Vol. II (ff. i+184).
Add Ms 49291. GILBERT PAPERS. Vol. III (ff. i+36).

REEL 2

Add Ms 49292. GILBERT PAPERS. Vol. IV (ff. i+326).
Add Ms 49293. GILBERT PAPERS. Vol. V (ff. 35).
Add Ms 49294. GILBERT PAPERS. Vol. VI (ff. i+136).

REEL 3

Add Ms 49295. GILBERT PAPERS. Vol. VII (ff. i+126).
Add Ms 49296. GILBERT PAPERS. Vol. VIII (ff. 15).
Add Ms 49297. GILBERT PAPERS. Vol. IX (ff. i+21).
Add Ms 49298. GILBERT PAPERS. Vol. X (ff. 126).
Add Ms 49299. GILBERT PAPERS. Vol. XI (ff. 263).
Add Ms 49300. GILBERT PAPERS. Vol. XII (ff. 99).

REEL 4

Add Ms 49301. GILBERT PAPERS. Vol. XIII (ff. 132).
Add Ms 49302. GILBERT PAPERS. Vol. XIV (ff. 133).
Add Ms 49303. GILBERT PAPERS. Vol. XV (ff. 50).
Add Ms 49304. GILBERT PAPERS. Vol. XVI (ff. ii+69).
Add Ms 49305. GILBERT PAPERS. Vol. XVII (ff. 33).
Add Ms 49306. GILBERT PAPERS. Vol. XVIII (ff. 133).

REEL 5

Add Ms 49307. GILBERT PAPERS. Vol. XIX (ff. 242).
Add Ms 49308. GILBERT PAPERS. Vol. XX (ff. 248).

REEL 6

Add Ms 49310. GILBERT PAPERS. Vol. XXII (ff. 85).
Add Ms 49311. GILBERT PAPERS. Vol. XXIII (ff. 123).
Add Ms 49312. GILBERT PAPERS. Vol. XXIV (ff. 157).
Add Ms 49313. GILBERT PAPERS. Vol. XXV (ff. ii+136).

REEL 7

Add Ms 49314. GILBERT PAPERS. Vol. XXVI (ff. 135).
Add Ms 49315. GILBERT PAPERS. Vol. XXVII (ff. 108).
Add Ms 49316. GILBERT PAPERS. Vol. XXVIII (ff. 211).
Add Ms 49317. GILBERT PAPERS. Vol. XXIX (ff. 184).

REEL 8

B. MUSIC

Add Ms 49318. GILBERT PAPERS. Vol. XXX (ff. 79).

C. SKETCH-BOOKS AND DRAWINGS

Add Ms 49319, A, B. GILBERT PAPERS. Vol. XXXI A, B (ff. 30, 18).
Add Ms 49320, A, B. GILBERT PAPERS. Vol. XXXII A, B (ff. 8, 56).
Add Ms 49321. GILBERT PAPERS. Vol. XXXIII (ff. 58).

REEL 9

D. DIARIES

Add Ms 49322. GILBERT PAPERS. Vol. XXXIV (ff. 262). 1878.
Add Ms 49323. Vol. XXXV (ff. 226). 29 Dec. 1904-1905.

REEL 10

Add Ms 49324. Vol. XXXVI (ff. 220). 1906.

GILBERT AND SULLIVAN: Part 1

Add Ms 49325. Vol. XXXVII (ff. i+222). 1907.
Add Ms 49326. Vol. XXXVIII (ff. 222). 1908.

REEL 11

Add Ms 49327. Vol. XXXIX (ff. 224). 1909.
Add Ms 49328. Vol. XL (ff. 222). 1910.
Add Ms 49329. Vol. XLI (ff. i+221). Jan.-28 May 1911.

REEL 12

E. CORRESPONDENCE

Add Ms 49330. Vol. XLII (ff. 164). 1866-1874, n.d.
Add Ms 49331. Vol. XLIII (ff. 236). 1875-1880, n.d.

REEL 13

Add Ms 49332. Vol. XLIV (ff. 258). 1881-1911, n.d.
Add Ms 49333. GILBERT PAPERS. Vol. XLV (ff. 238).

REEL 14

Add Ms 49334. GILBERT PAPERS. Vol. XLVI (ff. 285).
Add Ms 49335. GILBERT PAPERS. Vol. XLVII (ff. 199).

REEL 15

Add Ms 49336. GILBERT PAPERS. Vol. XLVIII (ff. 154).
Add Ms 49337. GILBERT PAPERS. Vol. XLIX (ff. 206).

REEL 16

Add Ms 49338. GILBERT PAPERS. Vol. L (ff. 1-377, 378-792).

REEL 17

Add Ms 49339. GILBERT PAPERS. Vol. LI (ff. 425).

REEL 18

Add Ms 49340. GILBERT PAPERS. Vol. LII (ff. i+87).
Add Ms 49345. GILBERT PAPERS. Vol. LVII (ff. 151).

F. MISCELLANEA

Add Ms 49346. GILBERT PAPERS. Vol. LVIII (ff. 77).
Add Ms 49347 A. GILBERT PAPERS. Vol. LIX A (ff. 22).
Add Ms 49347 B. GILBERT PAPERS. Vol. LIX B (ff. 22).
Add Ms 49348. GILBERT PAPERS. Vol. LX (ff. 171).
Add Ms 49349. GILBERT PAPERS. Vol. LXI (ff. i-79).

REEL 19

G. PHOTOGRAPHS

Add Ms 49350 A, B. GILBERT PAPERS. Vol. LXII A, B.
Add Ms 49351 A-F. GILBERT PAPERS. Vol. LXIII A-F.
Add Ms 49352. GILBERT PAPERS. Vol. LXIV (ff. 24).
Add Ms 49353 A-B. GILBERT PAPERS. Vol. LXV A-B

Materials excluded from this microfilm edition

49309. GILBERT PAPERS. Vol. XXI (ff. 177). Set of proofs, with pencil corrections, paginated [1]-155, followed (ff. 138-177) by an imperfect set with pencil notes referring to the original edition of *The Savoy Stories*, ed. E. Gatliff, Melbourne, 1935, evidently for the revised edition, 1950. Printed.

49341-49344. GILBERT PAPERS. Vols. LIII-LVI. Letters of sympathy, etc., to Lady Gilbert and others on her husband's death on 29 May 1911. Alphabetically arranged. Four volumes.

Related material of interest at the British Library

53777-53779. SULLIVAN MANUSCRIPTS: scores of the comic operas '*Patience*' and '*The Gondoliers*' by Sir Arthur Seymour Sullivan, to *Libretti* by Sir William Schwenck Gilbert; 1881, 1889. The papers of W. S. Gilbert are Add. 49289-49353. The scores are discussed in P. M. Cadell, '*Patience and The Gondoliers*', BMQ (1967-1968)

[<back](#)

Chronology 1836 to 1911

Chronology 1836 to 1911

Compiled by Stephen Turnbull

1836

18 November: Birth of William Schwenck Gilbert, only son of four children born to William Gilbert, novelist and former navy surgeon, and Anne Gilbert (née Morris). His second name was the surname of his godmother.

1837

Accession of Queen Victoria

1842

13 May: Birth of Arthur Seymour Sullivan, younger of two sons born to Thomas Sullivan, musician, and Mary Clementina Sullivan (née Coghlan).

1844

Birth of Richard D'Oyly Carte.

1847-1850

Gilbert attends Western Grammar School, Brompton.

1850-1852

Gilbert attends Great Ealing School.

1853

Gilbert returns to Brompton then registers at King's College, London.

1854

Sullivan admitted as one of the Children (boy choristers) of the Chapel Royal, where he studies under the Revd. Thomas Helmore.

1855

Gilbert registers as a student of the Inner Temple.

Sullivan's first published work, a sacred song, "O Israel", with text from the Bible.

1856

Gilbert applies to sit the competitive examination for a commission in the Royal Artillery, but the end of the Crimean War leads to its indefinite postponement.

Sullivan enters the Royal Academy of Music as the first winner of the Mendelssohn Scholarship. His tutors there include John Goss and William Sterndale Bennett.

1857

Gilbert graduates with a BA (first class honours) from London University. Enters the Education Department of the Privy Council Office.

1858

The Mendelssohn Scholarship is extended to enable Sullivan to enter the Leipzig Conservatory, where his tutors include Ignaz Moscheles, Moritz Hauptmann and Louis Plaidy.

1859

Gilbert joins the 5th West Yorkshire Militia as a lieutenant.

1860

3 October: Gilbert's first traceable published work, a letter to *The Times* about an assault he suffered in the street.

1861

30 August: Gilbert's name appears on a playbill for the first time: his translation of the "Laughing Song" from Auber's *Manon Lescaut* is sung at Alfred Mellon's promenade concert.

Sullivan completes his studies at Leipzig: his graduation piece, which he conducts at the graduation concert (6 April), is a

Chronology 1836 to 1911

suite of incidental music for Shakespeare's *The Tempest*. He returns to England, taking work as a teacher and as organist of St. Michael's church, Chester Square.

1862

1 February: Gilbert's first identifiable column in *Fun*, a humorous periodical founded in 1861.

5 April: Performance of Sullivan's incidental music to *The Tempest* at the Crystal Palace Saturday Concerts conducted by August Manns. So successful that it is repeated the following Saturday. This performance is highly praised by Dickens.

1863

Gilbert receives a legacy of £300, leaves the civil service and finances his call to the Bar.

31 October: first performance of Gilbert's first play, *Uncle Baby*, at the Lyceum Theatre.

1864

Sullivan working as Organist at Covent Garden under Sir Michael Costa. Writes *L'Île Enchantée*, a ballet for Covent Garden, performed there with Bellini's opera *La Sonnambula*. Writes an unperformed opera *The Sapphire Necklace*, most of the music for which is lost.

1865

Gilbert illustrates *The Magic Mirror*, a novel by his father. Joins the Aberdeenshire Militia.

1866

Gilbert writes *Dulcamara!* an extravaganza for the St James's Theatre; co-writes (with Chas. Millard) *Hush-a-Bye, Baby, on the Tree Top*, a pantomime for Astley's Theatre.

Sullivan writes *Cox and Box*, a "triumviretta" adapted by Francis Cowley Burnand (later editor of *Punch*) from *Box and Cox* by John Maddison Morton, for private performance.

Death of Thomas Sullivan, aged 61. Sullivan, wrestling with a commission from the Norwich Festival, is inspired by his death to write the overture *In Memoriam*. First performances of his Symphony in E (later known as "the Irish") and Cello Concerto.

1867

Gilbert marries Lucy Agnes Turner. Writes *Allow me to Explain*, a farce, for the Prince of Wales Theatre; *Highly Improbable*, a farce, for the Royalty Theatre; *Harlequin Cock Robin and Jenny Wren*, a pantomime, for the Lyceum.

Sullivan becomes Organist of St. Peter, Cranley Gardens. First public performances of *Cox and Box* at the Adelphi Theatre. Writes the overture *Marmion* for the Philharmonic Society; *The Contrabandista*, a two-act operetta, with Burnand: first performed 18 December at St. George's Hall. Journeys to Vienna with George Grove in search of lost Schubert manuscripts. They discover an overture, two symphonies and the *Rosamunde* incidental music. Probable first meeting with Mrs. Mary Frances Ronalds, later to become his mistress and companion for the remainder of his life.

1868

Gilbert writes *The Merry Zingara*, a burlesque, for the Royalty; *No Cards*, an operetta, for the Gallery of Illustration. Ends his legal career. Publishes *The Bab Ballads - Much Sound and Little Sense*. The new Gaiety Theatre opens with Gilbert's *Robert the Devil*, an operatic burlesque.

Sullivan publishes *Seven Part-Songs*, including "The Long Day Closes".

1869

Gilbert illustrates *King George's Middy*, a novel by his father. Writes *The Pretty Druidess*, a travesty of Norma, for the Charing Cross Theatre; *Ages Ago* (music by Frederic Clay) for the Gallery of Illustration; *An Old Score*, a comedy, for the Gaiety.

Sullivan writes oratorio *The Prodigal Son* for the Three Choirs Festival (Worcester).

1870

Gilbert writes *The Princess*, a parody of Tennyson's poem, for the Olympic Theatre; *The Gentleman in Black*, a musical play (music by Clay), for the Charing Cross Theatre; *The Palace of Truth*, a comedy, for the Haymarket Theatre; *Our Island Home* (music by Thomas German Reed) for the Gallery of Illustration.

Sullivan writes the *Overture di Ballo* for the Birmingham Festival.

Mrs. Ronalds moves to London.

Probable first meeting of Gilbert and Sullivan: they may have known each other already, but are introduced to one another by their mutual friend Frederic Clay at a rehearsal for a revival of *Ages Ago*.

1871

Gilbert writes *Pygmalion and Galatea*, a comedy, for the Haymarket; *A Sensation Novel* (music by Reed) for the Gallery of Illustration; *Randall's Thumb*, a comedy, *Creatures of Impulse* (music by Alberto Randegger), *Great Expectations* (adapted

Chronology 1836 to 1911

from Dickens) and *On Guard*, a comedy, all for the Court Theatre.

Sullivan writes *On Shore and Sea*, a dramatic cantata, for an international exhibition in the newly-opened Royal Albert Hall; incidental music to Shakespeare's *The Merchant of Venice* for Charles Calvert's production at the Prince's Theatre, Manchester.

Gilbert and Sullivan collaborate for the first time, on *Thespis*, a two-act operetta in pantomime style for John Hollingshead at the Gaiety. With 63 performances it outlasts most of that year's Christmas novelties but, with the exception of one benefit performance in April 1872, it is never revived. The libretto is later published but, apart from a song "Little Maid of Arcadee" (published 1872), the chorus "Climbing over rocky mountain" (recycled into *The Pirates of Penzance*) and a 9-minute ballet from Act II, the music is lost.

1872

Gilbert writes *Happy Arcadia* (music by Clay) for the Gallery of Illustration. Publishes *More Bab Ballads*.

Sullivan writes the *Festival Te Deum* to celebrate the recovery of the Prince of Wales from typhoid fever. It is first performed at the Crystal Palace on 1 May with 2,000 performers and an audience of 26,000.

1873

Gilbert writes *The Wicked World*, a comedy, for the Haymarket. As F. Latour Tomline he writes, with Gilbert à Beckett, *The Happy Land*, a burlesque of *The Wicked World*, for the Court. This is banned briefly because it caricatures Gladstone and other government figures. As Tomline writes *The Realm of Joy*, a farce; translates *The Wedding March*, a farce, from the French, both for the Royalty.

Sullivan writes *The Light of the World*, an oratorio on the life of Christ, for the Birmingham Festival.

1874

Gilbert writes *Charity*, a drama, for the Haymarket; *Ought We To Visit Her?* a drama, for the Royalty; *Topsyturveydom*, (music by Alfred Cellier), for the Criterion Theatre; *Sweethearts* for the Prince of Wales Theatre; *Rosencrantz and Guildenstern*, a travesty of Hamlet.

Sullivan writes incidental music for John Hollingshead's production of Shakespeare's *The Merry Wives of Windsor* at the Gaiety. Edits *Church Hymns with Tunes* for the Society for the Promotion of Christian Knowledge.

1875

Gilbert writes *Eyes and No Eyes*, an operetta (music by Reed), for St. George's Hall; *Tom Cobb*, a comedy, for the St James's Theatre; *Broken Hearts* (a verse drama) for the Court.

Sullivan writes *The Zoo*, a one-act through-composed operetta with libretto by Bolton Rowe (B. C. Stephenson).

25 March: Production of *Trial by Jury* by Gilbert and Sullivan (henceforth G & S) at the Royalty Theatre under the management of Richard D'Oyly Carte. A one-act through-composed afterpiece to Offenbach's *La Périchole*, it is a great success, running from March - June and October - December 1875 and prompting the creation of the Comedy Opera Company by Carte.

1876

Gilbert writes *Dan'l Druce*, Blacksmith, a drama, for the Haymarket Theatre; *Princess Toto*, an operetta (music by Clay), for the Strand Theatre.

Gilbert's parents separate.

Sullivan is appointed first Principal and Professor of Composition of the newly established National Training School for Music (now the Royal College of Music).

1877

Production of *The Sorcerer* by G & S at the Opéra Comique. It runs for 175 performances. Gilbert writes *Engaged*, a comedy, for the Haymarket; *On Bail*, a farce, for the Olympic Theatre.

Sullivan's brother Frederic, architect and actor (creator of the Learned Judge in *Trial by Jury*), dies aged 39. Sullivan composes "The Lost Chord" by his bedside. It goes on to become arguably the most famous song of the Victorian era. Sullivan assumes responsibility for Fred's family, who eventually settle in Los Angeles, except for his son Herbert, whom Sullivan unofficially adopts. Writes incidental music for Charles Calvert's production of Shakespeare's *Henry VIII* at the Theatre Royal, Manchester.

1878

Production of *HMS Pinafore* by G & S at the Opéra Comique. It runs for 571 performances. It is the duo's first major international success and is received in America with "enthusiasm bordering upon insanity" (Kate Field, *Scribner's Monthly*, xviii, 754). A pattern is established with D'Oyly Carte's touring companies which continues throughout the G&S collaboration. One or more companies tour exclusively the new opera while one or more play it in repertory with the existing operas. At times there are six companies simultaneously touring the G&S operas.

Gilbert writes *The Ne'er Do Weel* (later renamed *The Vagabond*), a drama, for the Olympic.

1879

Chronology 1836 to 1911

31 December: Production of *The Pirates of Penzance* by G & S at the Fifth Avenue Theatre, New York. In an attempt to put a stop to the pirating of their works by other managements, Gilbert and Sullivan travel to the USA to personally oversee the production. A performance takes place in Paignton, Devon the previous day to establish British copyright.

Gilbert writes *Gretchen*, a verse tragedy, for the Olympic.

1880

3 April: Production of *The Pirates of Penzance* at the Opéra Comique. It runs for 363 performances.

Sullivan is appointed conductor of the triennial Leeds Musical Festival, the most important in the country, and is commissioned by the Festival Committee to compose *The Martyr of Antioch*, a "sacred musical drama" with words by the late Very Revd. Henry Hart Milman. Sullivan asks Gilbert to do some minor modifications to the libretto.

1881

23 April: Production of *Patience*, a satire on the aesthetic movement, by G & S at the Opéra Comique. 11 October: *Patience* transfers to the Savoy Theatre, built by Carte as a home for the G&S collaborations, and completes a run of 578 performances. The Savoy Theatre is the first public building in the country to be lit by electricity.

Gilbert writes *Foggerty's Fairy*, a farce, for the Criterion Theatre.

1882

Production of *Iolanthe* by G & S at the Savoy Theatre. It runs for 398 performances.

Death of Mary Clementina Sullivan aged 70.

1883

Sullivan is knighted for services to music.

1884

Production of *Princess Ida* by G & S at the Savoy - it runs for 246 performances. First Savoy revival of *The Sorcerer* and *Trial by Jury*.

Gilbert writes *Comedy and Tragedy*, a drama, for the Lyceum Theatre.

1885

14 March: Production of *The Mikado* by G & S at the Savoy. It runs for 672 performances. It rapidly goes around the world, becoming and remaining their most popular and successful joint work.

1886

Sullivan writes cantata *The Golden Legend* (libretto by Joseph Bennett after Longfellow) for the Leeds Festival. The piece is so successful that it becomes for a time the most performed choral work in the country after Handel's *Messiah* and the composer actually takes steps to suppress some performances to prevent its becoming too hackneyed.

1887

22 January: Production of *Ruddygore* by G & S at the Savoy. Name later changed to *Ruddigore*. It runs for 288 performances and is not revived until 1920. First Savoy revival of *HMS Pinafore*.

1888

First revivals of *The Pirates of Penzance* and *The Mikado* at the Savoy.

3 October: Production of *The Yeomen of the Guard* by G & S at the Savoy. It runs for 423 performances. Gilbert writes *Brantinghame Hall*, a drama, for the St James's Theatre. Builds the Garrick Theatre, which opens in April 1889.

5 October: Sullivan records his voice for Thomas Edison and predicts that, as a result of the invention of the phonograph "so much hideous and bad music may be put on record for ever." Writes incidental music for Henry Irving's production of Shakespeare's *Macbeth* at the Lyceum.

1889

Production of *The Gondoliers* by G & S at the Savoy. It runs for 554 performances.

1890

The G & S partnership is broken following an acrimonious financial dispute (the so-called "carpet quarrel") between Gilbert and Carte.

Death of William Gilbert aged 85. Gilbert purchases and moves to the Grim's Dyke estate, Harrow Weald, Middlesex. Publication of *Original Comic Operas* and *Songs of a Savoyard*.

1891

Chronology 1836 to 1911

Gilbert is made a Justice of the Peace.

30 January: Production of *Ivanhoe*, a romantic opera in three acts by Sullivan with libretto by Julian Sturgis based on Sir Walter Scott's novel, for the Royal English Opera House, newly built by Carte as a home for English opera. It runs for an unprecedented 155 consecutive performances.

1892

Gilbert writes *The Mountebanks*, an operetta with music by Alfred Cellier (who dies shortly before the opening) for the Lyric Theatre; *Haste the Wedding*, an operetta with music by George Grossmith, for the Criterion.

April: Sullivan gravely ill. Recovers to write *Haddon Hall*, a three-act operetta with libretto by Sydney Grundy for the Savoy.

1893

G & S resume collaboration. 7 October: Production of *Utopia Limited* at the Savoy. It runs for 245 performances.

1894

Gilbert writes *His Excellency*, an operetta with music by F. Osmond Carr, for the Lyric.

Sullivan writes *The Chieftain*, an extended reworking by Burnand of *The Contrabandista*, for the Savoy. An abridged version of *Cox and Box* is added to the bill from 31 December.

1895

Second Savoy revival of *The Mikado*.

Sullivan writes incidental music to *King Arthur* by Joseph Comyns Carr for the Lyceum.

1896

7 March: Production of *The Grand Duke* by G & S at the Savoy Theatre. It runs for 123 performances and is their final collaboration. Third Savoy revival of *The Mikado*.

1897

Diamond jubilee of Queen Victoria. As part of the jubilee celebrations Sullivan writes a "grand national ballet", *Victoria and Merrie England*, for the Alhambra. First performed 25 May; runs for 155 performances. Sullivan also sets the Jubilee Hymn ("O King of Kings", words by Bishop William Walsham How), commanded to be sung in all churches on Sunday 20 June. First revival of *The Gondoliers* at the Savoy Theatre.

Gilbert writes *The Fortune-Hunter*, a drama, for the Birmingham Theatre.

1898

Second Savoy revivals of *The Gondoliers* and *The Sorcerer* and *Trial by Jury*. Sullivan writes *The Beauty Stone*, a three-act opera with libretto by Arthur Wing Pinero and Comyns Carr, for the Savoy.

1899

Second Savoy revival of *HMS Pinafore*.

Sullivan writes *The Rose of Persia*, an operetta with a libretto by Basil Hood, for the Savoy; sets Kipling's poem "The Absent-minded Beggar" for the *Daily Mail* fund for the dependents of those fighting in the Boer War.

1900

Second Savoy revival of *The Pirates of Penzance*. First Savoy revival of *Patience*.

22 November: Death of Sir Arthur Sullivan. His wish to be buried in his family grave in Brompton Cemetery is set aside by Queen Victoria and he is given what amounts to a state funeral prior to interment in St. Paul's Cathedral.

1901

22 January: Death of Queen Victoria.

3 April: Death of Richard D'Oyly Carte.

27 April: *The Emerald Isle*, an operetta with libretto by Basil Hood, left unfinished at Sullivan's death, is completed by Edward German and opens at the Savoy.

1902

End of the Boer War. 8 June: Sullivan's *Te Deum Laudamus - A Thanksgiving for Victory* (known as the *Boer War Te Deum*), commissioned by the Dean and Chapter of St. Paul's Cathedral in 1900, is first performed there.

1904

Chronology 1836 to 1911

Gilbert writes *Harlequin and The Fairy's Dilemma* for the Garrick.

1907

Gilbert is knighted, the first dramatist to be so honoured.

1909

Gilbert writes *Fallen Fairies*, an operetta with music by Edward German, for the Savoy.

1911

Gilbert writes *The Hooligan*, a short serious sketch, for the Coliseum Theatre.

29 May: Death of Sir W. S. Gilbert from heart failure brought on by his attempt to save a young woman from drowning in the lake at Grim's Dyke. He is survived by his wife. They have no children.

[<back](#)

Detailed Listing

This publication is based on the collection of papers relating to W S Gilbert at the British Library. There are a total of 65 volumes in the collection and we have reproduced 60 of these. Details of the volumes that we have filmed are given below, starting with a general description of the collection, based on the British Library Catalogue of Additional Manuscripts. The items that we have excluded all relate to the period after Gilbert's death and details of these are given at the end of this listing.

Add Mss 49289-49353. Correspondence and papers of Sir William Schwenck Gilbert (b. 1836, d. 1911); 1836-1952, n.d. Acquired from the executors of Gilbert's adopted daughter, Nancy McIntosh, the singer. Another considerable portion of the Gilbert archive, from the same source, is in the Pierpont Morgan Library, New York. Used by Hesketh Pearson in *Gilbert: His Life and Strife*, 1957. See also B.M.Q., xxi, pp. 67-69, and *The First Night Gilbert and Sullivan*, ed. R. Allen, 1958. Sixty-five vols. Classified as follows:

A. Plays and libretti: 49289-49317.

B. Music: 49318.

C. Sketchbooks and drawings: 49319-49321.

D. Diaries: 49322-49329.

E. Correspondence: 49330-49345.

F. Miscellanea: 49346-49349.

G. Photographs: 49350-49353

REEL 1

A. PLAYS AND LIBRETTI

49289-49297. GILBERT PAPERS. Vols. I-IX. Notebooks containing drafts and synopses, some very fragmentary, of Gilbert's plays and libretti. Mostly autograph. Much of this material was radically altered or discarded before the plays, etc., took their final form. Some of the notebooks contain drawings of characters, stage sets, etc. Nine volumes.

49289. GILBERT PAPERS. Vol. I (ff. 221).

1. ff. 1b-10. '*Foggerty's Fairy*'.
2. ff. 11-45, 48-59, 219b-216b reversed. '*Utopia Limited*'.
3. ff. 46-47, 60-73b. Unidentified synopses. ff. 60-73 are partly related to ff. 11-12 and 29-31.
4. ff. 74-78b, 187-215. '*The Grand Duke*'. ff. 74-75 relate to a sub-plot sketched on ff. 66-67, 188-189 and in Add. MS. 49290, ff. 170b-168b, etc. Ff. 187-215 are presumably related to this libretto from the reference to duelling on ff. 204-205.
5. ff. 80-186 passim. '*His Excellency*'.
6. f. 220b reversed. Unidentified synopsis.

49290. GILBERT PAPERS. Vol. II (ff. i+184).

1. ff. 13b-111. '*The Grand Duke*'.
2. ff. 181b-173b, 169b-160b, 154b-111b passim, 110b, 109b, 108b, reversed. '*The Fortune Hunter*'.
3. ff. 173-170b, 160-155b, reversed. Unidentified fragments and synopses.

49291. GILBERT PAPERS. Vol. III (ff. i+36).

1. ff. 1-30. '*The Fortune Hunter*'.
2. ff. 34b-31b reversed. Unidentified draft.

REEL 2

49292. GILBERT PAPERS. Vol. IV (ff. i+326).

1. ff. 2-20. '*Fairy Love*', i.e. '*Fallen Fairies*'.
2. ff. 21-77. '*Sweethearts*'.
3. ff. 78-288 passim, 322b-297b reversed. '*Charity*'.
4. ff. 288b-293. '*Topsy-turvydom*'.
5. ff. 296-294 reversed. '*Tom Cobb*'.
6. f. 323b. Unidentified draft.
7. f. 324b. '*The Wedding March*' or '*Haste to the Wedding*'. Draft.

49293. GILBERT PAPERS. Vol. V (ff. 35).

1. ff. 1-4. '*Fallen Fairies*'.
2. ff. 5-9. Essay, partly autobiographical, on the profession of a dramatist; n.d. Draft.
3. ff. 34b-11b reversed. Unidentified play. Draft.

49294. GILBERT PAPERS. Vol. VI (ff. i+136). '*The Fairy's Dilemma*'.

REEL 3

49295. GILBERT PAPERS. Vol. VII (ff. i+126).

1. ff. 1b-49. '*Tom Cobb*'.

2. ff. 50-61, 124b-62b reversed. '*The Ne'er do Well*'; begun 10 June 1877.

49296. GILBERT PAPERS. Vol. VIII (ff. 15).

1. ff. 1b-12. [*'Sharp Practice'*?]. Draft. See Add. MS. 49297, ff. 2-19 below.
2. f. 13. Part of an unidentified draft.
3. f. 14b. Part of '*The Fortune Hunter*'. Early draft. See Add. MS. 49290, f. 143b.

49297. GILBERT PAPERS. Vol. IX (ff. i+21).

1. ff. 2-19. Part of [*'Sharp Practice'*?] as in Add. MS. 49296, ff. 2-12 above, but with altered names of characters. On the conjectural title, see f. 4b.
2. ff. 21b-20b reversed. Part of '*The Fortune Hunter*'. Draft.

49298-49306. GILBERT PAPERS. Vols. X-XVIII. Drafts and synopses of plays and libretti, etc.; bef. 1873-1911, n.d. Mostly autograph. These drafts are much more complete and closer to the final published versions than those in Add. MSS. 49289-97. Nine volumes.

49298. GILBERT PAPERS. Vol. X (ff. 126).

1. ff. 1-43. '*The Yeomen of the Guard*', first produced 3 Oct. 1888. Preceded (ff. 1-6b) by a '*Summary of Incidents. Act I.*' Includes songs not published in Original Plays by W. S. Gilbert, III, 1895.
2. ff. 44-126. '*The Gondoliers*', first produced 7 Dec. 1889. Includes material not published in Original Plays.

49299. GILBERT PAPERS. Vol. XI (ff. 263).

1. ff. 1-113. '*Her Majesty's Ship "Pinafore"*'. ff. 1-51 (draft), ff. 52-113 (typewritten).
 2. ff. 114-263. '*The Story of The Mikado*'. ff. 114-171 (draft), ff. 172-263 (typewritten).
Published as *The Pinafore Picture Book: The Story of H.M.S. Pinafore*, 1908, and *The Story of The Mikado*, 1921, with illustrations by Alice B. Woodward.
49300. GILBERT PAPERS. Vol. XII (ff. 99). '*Utopia Limited*', first produced 7 Oct. 1893. Includes material not published in Original Plays, III, 1895. Followed (ff. 89-99) by printed proofs.

REEL 4

49301. GILBERT PAPERS. Vol. XIII (ff. 132). '*His Excellency*', first produced 27 Oct. 1894. Wants much of the dialogue and end of Act II. Followed (ff. 62-132) by imperfect printed proofs, with substantial MS. additions. Includes material not published in Original Plays, IV, 1911.

49302. GILBERT PAPERS. Vol. XIV (ff. 133).

1. ff. 1-62. '*A Domestic Pantomime*' (i.e. '*The Fairy's Dilemma*'), first produced 3 May 1904. Differs only slightly from the version published in Original Plays, IV, 1911.
2. ff. 63-133. '*Selene*' (i.e. '*Fallen Fairies*'), first produced 11 Dec. 1909. Based on Gilbert's earlier blank verse play '*The Wicked World*', first produced 4 Jan. 1873. The version published in Original Plays, IV, 1911, is considerably cut.
[Please note that this manuscript is very faint in places.]

49303. GILBERT PAPERS. Vol. XV (ff. 50).

1. ff. 3-41. '*Ruy Blas*' or '*Gonzago*'. Fair copy. Much fuller than the version in Warne's Christmas Annual, ed. Thomas Hood, 1866.
2. ff. 42-48b. '*Attendance Book*' of Gilbert's coterie, '*The Serious Family*', signed weekly by Thomas Hood, Clement Scott and others; 23 Dec 1865-19 May 1866.
3. ff. 50b-49 reversed. '*Ruy Blas*'. Fragment of printed proofs, with MS. additions. Includes a drawing signed 'Bab'.

49304. GILBERT PAPERS. Vol. XVI (ff. ii+69). Two notebooks (ff. 1-47, 48-69) containing carbon press copies, with printed foliation as follows:

1. ff. 1-30. '*Broken Hearts*', first produced 9 Dec. 1875. Published in Original Plays, II, 1881.
2. ff. 31-47. Letters of Gilbert to his parents and relating to a servant; 1875, 1876.
3. ff. 48-69. Part of Act I of '*Patience*', first produced 23 Apr. 1881. Includes material not published in Original Plays, III, 1895.

49305. GILBERT PAPERS. Vol. XVII (ff. 33).

1. ff. 1-18. '*Trying a Dramatist*'.
 2. ff. 19-33. '*The Hooligan*', first produced in 1911.
- Both differ only in detail from the versions published in Original Plays, IV, 1911, which are omitted in the second ed., 1911, but later reinstated.

49306. GILBERT PAPERS. Vol. XVIII (ff. 133). Synopses, fragments of plays and libretti, etc.; 1873-1907, n.d. Partly typewritten. As follows:

1. ff. 1-81. Synopses of: - (a) '*Great Britain and Ireland*', a parody on '*The Wicked World*', first produced under the title of '*The Happy Land*', 17 Mar. 1873. ff. 1-4; - (b) '*Broken Hearts*'. ff. 5-12; - (c) '*Princess Toto*', '*Original scenario, 24 July 1876*', first produced 2 Oct. 1876. ff. 13-22; - (d) '*The Ne'er do Weel*', first produced 25 Feb. 1878. Typewritten, with autograph corrections. ff. 23-49; - (e) '*H.M.S. Pinafore*', first produced 25 May 1878. Imperfect at the end. ff. 50-55; - (f) '*The Mountebanks*', first produced 4 Jan. 1892. ff. 56-81.
2. ff. 82-102. Fragments apparently relating to: - (a) '*Thespis*'. ff. 82-83; - (b) '*Foggerty's Fairy*'. f. 84; - (c) '*Iolanthe*'. ff. 85-86; - (d) '*The Mikado*'. f. 87; - (e) [*'Ruddigore'*?]. ff. 88-89; - (f) '*The Mountebanks*'. f. 90; - (g) '*Utopia Limited*' and '*The Grand Duke*'. Early [drafts?].
- ff. 91-101; - (h) '*The Fortune Hunter*'. f. 102.
3. ff. 103-117. Unidentified synopses and fragments.
4. ff. 118-123. Speech by Gilbert after his knighthood in 1907. Draft.
5. ff. 124-125. Account of a '*Singular Dream*'; 25 Oct. 1871-1908.
6. ff. 126-133. Unfinished '*Reminiscences of Bush life in Queensland*'; n.d.

REEL 5

49307. GILBERT PAPERS. Vol. XIX (ff. 242). Texts of plays; before 1884, n.d. Typewritten.

1. ff. 1-4. '*Comedy and Tragedy*'. 'Sketch version', first produced 26 Jan. 1884. Single scene with note at end: 'then as in original play'. See Original Plays, III.
2. ff. 5-209. '*Selene*', i.e. '*Fallen Fairies*'. Three copies of Act I, with autograph corrections and additions, two marked as 'Revised', and two copies of Act II, one marked as 'Revised'.
3. ff. 210-227. '*Trying a Dramatist*'.
4. ff. 228-242. '*The Hooligan*'.

49308. GILBERT PAPERS. Vol. XX (ff. 248). Collected plays and libretti of Gilbert. Two imperfect sets of printed proofs, with autograph corrections, of Original Plays by W. S. Gilbert, Fourth Series, 1911. Preceded (f. 1) by a covering letter to Gilbert from Chatto and Windus, 23 May 1911. Viz.: - (a) pp. 1-224 of 'First Proof'; 6-27 Apr. 1911. ff. 2-113b; - (b) pp. 1-224 of 'Revised Proof'; 18-27 May 1911. ff. 137-248. Also includes, in the same format, a set (ff. 114-136b) of first proof of '*Princess Toto*', 28 Apr.-1 May 1911, paginated [235]-280, not included in either the first or second editions of Original Plays, Fourth Series, 1911. See the list of contents of these editions in T. Searle, Sir William Schwenck Gilbert, 1931, p. 65. No copy of the first edition is in the British Library.

REEL 6

49310-49317. GILBERT PAPERS. Vols. XXII-XXIX. Prompt or author's copies, partly privately printed, of plays and libretti. Printed. Many include autograph notes giving property-plots, plans of sets and stage directions, with occasional corrections. Add. MSS. 49310-49313, 49315 comprise proofs mounted in notebooks. Eight volumes.

49310. GILBERT PAPERS. Vol. XXII (ff. 85).

1. ff. 1-14. '*Trial by Jury*'.
2. ff. 16-49. '*The Sorcerer*'.
3. ff. 50-85. '*H.M.S. Pinafore*'.

49311. GILBERT PAPERS. Vol. XXIII (ff. 123).

1. ff. 1-36. '*The Pirates of Penzance*'.
 2. ff. 38-78. '*Patience*'.
 3. ff. 79b-123b. '*Iolanthe*'.
- [Please note that this manuscript is very faint in places.]

49312. GILBERT PAPERS. Vol. XXIV (ff. 157).

1. ff. 2-53. '*Princess Ida*'.
 2. ff. 55-108. '*The Mikado*'.
 3. ff. 109-157. '*Ruddigore*'.
- [Please note that this manuscript is very faint in places.]

49313. GILBERT PAPERS. Vol. XXV (ff. ii+136).

1. ff. 1b-52. '*The Yeomen of the Guard*'.
2. ff. 53-136. '*The Gondoliers*'.

REEL 7

49314. GILBERT PAPERS. Vol. XXVI (ff. 135).

1. ff. 1-40, 41-94. '*Foggerty's Fairy*' in two editions, the first 'Printed as Manuscript for private circulation only' (f. 1).
2. ff. 95b-135b. '*A Domestic Pantomime*', i.e. '*The Fairy's Dilemma*'. 'Printed for private use only' (f. 95b).

49315. GILBERT PAPERS. Vol. XXVII (ff. 108).

1. ff. 1-40b. '*The Ne'er do Weel*'.
2. ff. 42-72b. '*The Mountebanks*'.
3. ff. 75-108. '*His Excellency*'.

49316. GILBERT PAPERS. Vol. XXVIII (ff. 211).

1. ff. 1-20b. '*Dulcamara*'.
2. ff. 21-46b, 47-67b. '*Robert the Devil*', in two copies, the second of which is marked 'Prompt Book' on f. 47.
3. ff. 68-89b. '*Pygmalion and Galatea*'.
4. ff. 90-113b. '*Charity*'.
5. ff. 114-137. '*Ought we to visit her*'. 'Printed as Manuscript' (f. 115).
6. ff. 138-157b. '*Broken Hearts*'. 'Printed for Private Circulation only' (f. 139).
7. ff. 158-178. '*Daniel Druce*'. 'Printed for Private Use only' (f. 159).
8. ff. 179-199. '*On Bail*'.
9. ff. 200-211b. '*Rosencrantz and Guildenstern*'.

49317. GILBERT PAPERS. Vol. XXIX (ff. 184).

1. ff. 1-9. Synopsis of '*The Wicked World*'.
2. ff. 10-59. 'Gretchen'. 'Printed as manuscript for Private Circulation only' (f. 10).
3. ff. 60-70b. '*Comedy and Tragedy*'. 'Printed as Manuscript' (f. 61).
4. ff. 71-95. '*Brantingham Hall*'. 'Printed for Private Circulation only' (f. 72).
5. ff. 96-127, 128-156. 'The Fortune Hunter', in two copies, the first bearing the title 'Diana's Husband'. 'Printed for private use only' (ff. 97, 129).
6. ff. 157-184b. '*Fallen Fairies*'.

REEL 8

B. MUSIC

49318. GILBERT PAPERS. Vol. XXX (ff. 79). Music from settings of Gilbert's plays and libretti:

1. ff. 1-3. Vocal parts of two numbers from the music to '*Utopia Limited*' by Arthur Seymour Sullivan, with variants from the

published version. In a copyist's hand.

2. ff. 4-40b. Part of the music to '*His Excellency*' by Dr Frank Osmond Carr, including the openings of Acts I and II, with variants from the published version, an apparently unpublished trio on ff. 32-39, 'When you approach the Royal Presence', and a vocal part from the finale of Act II. See the printed proofs of the libretto of the trio in Add. MS. 49301, ff. 129-130b. In copyists' hands.

3. ff. 41-64. Flute, clarinet, cornet, trombone, timpani, string and pianoforte parts of the music to 'Rosencrantz and Guildenstern'. In a copyist's hand.

4. ff. 66-77. Music manuscript book giving the titles of the musical numbers in '*Robert the Devil*', or '*The Nun, The Dun, and The Son of a Gun*'. See note on f. 65b. Apparently arranged by Wilhelm Meyer Lutz. See Add. MS. 49316, f. 60. Only two items of music are filled in.

5. ff. 78-79b. 'Vanity, Vanity': song from 'The Knight Errant', by Rutland Barrington and Alfred J. Caldicott; 16 Nov. 1894. Autograph. Signed.

C. SKETCH-BOOKS AND DRAWINGS

49319-49321. GILBERT PAPERS. Vols. XXXI-XXXIII. Sketch-books and drawings; 1872-1892, n.d. Three volumes.

49319, A, B. GILBERT PAPERS. Vol. XXXI A, B (ff. 30, 18). Two sketch-books containing pencil drawings; n.d. Published for the most part in The 'Bab' Ballads. By W. S. Gilbert, ed. with revised illustrations, 1898.

49320, A, B. GILBERT PAPERS. Vol. XXXII A, B (ff. 8, 56). Two sketch-books containing pencil drawings; n.d. Drawings in Add. 49320 A have been gone over in ink. Add. 49320 B relates to a cruise and includes (ff. 19b-20b) a description, in diary form, of a day on a West Indian island.

49320 B has a black morocco binding, blind-tooled.

49321. GILBERT PAPERS. Vol. XXXIII (ff. 58). Drawings, etc., by Gilbert and others. Included are: - (a) Sketches of his family and friends, etc.; 1872, 1881, n.d. ff. 1-44: - (b) Costume sketches; 1886, 1892, n.d. Partly coloured. ff. 45-56: - (c) Proofs of drawings. Printed. Signed 'Bab'. All but one published in Songs of a Savoyard by W. S. Gilbert. Illustrated by the Author, 1890. f. 58.

REEL 9

D. DIARIES

49322-49329. GILBERT PAPERS. Vols. XXXIV-XLI. Diaries; 1878-1911. French, apart from 49322. Eight volumes.

49322. GILBERT PAPERS. Vol. XXXIV (ff. 262). 1878. Followed (ff. 248b-255b) by a telegraphic code for use on the American tour of 1879-1880.

49323. Vol. XXXV (ff. 226). 29 Dec. 1904-1905.

REEL 10

49324. Vol. XXXVI (ff. 220). 1906.

49325. Vol. XXXVII (ff. i+222). 1907.

49326. Vol. XXXVIII (ff. 222). 1908.

REEL 11

49327. Vol. XXXIX (ff. 224). 1909.

49328. Vol. XL (ff. 222). 1910.

49329. Vol. XLI (ff. i+221). Jan.-28 May 1911.

REEL 12

E. CORRESPONDENCE

49330-49332. GILBERT PAPERS. Vols. XLII-XLIV. General correspondence; 1866-1911, n.d. Three volumes. This correspondence covers a wide variety of topics, including discussion of publications, copyright disputes, proposed theatrical projects, and the success of productions. Correspondents include: Evelyn Bellew, the Boston Globe, J B Buckstone of the Haymarket Theatre, Alfred Cellier, Chatto & Windus, Arthur Cheney, J C Cowper, Charles Dickens Jr (regarding the possibility of adapting one of his novels for the stage), Sam French, John Hare, J M Kendal, Albert Montgomery, M Robertson, George Routledge, E Sothorn, Charles Walcot, Arthur Wallack, and Edward Wyland. There are also many copy out-letters by Gilbert.

49330. Vol. XLII (ff. 164). 1866-1874, n.d.

49331. Vol. XLIII (ff. 236). 1875-1880, n.d.

REEL 13

49332. Vol. XLIV (ff. 258). 1881-1911, n.d.

49333. GILBERT PAPERS. Vol. XLV (ff. 238). Correspondence and papers of Gilbert relating to the *Savoy Operas*; 1876-1911. Viz:

1. ff. 1-62. General correspondence; 1876-1893.

2. ff. 63-182. Correspondence with Sir Arthur Seymour Sullivan; 1889-1895. Preceded (f. 63) by a draft of a song from '*The*

Gondoliers'.

3. ff. 183-238. Correspondence with Mrs Helen Carte; 1903-1911.

REEL 14

49334. GILBERT PAPERS. Vol. XLVI (ff. 285).

1. ff. 1-153. Letters, accounts, etc., of Horace Wall to Gilbert relating to the production of 'Engaged' in the United States of America and Canada; 1879.
2. ff. 154-164. Box-office returns for '*Gretchen*' at The Royal Olympic Theatre; 1879.
3. ff. 165-285. Box-office returns for '*The Mountebanks*' at The Lyric Theatre; 1892.

49335. GILBERT PAPERS. Vol. XLVII (ff. 199).

Correspondence and papers of Gilbert relating to:-
Yachting; 1879-1883, n.d. ff. 1-40;-
Construction and leasing of the Garrick Theatre; 1888-1896. ff. 41-125;-
Harrow Weald Common, Harrow-on-the-Hill, co. Midd.; 1891-1910. ff. 126-177;
De Bremont v. Gilbert, Q. B. Division; 1894-1895. ff. 178-199.

REEL 15

49336, 49337. GILBERT PAPERS. Vols. XLVIII, XLIX. Correspondence and papers of Gilbert, alphabetically arranged, relating to his knighthood; 1907. Telegrams and postcards have not been indexed.

49336. GILBERT PAPERS. Vol. XLVIII (ff. 154).

1. ff. 1-3. Correspondence with Sir Henry Campbell-Bannerman; 21 June 1907.
2. ff. 4-7b. Names of senders of congratulatory messages.
3. ff. 8-154. Letters of congratulation: A-O.

49337. GILBERT PAPERS. Vol. XLIX (ff. 206).

1. ff. 1-70. Letters of congratulation: P-Z, etc.
2. ff. 71-198. Congratulatory telegrams.
3. ff. 199-206. Visiting cards. Printed, and partly with congratulatory messages added.

REEL 16

49338. GILBERT PAPERS. Vol. L (ff. 1-377, 378-792).

Letter book of Gilbert; 1875-1882. Preceded (ff. 1-18) by an index. Includes drafts of the opening of Act II of '*The Sorcerer*' (ff. 542, 543) and parts of '*H.M.S. Pinafore*' (ff. 787-784b reversed) and '*Broken Hearts*' (ff. 788, 789, 792). Bound in two volumes.

[Please note that the carbon copies are very faint in places.]

REEL 17

49339. GILBERT PAPERS. Vol. LI (ff. 425).

Letter book of Gilbert; 1882-1883, 1908-1911. Followed (ff. 425b-416b reversed) by a copy of a draft of '*Fallen Fairies*'.

REEL 18

49340. GILBERT PAPERS. Vol. LII (ff. i+87).

Notebook recording weekly takings and expenses of theatre productions.
Black calf binding, gilt- and blind-stamped.

1. ff. 1-28, 51-53. '*H.M.S. Pinafore*' and '*The Pirates of Penzance*' in the United States of America; 1 Dec. 1879-20 Mar. 1880. Printed, with MS. additions. Followed (ff. 51b, 52) by a pencil note of the lease of the Australian rights in both operas, and (f. 53) by a summary of profits at New York from '*The Pirates*', 29 Dec. 1879-28 Feb. 1880.
2. ff. 54-86, 85b-66b reversed. '*The Pirates of Penzance*' at the Opera Comique Theatre, London; 3 Apr. 1880-2 Apr. 1881.

49345. GILBERT PAPERS. Vol. LVII (ff. 151).

Correspondence, etc., relating to Gilbert's family and household; 1836-1952, n.d.
As follows:

1. ff. 1-6. Letters to Mrs H. West, of Pangbourne; 1836-1845.
2. ff. 7-39. Correspondence, mostly of Lady Gilbert; [1872?]-1936.
3. ff. 40-129. Correspondence and papers of Miss Nancy McIntosh; 1876-1952, n.d. Preceded (ff. 40-42) by papers of her father, William A. McIntosh, and including (ff. 48-63) pages from her diary, 1 Jan.-11 Apr. 1894.
4. ff. 130-136. Pages from Gilbert's diary; 4 Apr.-8 May, 19-31 Dec. 1889.
5. ff. 137-146. Lecture on Gilbert by [J. W. Voller, of Cold Ash?]; 1912. Typewritten.
6. ff. 147, 148. Letter of James Bolivar Manson, of the National Gallery, to Thomas Geoffrey Blackwell, relating to the statue of King Charles II, then at Grim's Dyke; 22 July 1915.
7. ff. 149-151. Notes on family history; n.d. Partly typewritten.

F. MISCELLANEA

49346. GILBERT PAPERS. Vol. LVIII (ff. 77). Visitor's Book at Grim's Dyke;

Dec. 1906-Feb. 1936.

Dark red morocco binding, gilt-stamped and -tooled.

49347 A. GILBERT PAPERS. Vol. LIX A (ff. 22). Home Dinners: menu-book with names of guests, etc.; Feb. 1903-Mar. 1913.

Printed headings, with MS. additions.

Dark green morocco binding.

49347 B. GILBERT PAPERS. Vol. LIX B (ff. 22).
1. ff. 1-7. Household accounts, draft menus and guest-lists; 1904, n.d.
2. ff. 8-22. Menus; 1905, n.d. Partly printed.

49348. GILBERT PAPERS. Vol. LX (ff. 171). Material relating to Gilbert and the Savoy Theatre; 1877-1908, n.d. Printed and typewritten. Included are:-
(a) Pamphlets, etc., connected with his lawsuits; 1877-1908. ff. 1-9b, 33-103b, 116-34;- (b) Programmes, including the illustrated souvenir programme for 'Patience', 29 Dec. 1881. ff. 10-30, 104-106;-
(c) '*The Lady in the Plaid Shawl*', an autobiographical fragment; n.d. ff. 135-138b;-
(d) Essay on 'Gilbertian Wit and Humour', etc.; n.d. ff. 154-171.

49349. GILBERT PAPERS. Vol. LXI (ff. i-79).
'Moonshine', a libretto by James M. Gatliff; n.d. Typewritten, with MS. notes of stage sets and properties.

REEL 19

G. PHOTOGRAPHS: 49350-49353

49350-49353. GILBERT PAPERS. Vols. LXII-LXV. Photographs; 1881-1904, n.d.

49350 A, B. GILBERT PAPERS. Vol. LXII A, B.
Scenes from plays and operas; 1904, n.d. Two box-cases.

49350 A. GILBERT PAPERS. Vol. LXII A (ff. 26).
(a) '*The Fairy's Dilemma*'; 1904. ff. 1-18;-
(b) '*Rosencrantz and Guildenstern*'; n.d. ff. 19-26.

49350 B. GILBERT PAPERS. Vol. LXII B (ff. 17).
(a) '*Comedy and Tragedy*'; n.d. ff. 1-12;-
(b) '*Trial by Jury*'; n.d. ff. 13-14;-
(c) '*The Hooligan*'; n.d. ff. 15-17.

49351 A-F. GILBERT PAPERS. Vol. LXIII A-F. Individual artistes in costume in plays and operas; 1881-1899, n.d. Six box-cases:

49351 A GILBERT PAPERS. Vol. LXIII A (ff. 25)
(a) '*The Sorcerer*' 1898. ff. 1-14; (b) '*H.M.S. Pinafore*' 1899. ff. 15-25.

49351 B GILBERT PAPERS. Vol. LXIII B (ff. 11) '*Ruddigore*' 1887.

49351 C GILBERT PAPERS. Vol. LXIII C (ff. 56)
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49353 B. GILBERT PAPERS. Vol. LXV B (ff. 6).
Interior and exterior of house at [19?], Harrington Gardens
[stamped 20 on cover]; 1884.

Material excluded from this microfilm edition

49309. GILBERT PAPERS. Vol. XXI (ff. 177). Set of proofs, with pencil corrections, paginated [1]-155, followed (ff. 138-177) by an imperfect set with pencil notes referring to the original edition of *The Savoy Stories*, ed. E. Gatliff, Melbourne, 1935, evidently for the revised edition, 1950. Printed.

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[<back](#)