

Wilfrid M. de Freitas

Bookseller

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A Gilbert and Sullivan Miscellany

*“From the bookseller tree you get books and, dear me,
Ephem’ra, programmes and libretti”*

**It’s been a while since we’ve acquired enough material to warrant a list,
but we’re finally there, so here it is!**

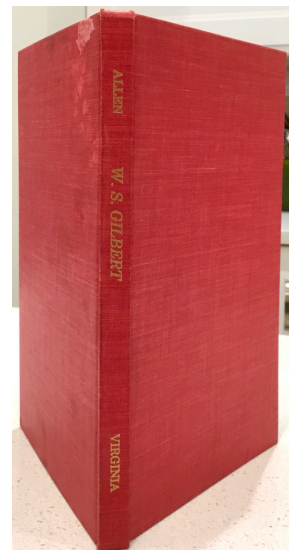
As usual, all prices are in US\$, postage at cost (Canadian sales subject to 5% GST).

Payment may also be made in UK£ or CA\$.

Credit card orders charged in CA\$ converted at the current rate.

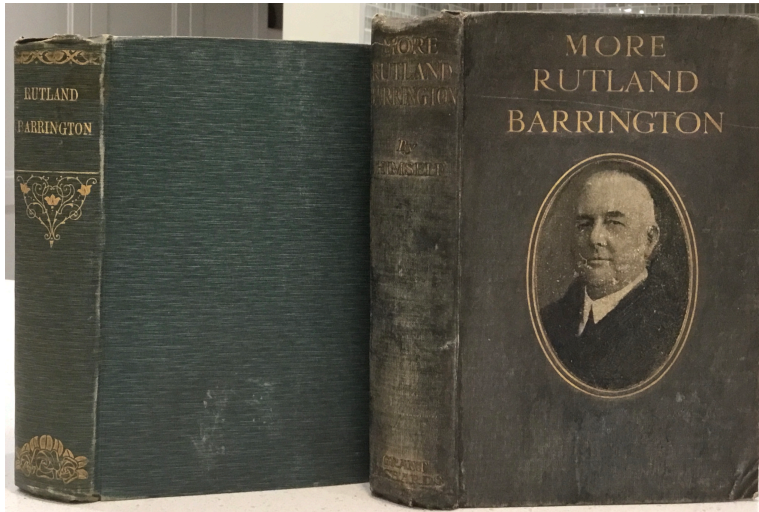
BOOKS

1. Allen, Reginald. W. S. Gilbert An Anniversary Survey and Exhibition Checklist With Thirty-Five Illustrations. Charlottesville, VA. Bibliographical Society of the University of Virginia. 1963. *First edition.* A near fine copy in the original gilt titled red cloth, now marked on the back cover near upper spine. The famous Grolier Club exhibition of treasures from the Pierpont Morgan Museum collection in New York City. **\$15**



2. Barrington, Rutland. **Rutland Barrington: A Record of Thirty-five Years' Experience on the English Stage by Himself.** London: Grant Richards. 1908. *First edition.* "With a preface by Sir William S. Gilbert. With Thirty-two Illustrations from Photographs". Ex-library copy rebound in later blue cloth, with ornate gilt titling and decoration to spine. Evidence of [Boots Library ?] label removal on front cover, and old "Date Due" slip inside rear cover; bookplate. Illustration at p. 32 actually inserted at p. 74.

A presentable copy to be going on with, until a better one comes along – at a higher price! **\$95**



☞ "Dedication / To my very good friend Mrs. D'Oyly Carte, to whose consideration and kindly thought for the comfort of all and sundry in her employ, is due the maintenance of the best tradition of the Savoy, that of "A Happy Family." "

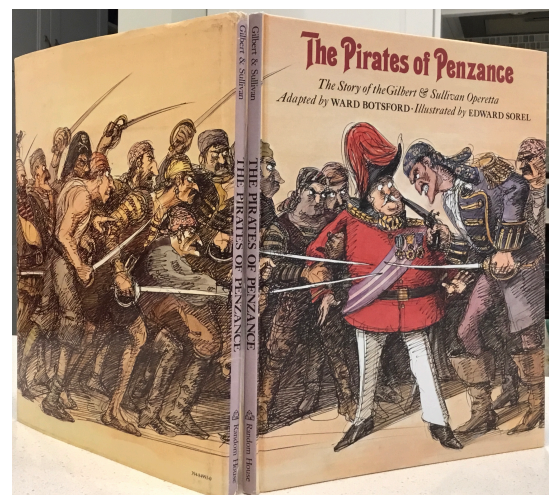
3. Barrington, Rutland. **More Rutland Barrington by Himself.** London: Grant Richards. 1911. *First edition.* Fifteen illustrations from photographs, many of Barrington in other non G & S rôles.

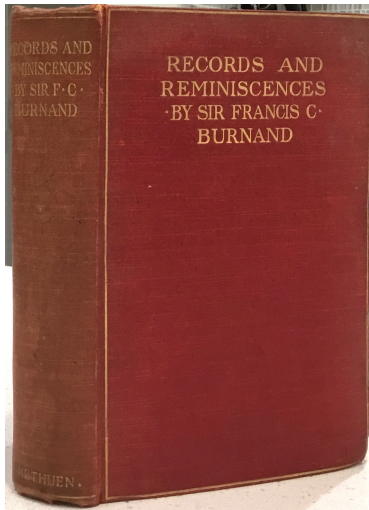
Publisher's original slate-blue cloth titled in gilt

with author's photographic onlay to front cover. Cloth worn, faded and soiled; gilt lettering on front cover bright, dulled on spine. Top edge gilt; amateur repair to inner hinges. Unusual 24 pp. smaller format publisher's 1911 complete catalogue, with prices, tipped in at rear. Overall, a very good copy. **\$125**

☞ "With this hope looming large I then venture my second attempt to amuse without instructing, and if I should achieve but a modicum of success in the former motive it will more than counterbalance the distress I shall feel if my efforts were, quite unintentionally, to stray in the direction of the latter!" (*cf.* Author's preface.)

4. Botsford, Ward. **The Pirates of Penzance: The Story of the Gilbert & Sullivan Operetta.** New York & Toronto: Random House, 1981. First edition. Storybook "Adapted by Ward Botsford" from the operetta; fancifully illustrated in full colour by Edward Sorel. Fine small thin pictorial folio; in matching very good+ dust jacket, now a touch dusty on rear and chipped at spine ends, with minor edge creasing, small split at tail, and 1" closed tear at top of rear flap. **\$20.**

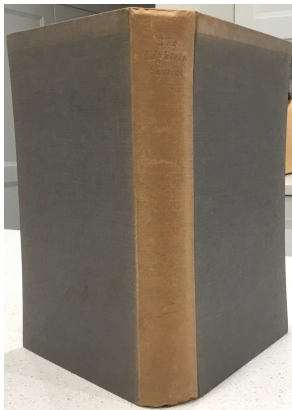
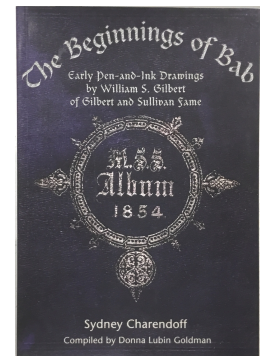




5. Burnand, Sir Francis C. **Records and Reminiscences Personal and General**. London: Methuen. 1905. *Fourth and Cheaper Edition Revised*. Original red cloth, titled in gilt; spine dulled. *Ownership signature of Harry Benford*; bookplate of another person. Lacks front end-paper. Light foxing and a few stray red (ink?) marks to fore-edge; worn through 5 mm. at upper right corner. Contents clean and tight. 40 pp. publisher's catalogue date May 1909 at rear. A very good copy. **\$35**.

♥ Originally published in two volumes in 1903 and 1904, this is the first edition in one volume. Notice at front: "To The Public Generally. 'I stand corrected' – in this edition. My thanks are due to the noteworthy assistance of ... I have not effected all the corrections I could wish, but hope to do so should there be a further demand for the Records and Reminiscences of / Yours truly, F.C. Burnand."

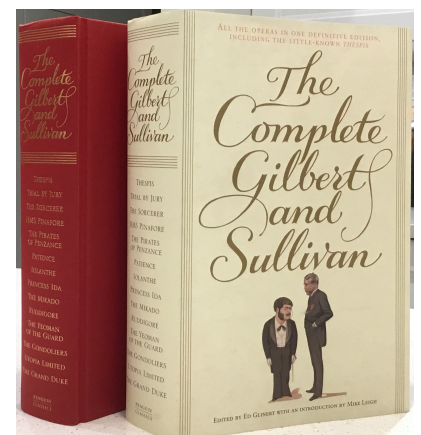
6. Charendoff, Sydney. [Compiler Donna Lubin Goldman]. **The Beginnings of Bab**. Toronto: Russell Hill Publishing. 2006. *First edition*. "Early Pen-and-Ink Drawings by William S. Gilbert of Gilbert and Sullivan Fame." The story of a discovery of an album containing 34 unsigned drawings, believed by the author to be original "Bab" sketches by W.S. Gilbert. Lavishly illustrated with reproductions of the drawings. Publisher's heavy French wrappers, *signed by the author on title-page*. As new. **\$20**.

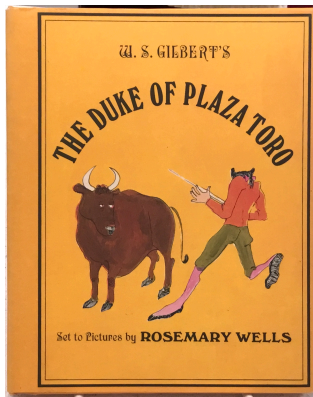


7. Drinkwater, John [Editor]. **The Eighteen-Sixties: Essays by Fellows of the Royal Society of Literature**. Cambridge: At The University Press. 1932. *First edition*. Original grey cloth (front cover slightly bowed), spine completely faded to tan, rendering the gilt titling almost invisible; faint sunning also along top edges of boards. Contributors include Humbert Wolfe, Walter de la Mare, Harley Granville-Barker and Sir Oliver Lodge. Index shows numerous references to Gilbert (esp. plays), Sullivan and D'Oyly Carte. But for the faded spine, a very good copy. **\$20**

8. Gilbert, W. S. **The Complete Gilbert and Sullivan**. London: Penguin Books. 2006. *First edition*. "Edited by Ed Glinert with a ten page introduction by Mike Leigh*." A fine copy in publisher's original red boards, lettered in gilt on spine; all edges gilt. Colour pictorial dust jacket with the 19th.C Spy and Ape Vanity images of Gilbert and Sullivan. "Bab" illustrated end-papers; silk marker. Contains more than 100 pages of notes on all the operas. A lavish production. **\$35**.

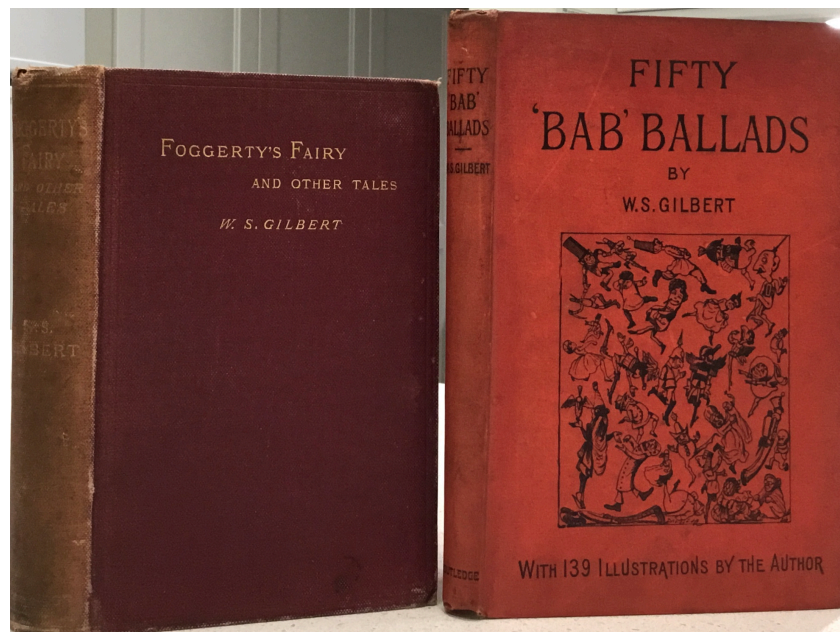
♥ Leigh was, of course, writer and director of the G&S film *Topsy Turvy*



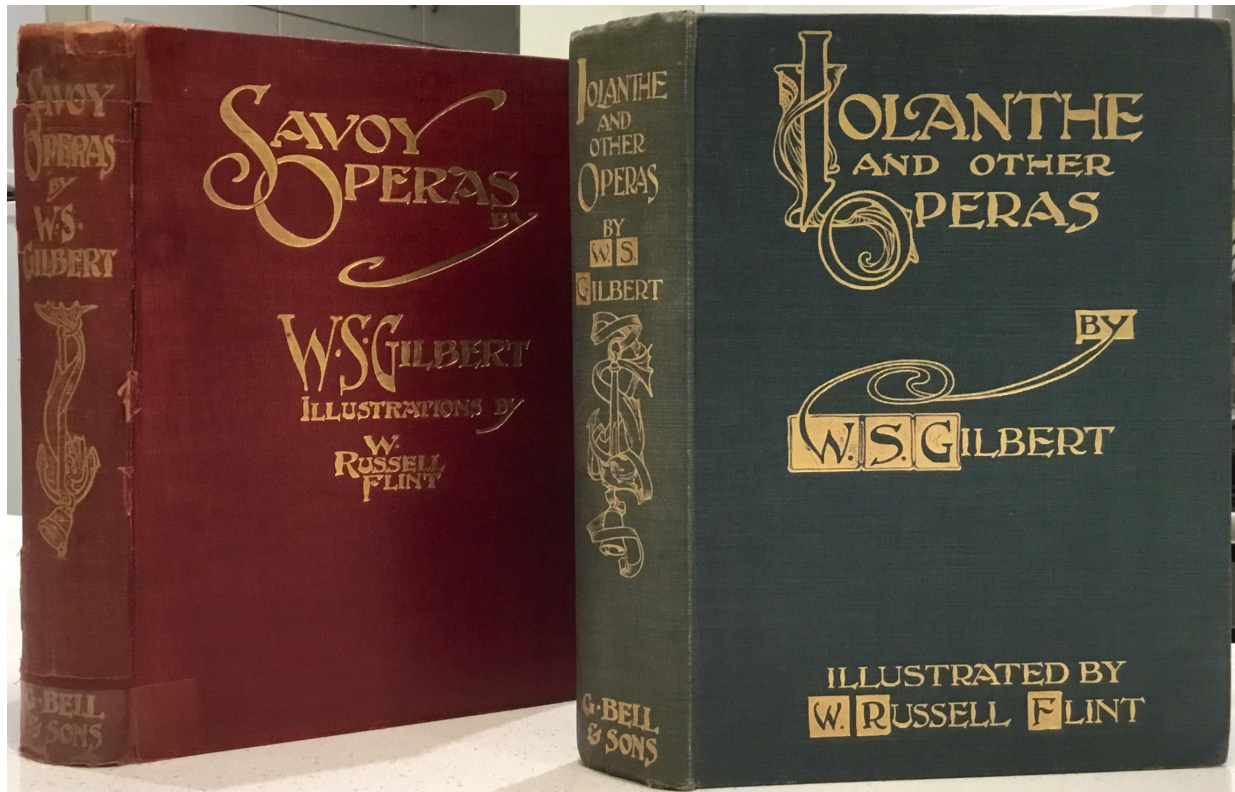


9. Gilbert, W.S. **The Duke of Plaza Toro**. New York: The Macmillan Company. 1969. **First edition**. “Set to pictures by Rosemary Wells”. A fine copy in original humorously pictorial laminated boards, with matching dust jacket. **\$50**
 ☛ “Text adapted from the song ‘In Enterprise of Martial Kind’ from *The Gondoliers*...”. Words and music at end of text.

10. Gilbert W. S. **Fifty ‘Bab’ Ballads. Much Sound and Little Sense**. London: George Routledge. 1892. **Later printing**. Original decorated (‘Bab’ characters) red cloth lightly soiled, spine a trifle darkened. Endpapers severely foxed, contents otherwise clean and tight. Near fine. **\$25**.



11. Gilbert, W. S. **Foggerty’s Fairy and Other Tales**. London: George Routledge and Sons. 1890 [but 1889*]. **First edition, first issue**; without the copyright statement at the bottom of the “Note” page. 366 pp.+ 2 pp. publisher’s ads at rear. Original textured maroon cloth lettered in gilt, a little rubbed at joints and edges. Lower front corner bumped, spine severely dulled but gilt lettering still legible. Internal hinges perfect [unusually so]. Two old sterling prices on verso of fep, contents clean and tight. A very good copy. **\$225**.
 ☛ As Jane Stedman mentions in *W.S. Gilbert: A Classic Victorian and His Theatre*, although dated 1890, this title was published in 1889 for the Christmas trade. We have previously sold a copy with an 1889 [presumably Christmas] gift inscription.



12. Gilbert, W. S. **Savoy Operas**. London: George Bell, 1909. "With [32] illustrations in colour by W. Russell Flint." **First edition**. Contains *Pirates*, *Patience*, *Ida* and *Yeomen*, with Gilbert's five-page 'Foreword', essentially a commentary on each of the named operas. Publisher's lavishly gilt decorated dark red cloth, top edge gilt; with small metal corner reinforcements inside covers. The good news is that the contents are in excellent condition, with all the captioned tissue-guarded plates as called for. The bad news is the defective spine panel: it's held on by old scotch tape at the head and tail, and the 20 cm. central portion is completely detached at the rear joint, and barely attached at the front; the gilt titling and decoration is dulled, but perfectly clear. Some professional attention would render it a very good copy, a worth partner to the following item. **\$75**

♥ The matching volume to *Iolanthe and Other Operas* (see next item.) published the following year, in 1910

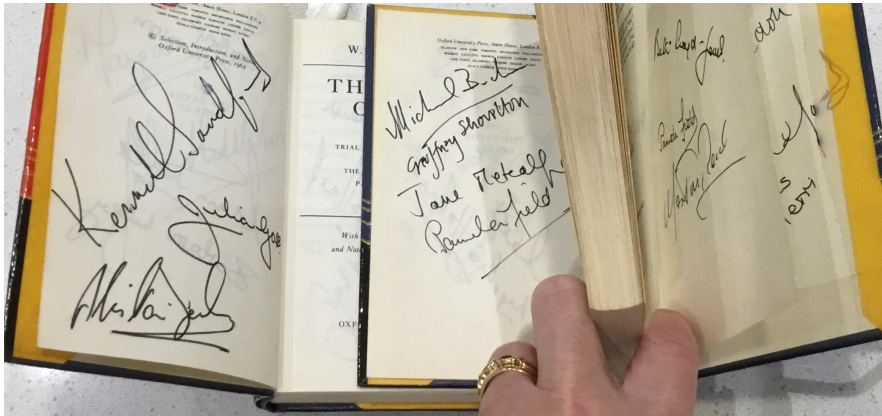
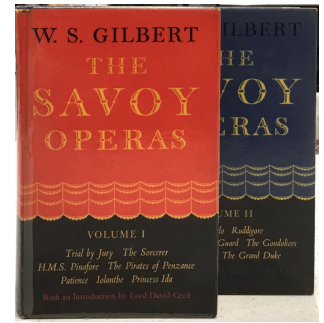
13. Gilbert W. S. **Iolanthe and Other Operas**. London: G. Bell & Sons. Ltd. 1910. **First edition**. "With [32] illustrations in colour by. W. Russell Flint." A fine copy in the publisher's lavishly gilt decorated green cloth; top edge gilt. Book label of Victoria Alexandrina Bentinck*, daughter of the sixth Duke of Portland. The tissue-guarded and captioned illustrations are from *Iolanthe*, *The Mikado*, *Ruddigore* and *The Gondoliers*. **\$175.**

♥ The matching volume to of *Savoy Operas* (see previous item) published the year before, in 1909.

* At her death in 1994, aged 104, Lady Victoria Weymss (as she became upon her marriage in 1918) was the oldest surviving godchild of Queen Victoria, and Extra Woman of the Bed-chamber to Queen Elizabeth, the Queen Mother.

*Signed by dozens of
D'Oyly Carters*

14. Gilbert, W.S. **The Savoy Operas** [1] [with] **The Savoy Operas II**. London: Oxford University Press. 1962 & 1963. **First editions thus**. Original blue boards, with original red and blue dust jackets now completely (but neatly) 'laminated' to covers. Two small volumes from *The World's Classics* Nos. 592 & 593. 'Boxed' 1966 gift inscription at front of vol. 1. Contents bright and clean. **\$95**



Each volume with, respectively, 29 and 28 signatures (a few duplicates; a couple indecipherable; three on glued-in slips) of members of the D'Oyly Carte Company, mostly collected during the 1960s and 1970s. Names include principals like Kenneth Sandford, Valerie Masterson, Thomas Round and Gillian Knight; as well as choristers / occasional players like Rosalind Griffiths and Barry Clark.

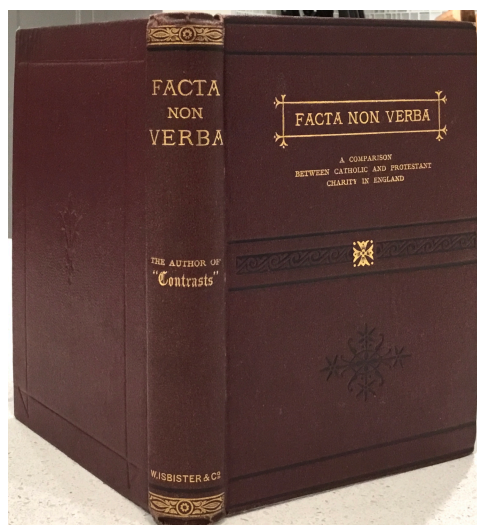
15. [Gilbert, W. S.] **The Story of the Mikado Told By Sir W. S. Gilbert**. London: Daniel O'Connor. 1921. **First edition; second issue**. Illustrated by Alice B. Woodward. Original pictorial (Three Little Maids) yellow-ochre cloth decoratively printed in blackish-blue. All edges **stained orange**. Dust jacket, printed with Japanese-style characters, lacking a few chips at edges, and with large closed tear across front panel. A near fine book in very good, if torn, dust jacket. **\$35**.

Title-page printed in orange (first issue printed in orange and black). Printed at the Chiswick Press, pages bulk at 12 mm. (First issue, printed at The Westminster Press, bulk at 16 mm.)



Photo taken with dust jacket protectors in place (#15 left, #16 right)

16. [— Another copy] This one with *top edge only stained orange*, others *unstained*; dust jacket lacking a 3 cm. piece around head of spine, and a few other small chips; near fine in very good jacket. \$25
 🍷 Assumed to be first edition, third issue.



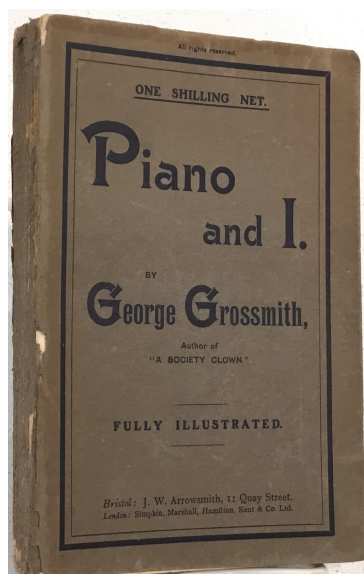
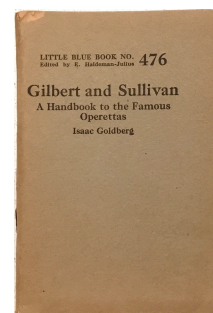
By W. S. Gilbert's Father

17. [Gilbert, William] **Facta Non Verba. A Comparison Between the Good Works Performed by the Ladies in Roman Catholic Convents in England, and the Unfettered Efforts of Their Protestant Sisters.** London: W. Isbister & Co. 1874. *First edition.* A stunning (there's no other word for it!) copy in the publisher's original maroon cloth, titled and decorated in gilt on front cover and spine. Publisher's small ad tipped in at front; 4 pp. at rear. Paris bookseller's label inside front cover. A seemingly scarce title, especially in such fine condition. \$150

🍷 "Another theme that was seen in Gilbert *père's* writings was his dislike of established religion and the Roman Catholic Church in particular. Two works on this theme included *Facta non Verba ...*" (cf. Wikipedia).
 Who knew ...

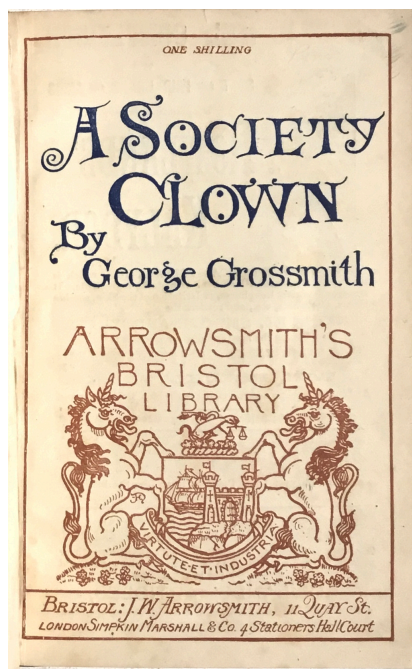
18. Goldberg, Isaac. **Gilbert and Sullivan A Handbook to the Famous Operettas.** Girard, Kansas: Haldeman-Julius Company. c1923. *The Little Blue Book* No. 476. Original 12 mo. wrappers 9 x 13 cms. now severely faded. Printed on poor quality paper. A very good copy. \$7

🍷 The publisher also issued *The Mikado* as No. 90 in this series



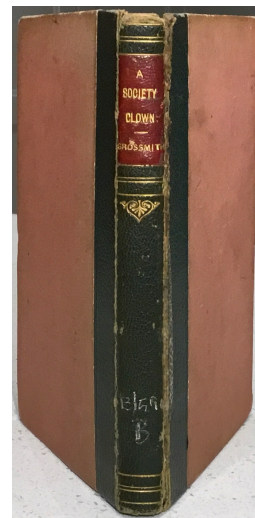
Two by Grossmith

19. Grossmith, George. **Piano and I.** Bristol: J. W. Arrowsmith & London: Simpkin Marshall. 1910. "Further reminiscences by George Grossmith". First edition. Original greyish-green wrappers; front cover hinge partly split about half-way up from bottom; paper spine almost completely gone (exposing gatherings). Back cover detached (but present) lacking 2 cm. from lower right corner, with unsightly 2 cm wide strip across upper left corner of recto. That's the bad news: the good news is that, apart from some internal foxing, the contents are nice and tight. Some professional restoration would render this a very good copy of an exceptionally scarce title in the G & S canon. \$225



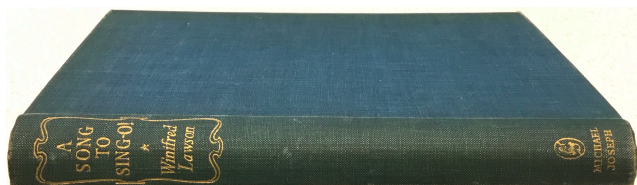
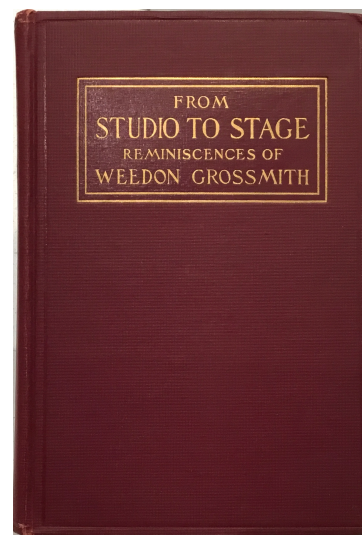
20. Grossmith, George. **A Society Clown: Reminiscences.** Bristol: J.W. Arrowsmith. 1888. *First edition.* Arrowsmith's Bristol Library. Vol. XXXI. 12mo. **Original pictorial wrappers** printed in blue and brown. 192 pp. Now enclosed in 1/2 dark green morocco and brown cloth binding by Birdsall. Gilt lettered burgundy leather spine label; joints split but still tight. Library labels and barcode at front, on supplied leaves; pocket on rear paste down. The book itself is complete and free from any markings, library or otherwise; could possibly be removed professionally. **\$275**

♥ One of the scarcer titles in the G & S canon.

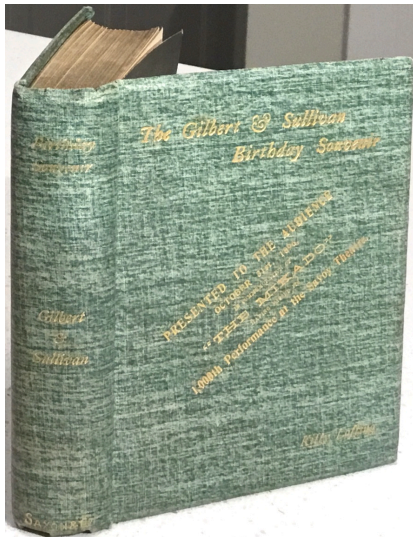


21. Grossmith, Weedon. **From Studio To Stage: Reminiscences of Weedon Grossmith Written By Himself.** New York: John Lane / London: John Lane. The Bodley Head / Toronto: Bell & Cockburn. 1913. *First edition, Canadian Issue* (Printed at The University Press, Cambridge, [Massachusetts], U.S.A.) A near fine copy in the original burgundy cloth, titled in gilt on front cover (bright) and spine (dulled); top edge gilt. Lavishly illustrated with b/w photos, especially him in various rôles. **\$20.**

♥ Weedon was George's brother and there are a few references to him and to D'Oyly Carte "Weedon, seriously, if Art should fail, which I hope it won't, come to me and I will give you an engagement on the stage at once."



22. Lawson, Winifred. **A Song to Sing-O!** London. Michael Joseph. 1955. *First edition.* A very good copy, in original blue cloth spine ends and corners a little rubbed; spine a bit darkened; top edge blue. Well illustrated with b/w photos of the author as well as several of her fellow contemporary D'Oyly Carte artistes, including Henry Lytton, Bertha Lewis, Marjorie Eyre, and Sydney Granville to name but a few. **\$25**



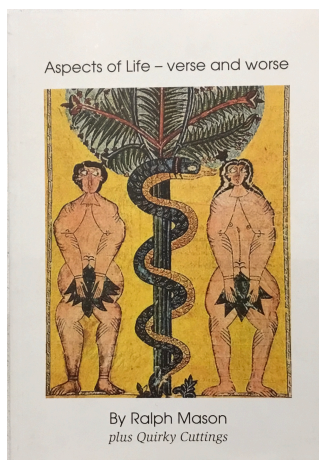
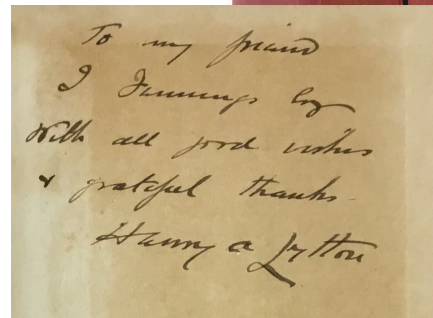
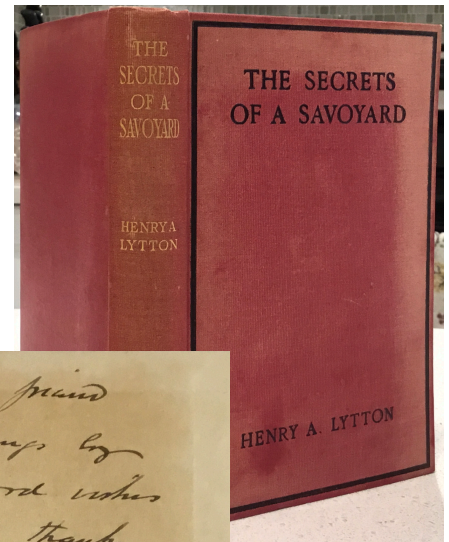
23. Lofting, Kitty [compiler]. **The Gilbert & Sullivan Birthday Souvenir [Book]**. London: Saxon & Co. 1895. **First edition**. “*Being musical and vocal selections for every day in the year, from the Gilbert and Sullivan’s Operas, by special permission from W.S. Gilbert, Esq., and Sir Arthur Sullivan.*” Publisher’s original striated green bevelled cloth, top edge gilt. Title printed in blue and brown. Printed autographs of various D’Oyly Carte artistes and staff members, including of course, Gilbert and Sullivan (two other non-G&S names added later). Small stain at lower corner of two pages, and several gutter breaks at gatherings; these notwithstanding, text block unaffected. A fine copy. **\$275.**

☛ “Presented to the Audience October 31st, 1896 in commemoration of ‘The Mikado’ having passed its 1,000th Performance at the Savoy Theatre.”

Inscribed by Henry Lytton

24. Lytton, Henry A. **The Secrets of a Savoyard**. London: Jarrolds. [n.d., ca.1921]? **First edition**. Colour frontispiece of Lytton as Jack Point; plus several other b/w pictures of him in various rôles. Original red cloth, unevenly faded on front cover, less so on rear; spine gilt titling bright. A couple of nickel-sized stains first few pages; mild foxing to fore- and top-edges, and to initial leaves. **\$55**

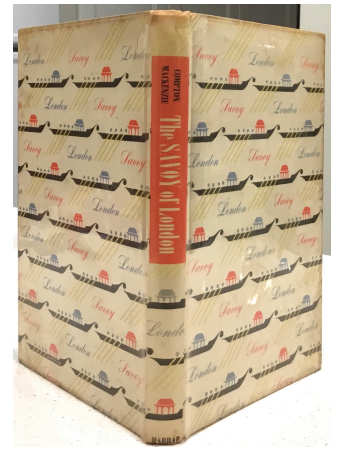
☛ Inscribed by Lytton “To my friend [(I or J). Jennings Esq. ?] With all good wishes & grateful thanks - Henry A Lytton” on now-toned front free endpaper. While copies signed by Lytton “In friendship’s name” are by no means scarce, copies inscribed to a named person are unusual.



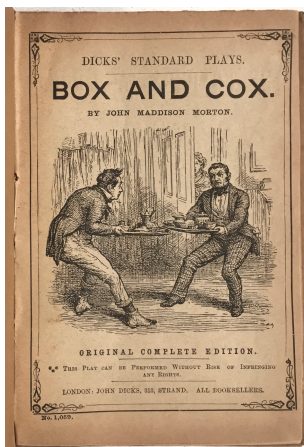
25. Mason, Ralph. **Aspects of Life – Verse and Worse**. [n.d.: Privately printed], 2011. Original colour pictorial light card covers; 28 pp. of humorous verse and reminiscences by, and a potted biography of this D’Oyly Carte soloist. **Presentation copy, dated 26/7/13.** Fine. **\$35.**

26. Mackenzie, Compton. **The Savoy of London.** London: Harrap, 1953. *First edition.* Original white boards decorated with fanciful gondolas in red, grey and black, a little browned at the edges. In the notoriously fragile original clear plastic dust jacket which lacks a small piece at the top of the spine, otherwise complete with the printed blurb and 12/6 price on the front flap. A charming little book, detailing the history of the Savoy Hotel and its founding by Richard D'Oyly Carte including, of course, many references to the D'Oyly Carte Opera Company and the Savoy operas. \$35.

NB. Photo taken with dust jacket



Two Boxes and Coxes!



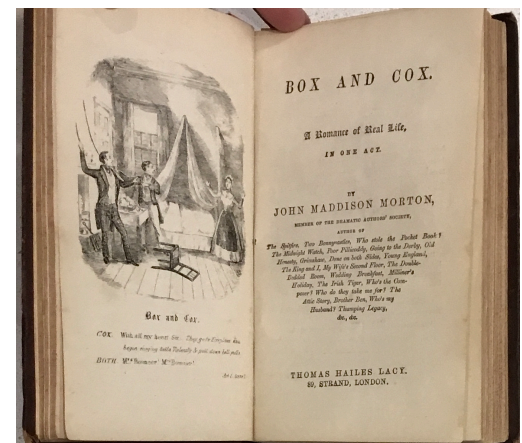
27. Morton, John Madison. **Box and Cox.** “*Original Complete Edition.*” London: John Dicks. n.d. [1880s ?]. Dick’s Standard Plays No. 1,059. 12 x 19 cms. Original 10 pp. wrappers, including 3 pp. publisher’s ads at front and rear; text on pp. 2-8. Poor quality paper now age-toned. A fine copy without any tears or chipping now neatly string-bound into hand-lettered plain, heavy-card boards, rippled on rear. \$85.

☛ This play, first published in 1847, served as inspiration and source for *Cox and Box*. This edition appears in the 1883 list of Dick’s Standard Plays and Free Acting Drama.

28. Morton, John Maddison. **Box and Cox.** London: Thomas Hailes Lacy, [n.d., possibly 1867?] “*A Romance of Real Life, in one act*”. Engraved frontispiece + 18 pp.text. Bound with 19 other (mostly one act) plays including two others by Morton. Contemporary brown cloth, worn, rubbed, rippled, and soiled, with ¼” tear at head of spine, titled **Farces** in gilt on spine; endpapers dusty; some plays (not B&C) with notations; many plays toned, a couple soiled. \$135

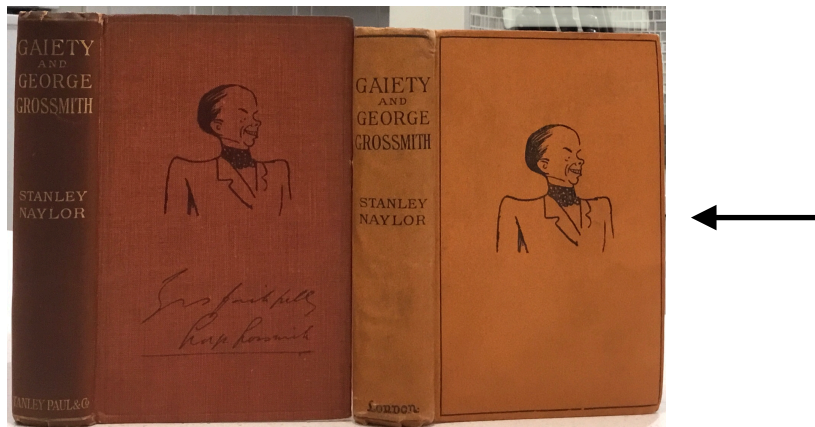
☛ Published, with one exception, by Thomas Hailes Lacy in their *Lacy’s Acting Edition of Plays*.

☛ *Box and Cox* was first performed at the Royal Lyceum Theatre, November 1st, 1847, with the following cast:
John Box, (*a Journeyman Printer*)Mr. Buckstone
James Cox, (*a Journeyman Hatter*)..... Mr. Harley
Mrs. Bouncer, (*a Lodging-house Keeper*)Mrs. Macnamara



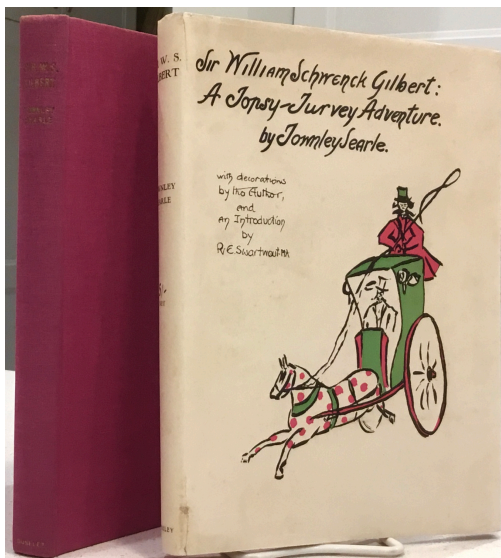
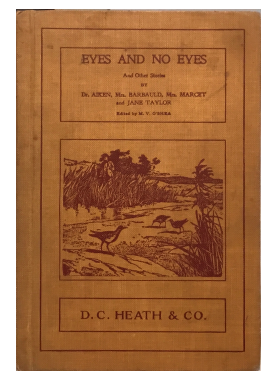
29. Naylor, Stanley. **Gaiety and George Grossmith: Random Reflections on the Serious Business of Enjoyment.** London: Stanley Paul & Co., 1913. *First edition, [remainder issue?]*. A very good copy of this review of all things GG-Jr.; spine a little sunned, with ends creased and rippled along its length; hinges tender, front one cracking yet firm; ink name on fep; minor foxing to edges. **\$30**

☞ Presumed remainder binding (shown alongside a copy of the primary one): cloth is ochre-brown, printed and ruled in black, with no facsimile on front, and spine imprint reading only "London"; binding and leaves noticeably shorter (.3 cm in each case), with lower edge untrimmed; without the Stanley Paul catalogue at rear. (For the primary edition, please see our website.)



30. O'Shea, M. V. [Editor]. **Eyes and No Eyes and Other Stories.** Boston: D. C. Heath 1909. First edition in this format. Original pictorial (rural scene) tan cloth with burgundy lettering and image. **\$35.**

☞ A curious piece: **Eyes and No Eyes or The Art of Seeing** was originally published in a 1799 collection of early children's literature, *Evenings at Home*. In 1875, Gilbert wrote a play titled *Eyes and No Eyes*, which was adapted from Hans Christian Andersen's *The Emperor's New Clothes*, taking his title from this tale, both being stories about observing that which is before you.

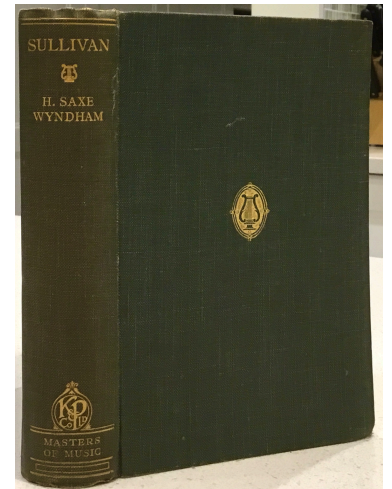


31. Searle, Townley. **Sir William Schwenck Gilbert: A Topsy-Turvy Adventure.** London: Alexander Ouseley. 1931. *First edition.* Colour frontispiece and other b/w illustrations by the author, and an introduction by R.E. Swartwout, M.A. Traces of name erasure on fep, otherwise an unusually fine copy in fresh, bright colour pictorial dust jacket with a few neat internal reinforcements at spine ends. **\$175.**

☞ Also published in a somewhat altered limited edition entitled *A Bibliography of Sir William Schwenck Gilbert: With Bibliographical Adventures in the Gilbert & Sullivan Operas.*

32. Wyndham, Henry Saxe. **Arthur Seymour Sullivan (1842 – 1900).**
 London: Kegan Paul, Trench, Trubner & Co., Ltd. 1926. **First edition.**
 Publisher's original dark green cloth gilt. From the Masters of Music series,
 edited by Sir Landon Ronald. Spine slightly darkened, otherwise a fine copy
 of this biography. **\$35**

☛ The Author acknowledges the earlier memoirs by Findon and by Lawrence, but “... [has] endeavoured so far as possible confine my presentation of Sullivan's life to actual happenings, and — while gladly avowing myself a fervent admirer — to leave to others better fitted the task of nicely discriminating between his various claims to a place upon Britain's Roll of Fame.” (cf. “Preface”)



PARODIES

33. [Group of seven illustrations] by H. W. McVickar from, D. Dalziel's *A Parody on Patience*, published in 1881 by the Chicago & Alton Railroad. The complete book contains 31 coloured lithographs plus the title page, of which 7 (including the title-page) are offered here. Each is laid onto a 28 x 35.5 cms. heavy card, with a professionally window-cut matte, and is suitable for framing. The group **\$75**

☛ The complete book is very scarce. In twenty-five years we've handled just one copy. The C & A Railroad also published similar parodies on *Iolanthe* and *Princess Ida*.

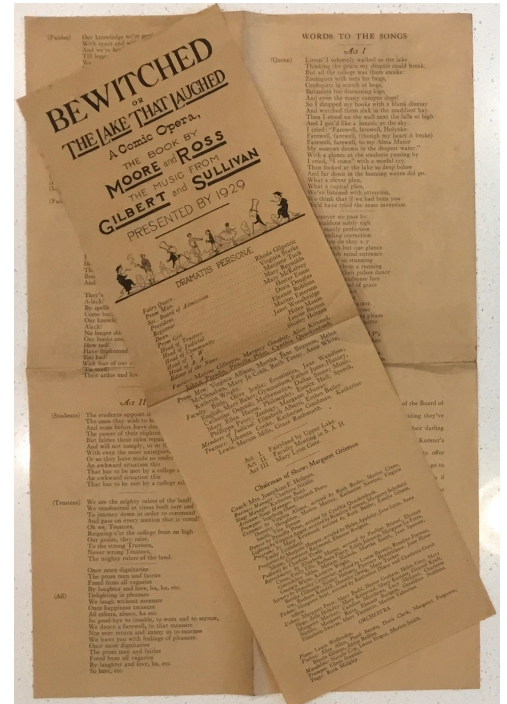


*Parody by the Ladies of
Mount Holyoke College, Massachusetts*

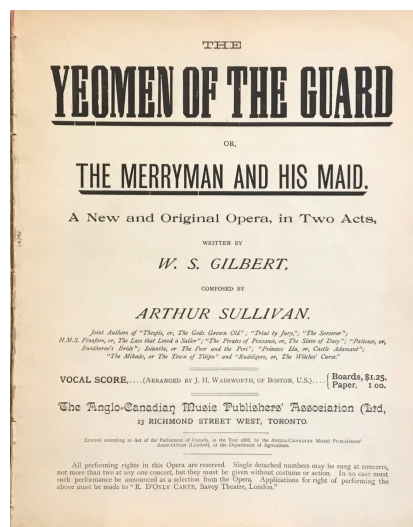
34. Moore and Ross ("The Book By") Bewitched or The Lake That Laughed, A Comic Opera. The Music from Gilbert and Sullivan. Mount Holyoke College, South Hadley, MA. 1929.

Two items. Approx. 16 x 46 cms. (now folded in half to 16 x 23 cms) broadside programme printed on one side, giving Dramatis Personae, cast, mise-en-scène, organizers and orchestra; [with separate] 31 x 46 cms. sheet (now folded in quarters to 16 x 23 cms.) containing libretto, printed on two sides. Both items age-toned, probably owing to the poor quality paper. **\$135.**

❁ An unusual production by the students of one of America's most venerable women's colleges, founded in 1836 as Mount Holyoke Female Seminary. The [all female] cast includes Fairy Queen, Prom Man, Fairies and Prom Men. The libretto is replete with Mount Holyoke references, customs, traditions, etc. Sullivan's music is, as far as we can tell, from *Pirates*, *Mikado*, *Pinafore*, *Iolanthe*, *Yeomen* and probably from other unidentified [at least by us] operas.



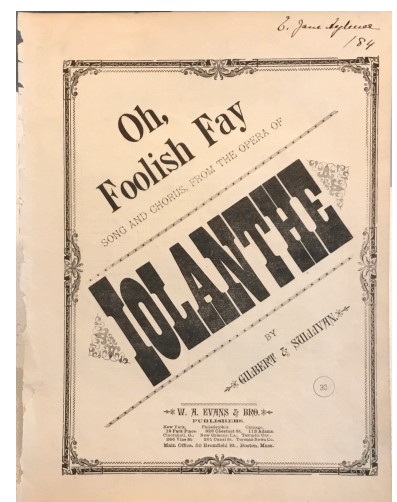
SCORES, SHEET MUSIC & LIBRETTI



First Canadian edition of Vocal Score

35. [Vocal score] The Yeomen of the Guard. Toronto: The Anglo-Canadian Music Publishers' Association (Ltd). 1888. **First Canadian edition.** 136 pp. Lacking both covers; last page detached, but otherwise complete. All edges stained red. **\$25.**

36. [Sheet music] Oh, Foolish Fay Song and Chorus from the Opera IOLANTHE. W. A. Evans & Bro. New York, Philadelphia and Chicago. n.d. [hand dated /84, with name, at top of front cover]. 4 pp. including front cover and blank final page, i.e., 2 pp. music and words. Untidily 'frayed' at left margin, no doubt from removal from a bound volume. **\$25**



Sullivan Hymn Music

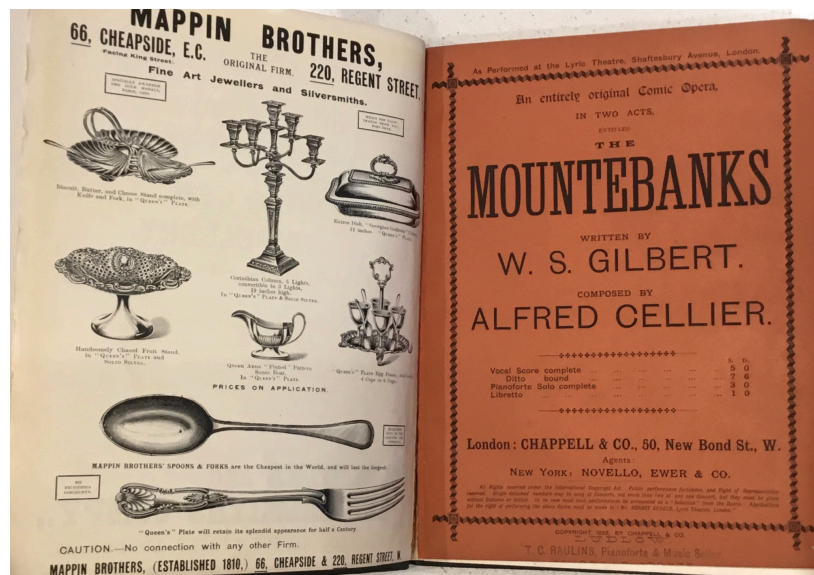


37. Wilson, Sarah. Hymns for Children. London: Eyre & Spottiswoode / New York: E. & J.B. Young & Co. n.d. [ca 1888*]. "With Music Adapted from tunes in Church Hymns (By permission of Sir. Arthur Sullivan & Other Composers.) Illustrated by Jane M. Dealy and Fred Marriott. Colour pictorial string-bound light card covers (15½ x 18 cms.) containing 24 pp. [unnumbered]. **3 hymns with music by Sullivan**, as well as others with music by Haydn, Webbe, Meyer Lutz and E. Barker. Spine chipped; light damp-staining across top inside of covers, and halfway down gutter of first and last few pages. Contemporary [undated] New Year gift inscription inside front cover. **\$65.**

☞ Advertised as "New" in 1888.

Gilbert and ... Cellier

38. Gilbert, W. S. & Cellier, Alfred. The Mountebanks. London: Chappell, 1892. Original vocal score. A bit of a puzzle this one: the complete 186 pp. vocal score (plus covers) has been clumsily 'bound' into a (now stained) dark green cloth casing, with ads for Pears' soap on the front cover, and Hennessy's Three Star Brandy on the back cover. 3 pp. of unrelated ads at front plus 5 pp. interspersed throughout the score. The front cover is detached, showing old tape stains along the gutter, but the text block remains tight. Clearly in need of some TLC! Sold as is, WAF. **\$35**



A collection of the D'Oyly Carte Red Books

39. [Libretti — Red Books]. A collection of thirteen (of fourteen — lacks *Pirates of Penzance*) original stage direction libretti, the so-called *Red Books*. Issued by Bridget D'Oyly Carte Limited up to the 1980s, these were, essentially, reduced size libretti bound up in dark-red library buckram, interleaved with blank pages on which [originally] were detailed hand-written and hand-drawn directions in blue ballpoint, with red underlinings in the text on the facing pages. Latterly, some had photocopied directions. All in fine condition. The collection **\$475.**

1. *Trial by Jury*. Original
2. *The Sorcerer*. Photocopied
3. *H.M.S. Pinafore*. Photocopied
4. *Patience*. Original
5. *Iolanthe*. Photocopied
6. *Princess Ida*. Photocopied
7. *The Mikado*. Photocopied
8. *Ruddigore*. Photocopied
9. *The Yeomen of the Guard*. Photocopied
10. *The Gondoliers*. Photocopied
11. *Utopia Limited*. Photocopied
12. *The Grand Duke*. Original
13. *Cox and Box*. Original, but entirely different format, using Boosey & Co.'s Savoy Edition of the score, annotated in the usual way and stage directions pasted in on separate sheets at front (and yes, we know it's not strictly G & S, but it's certainly part of the G & S canon).

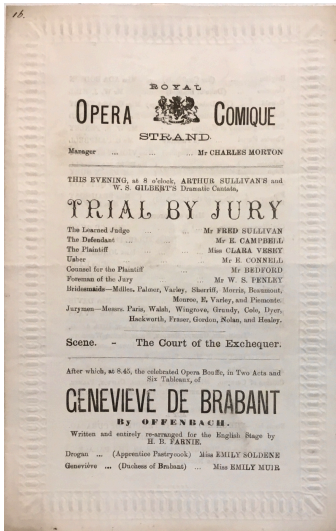


PROGRAMMES - D'OYLY CARTE

*For ease of reference
Who Was Who in the D'Oyly Carte Opera Company
is abbreviated to WWW
(with thanks to David Stone)*

Trial by Jury at Opera Comique

40. 1876. Trial by Jury. Opera Comique. March 1876. Richardson: Fred Sullivan, E. Campbell *[sic], Connell, Bedford, Penley, Vesey. To conclude with Offenbach's **Genevieve De Brabant** also with, inter-alia, Vesey, Bedford, Penley and E. Campbell. 4 pp. off-white folder with decorative blind-stamping to borders. Tiny "1b." ink note at upper left corner of front panel; remains of paper seal at top and bottom of p.3; light horizontal fold. Rimmel ad on rear panel. **\$175.**



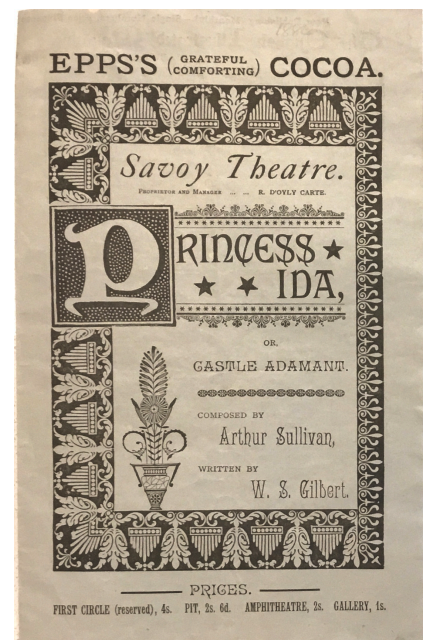
☛ Following its opening in March 1875 at the Royalty Theatre, **Trial** was transferred to the Opera Comique in January 1876, but Richard D'Oyly Carte was not connected with this theatre at this time. (*cf.* Rollins & Witts)

* E. Campbell (the Defendant) *is not listed in Rollins & Witts*, and we can find no mention of him elsewhere. It could be a typographical error for C. Campbell who played the Counsel from May onwards and the Foreman in April and May. However, given his appearance in both pieces, is it likely his name would be wrong in two places? Or could it be someone else entirely, not previously recorded? ... "Who can tell, who can tell!"

First run of Princess Ida

41. 1884. Princess Ida. Savoy. Cellier: Barrington, Lely, Grossmith, Temple; Braham, Brandram, Bond, Grey. 4 pp. greenish-grey folded paper; traces of old clear glue stains on last page, with resultant faint paper rippling. Lilian Carr as Ada indicates possibly post January 1884. **\$150**

☛ Miss Twyman created the role of Ada in January, but probably left the company by the end of the month. (*cf.* WWW)





First run of Princess Ida (redux)

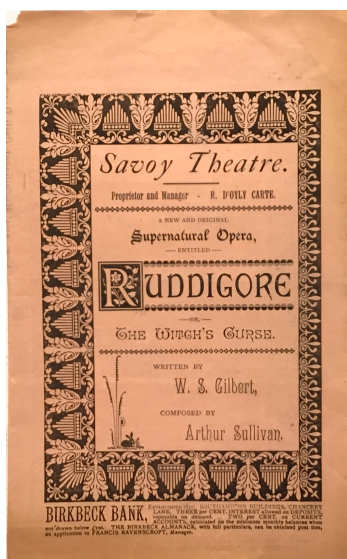
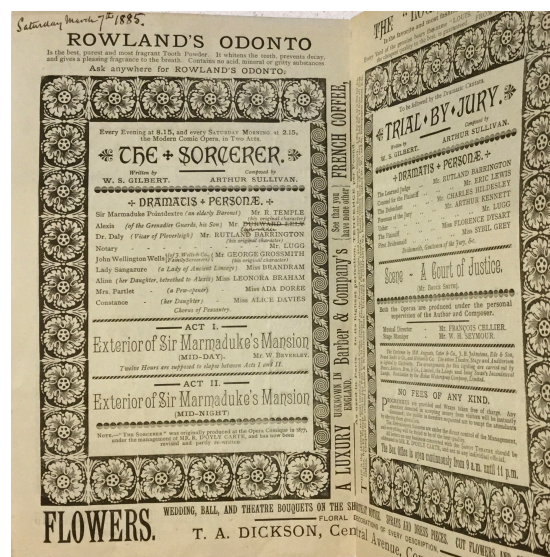
42. [Programme] **Princess Ida**. Hand-dated on front "1884". Savoy: Cellier. Barrington, Lely, Grossmith, Temple; Braham, Bond, Brandram, Grey, Carr. Small 4 pp. decorated card folder, printed in gold and brown. Mild horizontal fold; split at spine-fold down to 2" from bottom, but still attached. **\$175**

☛ Lillian Carr took over the rôle of Ada from Miss Twyman by February 1884. (See precious note).

First Revival of The Sorcerer

43. 1885. **Sorcerer** and **Trial**. Hand dated on cast page "Saturday March 7th 1885". Savoy. Cellier: Temple, Cadwaladr [for Lely; ms. notation], Barrington, Grosssmith; Brandram, Braham, Dorée, Davies; and Cellier: Barrington, Lewis, Hildesley, Lugg, Dysart, Grey. 4 pp. greyish-green paper folder, 4mm. closed tear at fore-edge of both leaves. Terence Rees ink ownership stamp in lower margin of last page. A fine copy from the first revival of Sorcerer. AS far as we can tell the (presumably last minute) substitution of Cadwaladr for Lely hasn't been noted by Rollins & Witts. **\$150**.

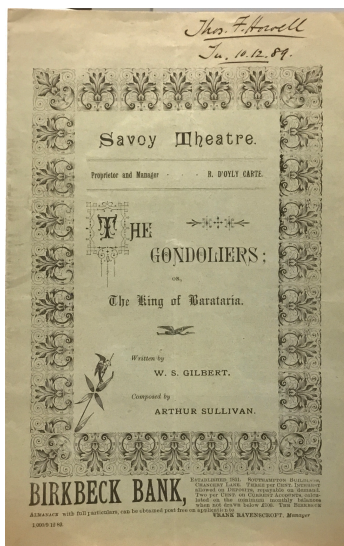
☛ "Note. — 'The Sorcerer' ... has now been revised and partly re-written" (cf. programme); and *Trial* ends with "a splendid transformation scene ... that any fairy Queen might be proud of ..." (cf. *The Theatre*, New series, vol. IV, p.239; Nov.1, 1884)



First Run of Ruddigore

44. 1887. **Ruddigore**. March 1887. Savoy. Grosssmith, Lely, Barrington, Temple; Findley [sic], Bond, Brandram, Lindsey [sic]. 4 pp. salmon-pink paper folder lacking 9 mm. piece at top left corner, and chip from top right corner of p.3/4; a bit of tanning to edges; a couple short closed edge-tears and light creasing. Preceded by *The Carp* by Desprez and Cellier (with Miss Lindsey [sic] in the cast). Near fine. **\$175**

☛ Findlay and Lindsay's names misspelled (as indicated)

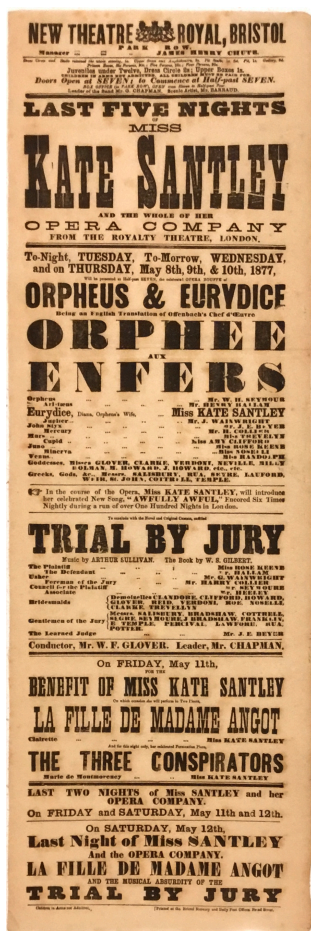
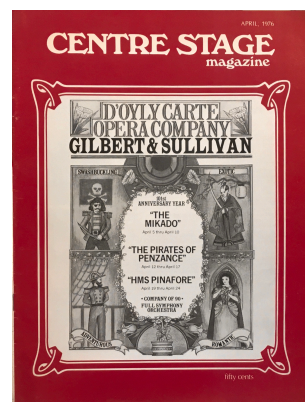


Fourth Night of Gondoliers

45. 1889. Gondoliers. Hand-dated “Tu.10.12.89”; printer’s date “9.12.89”. Savoy. Cellier: Wyatt, Brownlow, Pounds, Barrington; Brandram, Moore, Ulmar, Bond. 4 pp. pale green paper folder, mild sunning to lower edges; faint vertical fold; a touch dusty near spine; ink name and date at top front. A fine copy from the *fourth night of the first run*. \$225

46. 1976. Mikado, Pirates and Pinafore. April 5-24, 1976. Royal Alexandra Theatre, Toronto. Nash: Ayldon, Shovelton, Reed, Sandford, Conroy-Ward, Reid, Rayner, Goss, Metcalfe, Leonard, Holland, Baker, Bennett Lilley. 16 pp., including maroon wrapper, stapled (*Centre Stage Magazine*) booklet on glossy paper; fine. \$35

☛ “D’Oyly Carte Opera Company ... 101st Anniversary Year”



PROGRAMMES - OTHER

47. 1877. Trial by Jury. New Theatre Royal, Bristol. Tuesday, May 8th (also 9th & 10th), 1877. Tall playbill, 25 x 76 cms. (10" x 30"). The Kate Santley Opera Company from The Royalty Theatre, London. Programme included *Orpheus & Eurydice* “Being an English Translation of Offenbach’s Chef d’Œuvre Orpheus [sic] aux Enfers ... To conclude with the Novel and Original Cantata, entitled “Trial by Jury.” Paper now somewhat toned, especially around darker letters, with faint foxing; some light horizontal creases. Overall, near fine. \$650

☛ “The Last Five Nights of Miss Kate Santley and the Whole of Her Opera Company from the Royalty Theatre, London.” The last night of the engagement, May 12th, concluded with a final performance of “The Musical Absurdity of *Trial*.”

☛ Kate Santley managed the 1876 revival of *Trial* at the Opera Comique. In 1877 Richard D’Oyly Carte joined forces with her to present other operas, including *Happy Hampstead*, with music by Carte himself. (cf. Wikipedia).

48. 2005. The Grand Duke. Blue Hill Troupe. Teatro Heckscher of El Museo del Barrio, New York. April 8-16, 2005. “Edited with additional dialogue by Joanne Lessner, Cornelia Iredell, and Daniel M. Knechtges.” This lavish, glossy 168 page programme contains a history of the Troupe, a list of its production, Who’s Who, and related articles. A fine copy, with just the *slightest* hint of bumping to upper corner. \$20.

🍷 Note: One of the oldest G & S performing groups in the USA, the origins of the BHT go back to 1924, in the village of East Blue Hill, Maine. They have been staging G & S productions in New York every year since 1926, including the New York premiere of *The Grand Duke*, in 1937.



49. 2005 [Two programmes] The Pirates of Penzance [and] Trial by Jury. Lakeshore Light Opera. John Rennie Theatre, Montreal. February 25th-March 5th, 2005 (weekends). A pair of glossy programmes for the LLO’s Fiftieth Anniversary productions, both fine and fresh. Although two separate programmes “They will, *ipso facto*, boil down to a single programme, ...” \$20.

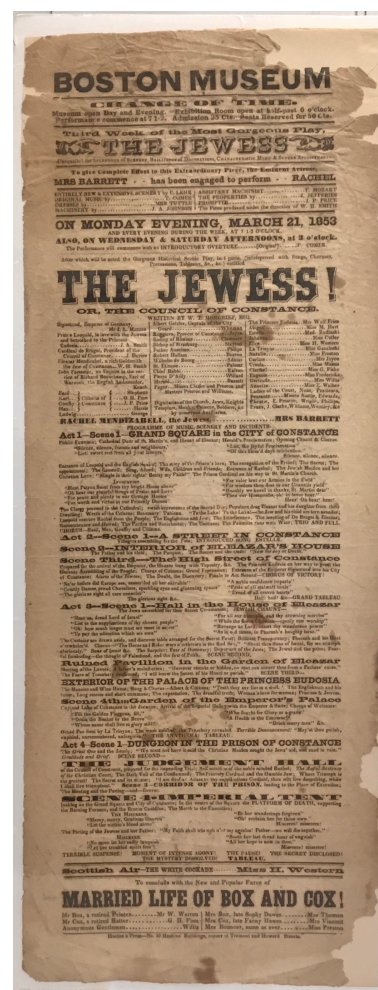
🍷 Note: LLO is one of Canada’s leading G & S performing groups, founded in 1955. Its first stage director (1955-1963) was ex-D’Oyly Carte chorus member Doris Norris (née Hemingway), wife of Harry Norris, musical director of the D’Oyly Carte between 1920-1929. The Norrises came to

Canada in the 1930s and, in 1939, Harry was the founder and the first musical director of another area amateur G & S company, the Montreal West Operatic Society [see # 57 for photo of its first production, *Pirates*, including both Harry and Doris.]

Married Life of Box and Cox

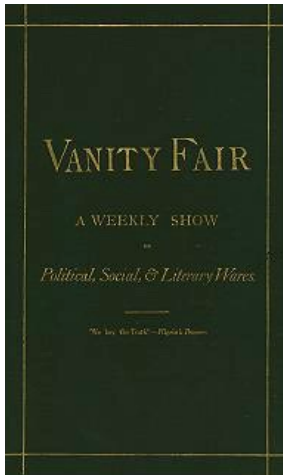
50. [Playbill]. Boston Museum, March 21, 1853. The main feature was *The Jewess!* by W. T. Moncrief (described as “the Most Gorgeous Play ...”); programme “To conclude with the New and Popular Farce of *Married Life of Box and Cox*” [by Joseph Stirling Coyne], originally titled *Box and Cox Married and Settled*. Approx. 7½” x 20”; heavily foxed and soiled; lacking large chips at edges (loss to one letter); carefully laid down on on paper, the whole shrink-wrapped on foam-core board. A very good copy. \$125.

🍷 The Boston Museum — part theatre, part zoo, part museum — was a destination that was described as “... the greatest amount of objects of interest to be found together at any one place in America.” Its theatrical bills were varied and packed full of entertainment.



VANITY FAIR PRINTS

Gilbert, Sullivan and D'Oyly Carte



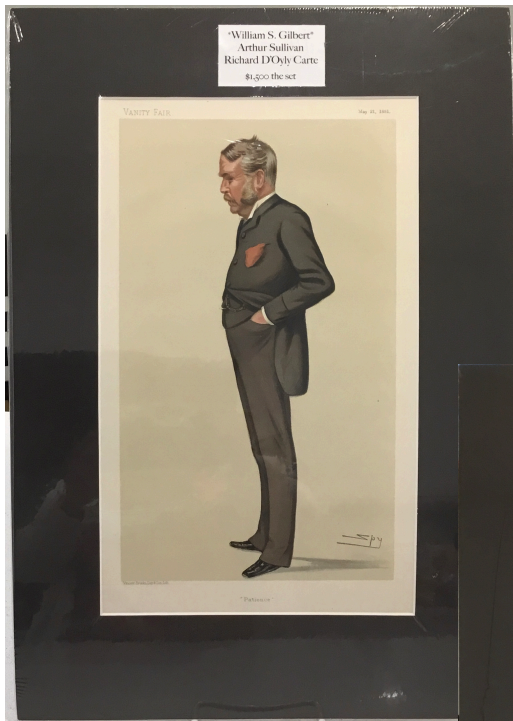
51. Three original caricatures, published either in the the nineteenth century magazine *Vanity Fair A Weekly Show of Political, Social, & Literary Wares*, in the annual volume of collected prints. They are:

W. S. Gilbert. “Patience” (May 21, 1881), by ‘Spy’

Arthur Sullivan. “English Music” (March 14, 1874), by ‘Ape’

Richard D'Oyly Carte. “Royal English Opera” (Feb 14, 1891), by ‘Ape’

A fine set of these highly sought-after images, in acid-free museum quality mattes, ready for framing. Shrink wrapped, with photocopies of the biographies. The set **\$1,500.**



*Photos taken with
shrink-wrap and
labels in place*



EPHEMERA - D'OYLY CARTE

"... and a little bit over" *Frederic's 27th Birthday Marzipan Hat*

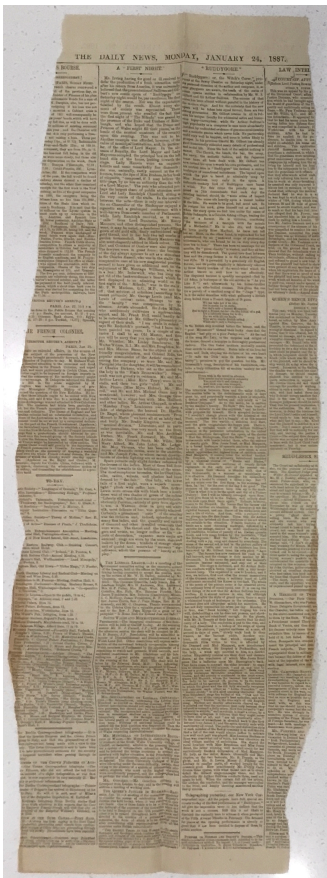
52. [Pirates Souvenir]. Offered here is one of those [probably] rare survivors of the actual marzipan hat, in its original 8 cm. (3 1/8") diameter decorative circular lidded box, designed by Peter Goffin (who also designed many D'Oyly Carte productions).

"At both performances of *The Pirates of Penzance* on February 29th [1964], Yardleys' celebrated Frederic's birthday by making presentations to members of the audience. Remembering that the plot-point was the occurrence of Frederic's coming-of-age, they decided to make their gifts to all the occupants of seats numbered 21.

"Boxes containing marzipan Pirate Hats made by Mr. Trompetto, the master Chef of the Savoy Grill, were also given out with the programmes, and these two sets of gifts address to the gaiety of the relatively rare Leap Year performances." (*cf.* The Savoyard, April 1964.)

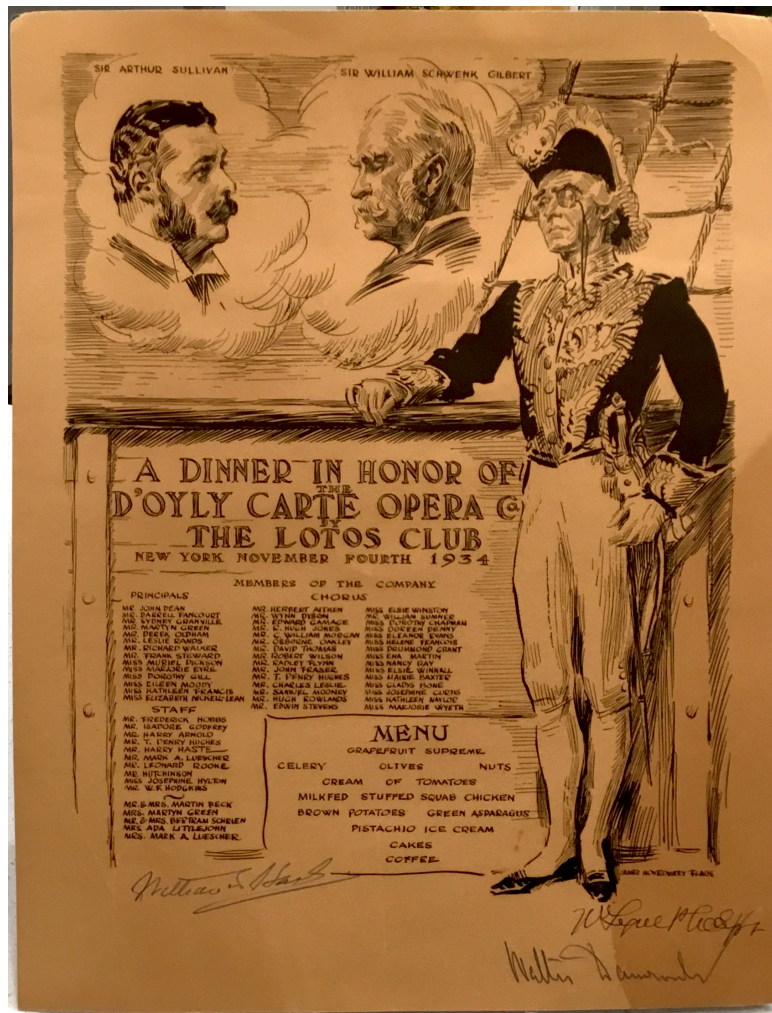
The box is now a trifle faded; the hat, but for a little yellow piping at its edge, is in near perfect condition. **\$175**

🕒 In 1964 Frederic would have celebrated his 27th birthday, at the age of 108!



First Night review of "Ruddygore"

53. Original newspaper clipping from *The Daily News* of Monday, January 24, 1887 with extensive **22 column inch fulsome review** of the opening night of "Ruddygore" at the Savoy Theatre. Includes a further **15 column inch "First Night" listing** of some of the personalities who attended, including Sir John Millais, Mr. Whistler, Mrs. George Grossmith, Mr. Frank Burned and Mr. Wilde [but not Captain Shaw]. "In the absence of Royalty, the Lord Mayor and Lady Mayoress [Sir Reginald and Lady Hanson] occupied the principal box on the left hand side of the house ... Lady Hanson ... was, naturally, vastly amused at the reference, from the lips of Miss Braham, to her book of etiquette, 'composed, if I may believe the title-page, by no less an authority than the wife of a Lord Mayor' ..." The theatre listings on the verso includes the announcement of that Monday night's performance of Ruddygore. Paper folded and browned, especially on outside panels on verso, and unevenly torn along sides, otherwise a nice survival. **\$25**



D'Oyly Carte 1934-35 North American Tour

54. Souvenir broadside / menu for “A Dinner in Honor of the D'Oyly Carte Opera Co. by The Lotos Club, New York, November Fourth 1934”. Approx. 28.5 x 37 cms. Printed on heavy light yellowish-brown stock, partly laid down (at top) on green cartridge paper. Designed by James Montgomery Flagg and *signed by William S. Hart* (1864-1946, silent film actor and writer), *William Lyons Phelps* (1865-1943, Yale professor, writer and radio-show host) and *Walter Damrosch* (1862-1950, composer, conductor of the New York Symphony Orchestra). Lists the entire Company and Staff. **NB. Gilbert's name is misspelled “Schwenk”** over his image at the top. Save for a somewhat-darkened arch along lower right edge (at two signatures), paper tape laid on margin of verso, and creasing to the corners (one more deeply than the others), a very good piece. \$325.

- ☛ The dinner repeated a similar event fifty-five years earlier, on November 8, 1879, when the Lotos Club entertained the Company during their first American tour, with both Gilbert and Sullivan in attendance. A copy of an excerpt from the Club's records about that dinner is included, as is a detailed report from the present dinner, at which the menu was exactly the same as fifty-five years earlier.
- ☛ The Company performed at the Martin Beck Theatre, New York, from September 3 to December 15, before continuing on to Philadelphia, Boston, New Haven, Washington, Pittsburgh, Chicago, Detroit, Toronto and Montreal.

EPHEMERA - OTHER

55. [Magazine article]. **"Gilbert & Sullivan and the Victorian Age"**, 4 pp. article by Ian Bradley, contained in *History Today* (Vol. 31 — September 1981). London: Trueword Ltd, 1981. Glossy magazine; article illustrated in colour and b/w. Near fine. **\$10.**

56. [Magazine article] **"London Lights: Gilbert & Sullivan, A rare combination of sparkling wit and catchy tunes"**, 4 pp. article by Edmund Whitehouse, contained in *This England* (Autumn, 2000). Cheltenham, [UK]: This England, 2000. Glossy magazine, article profusely illustrated in colour and b/w. Fine. **\$10.**



Harry and Doris Norris in Canada

57. [Photograph]. **Panorama group photograph of the Montreal West Operatic Society.** An original 47 x 17 cm. (aprox. 20" x 9") b/w print of the Society's March, 1940 production of *Pirates*, **conducted and directed by Harry and Doris Norris**, who are quite clearly visible at the centre. As mentioned in the description of item # 49, this was the Norrises' first Canadian G & S production. Not surprisingly, they chose *Pirates* because 1940 was Frederic's 21st. birthday. The framed image has not been examined outside the frame, that being said, it is a near fine image, titled in white across the proscenium, but with some creasing; old and simple black frame, with paper backing now brittle. **\$75**

♥ The photo can be removed from its frame and shipped rolled or flat.

