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MACMILLAN MODERN DRAMATISTS

GILBERT AND SULLIVAN

Charles Hayter

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MACMILLAN

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2. Arthur Seymour Sullivan, composer, 1842–1900.
3. The Savoy Theatre, London, shortly after its opening in 1881. Onstage is a scene from Act I of *Patience*. Note the picture frame effect of the proscenium arch.
4. Contemporary engraving of the incantation scene from Act I of the original production of *The Sorcerer*, 1878.
5. *HMS Pinafore* revived at the Savoy in 1908. The 70-year old Gilbert supervised a series of revivals of the operas at the Savoy from 1906–1908, and photographs of these productions demonstrate the almost cinematic realism of design which dominated Gilbert's productions.
6. *HMS Pinafore*, Savoy 1908.
7. Contemporary engraving of scenes from the original production of *The Pirates of Penzance*, 1880.
8. Frederic titillates the daughters of Major-General Stanley, who have doffed not only their shoes and

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stockings but also their dresses in the 1985 Stratford Festival of Canada production of *The Pirates of Penzance*.

Jeff Hyslop as Frederic with (bottom left clockwise): Aggie Cekuta Elliott, Karen Skidmore, Wendy Abbott, Ruth Nichol, Lyndsay Richardson, Karen Wood, Marion Adler, Allison Grant.

9. The Fairy Queen bears an uncanny resemblance to Queen Victoria in the Stratford Festival of Canada production of *Iolanthe*, 1984.
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11. *The Mikado*, Savoy, 1908. Act II. Henry Lytton, later to play the 'Grossmith' roles, here plays the Mikado.
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Plates, 3, 4, 7 and 15 are reproduced by kind permission of the Illustrated London News Picture Library. Plates 5, 6, 10, 11, 13 and 14 by kind permission of the Roy Mander and Joe Hitchenson Theatre Collection. Plates 8, 9, are photographs by David Cooper, plates 12, 16 photographs all by Robert Ragsdale, by courtesy of The Stratford Festival, Canada.

Editors' Preface

The *Macmillan Modern Dramatists* is an international series of introductions to major and significant nineteenth and twentieth-century dramatists, movements and new forms of drama in Europe, Great Britain, America and new nations such as Nigeria and Trinidad. Besides new studies of great and influential dramatists of the past, the series includes volumes on contemporary authors, recent trends in the theatre and on many dramatists, such as writers of farce, who have created theatre 'classics' while being neglected by literary criticism. The volumes in the series devoted to individual dramatists include a biography, a survey of the plays, and detailed analysis of the most significant plays, along with discussion, where relevant, of the political, social, historical and theatrical context. The authors of the volumes, who are involved with theatre as playwrights, directors, actors, teachers and critics, are concerned with the plays as theatre and discuss such matters as performance, character interpretation and staging, along with themes and contexts.

BRUCE KING
ADELE KING

Preface

Books on nineteenth-century theatre tend to ignore Gilbert and Sullivan; books on Gilbert and Sullivan tend to ignore nineteenth-century theatre. This book attempts to correct this mutual ignorance by looking at the Savoy Operas from the point of view of their theatrical and cultural background. The text of the operas used throughout is the 1962 Oxford University Press edition by Derek Hudson, which was based on prompt-books and libretti in the possession of the D'Oyly Carte Company.

I wish to thank Michael Walters for the initial stimulus to write this book. I also owe thanks to Harry Benford, Terence Rees and Jane Yealland for help along the way.

My major debt of gratitude is to my wife Marjorie for having put up with an absent-minded and absent-bodied husband during the months of preparation of the manuscript.

Kingston, Ontario, Canada

CHARLES HAYTER

The Gilbert and Sullivan Operas

<i>Date</i>	<i>Title</i>	<i>Act Setting</i>	<i>Date of Action</i>
1871	<i>Thespis, or The Gods Grown Old</i>	I: Ruined Temple on the Summit of Olympus II: The same Scene, with Ruins Restored	Classical
1875	<i>Trial by Jury</i>	A Court of Justice	1875
1877	<i>The Sorcerer</i>	I: Exterior of Sir Marmaduke's Mansion, Day II: Same, Night	1877
1878	<i>H.M.S. Pinafore, or The Lass that Loved a Sailor</i>	I: Quarter-Deck of H.M.S. Pinafore, Noon II: Same, Night	1878
1879	<i>The Pirates of Penzance, or The Slave of Duty</i>	I: A Rocky Sea-Shore on the Coast of Cornwall II: A Ruined Chapel by Moonlight	1879
1881	<i>Patience, or Bunthorne's Bride</i>	I: Exterior of Castle Bunthorne II: A Glade	1881
1882	<i>Iolanthe, or The Peer and the Peri</i>	I: An Arcadian Landscape II: Palace Yard, Westminster	1882
1884	<i>Princess Ida, or Castle Adamant</i>	I: Pavilion in King Hildebrand's Palace II: Gardens of Castle Adamant III: Courtyard of Castle Adamant	?
1885	<i>The Mikado, or The Town of Tiitipu</i>	I: Courtyard of Ko-Ko's Official Residence II: Ko-Ko's Garden	?

<i>Date</i>	<i>Title</i>	<i>Act Setting</i>	<i>Date of Action</i>
1887	<i>Ruddigore, or The Witch's Curse</i>	I: The Fishing Village of Rederring, Cornwall II: Picture Gallery in Ruddigore Castle	Early in the nineteenth century
1888	<i>The Yeomen of the Guard, or The Merryman and his Maid</i>	I: Tower Green II: The same, moonlight	Sixteenth century
1889	<i>The Gondoliers, or The King of Barataria</i>	I: The Piazzetta, Venice II: Pavilion in the Palace of Barataria	1750
1893	<i>Utopia Limited, or The Flowers of Progress</i>	I: A Utopian Palm Grove II: Throne Room in King Paramount's Palace	1893
1896	<i>The Grand Duke, or The Statutory Duel</i>	I: Public Square of Speisesaal II: Hall in the Grand Ducal Palace	1750