

# Collecting Early American Librettos

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## Introduction

The librettos printed for American productions of the Gilbert and Sullivan operas provide a special challenge and interest for collectors. First, they document the tremendous popularity of the operas, and record many of the specific productions for which the librettos were used. Secondly, many contain variant lyrics and text not found in the British librettos. It was Gilbert's custom to make important textual changes up until the last minute, and to revise his operas during the few days following the London premiers. Early American librettos therefore may contain prepublication material, as well as deleted material, since his corrections were delayed in the trip across the Atlantic. Finally, it is of interest to note the Americanizations which crept into some of the librettos, as well as illustrations, advertisements and other material which provide insights into American productions and social history.

The following listing for collectors is not a bibliography, but represents an overview of the variant nineteenth century American libretto editions. To simplify the complexities involved in preparing this list, a number of ground rules have been used. I have excluded parody or foreign language librettos; those printed in vocal scores; librettos printed in collected editions; and Chappell librettos distributed by an American agent. In other words, the editions described are meant to be the librettos printed to be sold or given to audiences at performances. Undated librettos which typographically had the "look" of the twentieth century were, with few exceptions, eliminated. The order of the list is arbitrarily based on importance of production for which the libretto was published, with precedence given to the first major production. Librettos for regional professional or amateur productions are secondarily listed. Cast lists are noted, when present. Libretto sizes are approximately 7½ by 5 in. unless otherwise noted. The popularity of the operas, together with long runs and multiple productions, necessitated reprinting of librettos with variant features. In many cases, libretto price, address of publisher, or specific advertisements are clues to the earlier editions.

While I have noted the variant lyrics and text, which provide some of the most interesting aspects of these librettos, I have chosen not to reproduce them if they are printed elsewhere. The reader is directed to the references provided for details.

Finally, I recognize that this listing is unlikely to be complete. The data were obtained from my own and others' collections, and I acknowledge with gratitude the help, patience and good will of Fredric Woodbridge Wilson (formerly of The Pierpont Morgan Library), David Stone, Ralph MacPhail Jr., J. Donald Smith, Bill Mahoney, Billie Aul (New York State Archives) and Samuel T. Huang (Northern Illinois University Libraries).

## Listing of Librettos by Opera

### Trial by Jury

- 1 New York: Richardson & Foos [printer], 1875. Printed for the first American production at the Eagle Theatre (New York) with cast list. Salmon wrappers. 16 pp.

In this libretto, the second and subsequent verses of the Judge's Song have been Americanized:

At primary meetings I now was seen  
Where I treated the boys to whisky  
At ten cents a drink — for I couldn't be mean,  
Besides which it might have been risky.  
My name got known at each ward election,  
Good fortune came when I sought her  
For in order to show my circumspection  
I married a rich man's daughter.

My father-in-law, he paid each bill,  
Which was much more than I expected,  
Then he said if to be a Judge you will,  
By the jingoes I'll have you elected.  
So father-in-law he called the boys,  
For he swore he'd do as he stated,  
There were torch-light processions and lots of noise  
And by Jove — I was nominated.

Now election day came round at last,  
The boys they all stuck by me;  
The other side saw I was running so fast,  
They'd have given their heads to buy me.  
I couldn't be bought — my price was too high,  
(For virtue must be respected);  
I made "Free Whisky" my party cry  
And you bet I got elected.

At length I became as rich as the Astors —  
The voters all thought it funny,  
That when they supposed they'd be my masters —  
I got all of their money.  
The citizens then my character high  
Tried vainly to disparage —  
And now, if you please, I'm ready to try  
This Breach of Promise of Marriage.

Two other textual variants are noted. The Defendant's recitative has been changed to "Is this the Court and that the Jury? ... Oh, why these looks of fury?" Also the Judge's couplet, "Gentle simple-minded Usher ..." has been omitted.

- 2 New York: A. S. Seer [printer], 1879. Tan wrappers. 13 pp. No Americanized verses in Judge's Song. The Defendant's recitative has been changed to "Is this the Court of the Exchequer? ... If this is the Exchequer, Your evil star's in the ascendant!"

### H.M.S. Pinafore

Of all the Gilbert and Sullivan operas, *H.M.S. Pinafore* is unmatched in the variety of American librettos printed. The wild success of the piece ("Pinafore-mania") is well described (Prestige, Kanthor). Additional information about the New York productions for which librettos were printed can be found in Odell. Librettos contain unauthorized minor text variations which simplified Gilbert's dialogue for American audiences.

- 1 Boston: Alfred Mudge & Son, Printers, 1878. Published for the first American production at the Boston Museum with cast list. Grey or blue wrappers with illustration of the Boston Museum on front cover. 31 pp.

- 1.1 Boston: Alfred Mudge & Son, Printers, 1878. Published for Ford's production in Philadelphia, Baltimore and Washington D.C. with cast list. Grey wrapper. 31 pp.

- 1.1.a A variant printing with tan wrappers deletes cast list, includes "and other cities ... where it was presented under the direction of Chas. E. Ford," and reprints a January 1879 editorial from *The Philadelphia Ledger*.

The following three librettos have no identifying printer, but are similar enough to 1 to surmise that they were printed by Mudge.

- 1.2 Boston: n.p., 1879. Published for M.M.O.P. [Murphy's Miniature Opera Pinafore] Co. with cast list for provincial tour. Grey wrappers. 31 pp.

- 1.3 N.p.: n.p., 1879. Published for the Park Garden production ("performed on a real ship on the water"), Providence, R.I., with cast list. Grey wrappers. 31 pp.

- 1.4 N.p.: n.p., n.d. Published for production at The Narragansett Boat Club, Providence, R.I. with cast list. Grey wrappers. 31 pp.

- 2 Boston: Oliver Ditson & Co., 1878. Printed by Alfred Mudge & Son. Dated 1878 on both wrapper and title page. Blue wrappers. 31 pp.

- 2.a A variant with wrapper dated 1879; title page dated 1878. Wrapper colors include grey, blue and tan.

- 2.b Similar to 2.a, with cast list for the production at the Boston Theatre.

Subsequent later reprintings exist, undated.

- 3 Boston: Geo. A. Jones & Co., 1879. Grey wrappers. 31 pp.

- 3.1 Boston: Jones & Pinkham, 1879. Grey wrappers. 31 pp.

- 4 New York: A.S. Seer [printer], 1879. Multiple color wrapper variants. 28 pp.

A number of variants of this libretto are noted:

- 4.a Wrapper notes production at the Standard Theatre. No cast list.

- 4.b Printed for Rice's Opera Bouffe Extravaganza

- Combination at the Lyceum Theatre, Jan. 23, 1879, with cast list, and indications in text for insertion of interpolated numbers.
4. c Printed for production at Columbia College, April 28-29, 1879, with cast list.
- 4.d Redesigned wrapper dated 1880; title page dated 1879.
- 5 New York: Richardson & Foos [printer], 1879. Published for production at the Standard Theatre. No cast list. Wrapper colors include grey and tan. 28 pp.
- 6 New York: Wm. A. Pond & Co., 1879. Grey wrappers. 28 pp.
- 7 New York: George Munro, 1879. Tan wrappers. 41 pp.
- 8 New York: Louis A. Klopsch, 1879. Miniature format (4½ by 3 in.) with advertisements interspersed with text. Published for production at the New York Aquarium with cast list. Black wrappers. 69 pp. 2 pp. music.
- 9 New York: G.W. Carleton, 1879. With six portraits of principals in the Standard Theatre production. No cast list. Buff wrapper. 46 pp. Running head on alternate text pages. Copies exist with different illustration sequence.
- 10 Brooklyn: Tremlett & Co. [printer], 1879. Printed for production at the Academy of Music, Mar. 25, 1879 with cast list. Tan wrapper. 31 pp.
- 11 Philadelphia: Ledger Job Print, 1879. Advertisement for Broad St. Theatre production April 1879. No cast list. Lyric to interpolated song for Hebe on inner back wrapper. Grey wrappers. 31 pp.
- 11.1 Philadelphia: Ledger Job Print, 1879. Ford's Miniature Edition, published for children's production. No cast list. Eight illustrations. Text ends p. 31. Next unnumbered page has two illustrations. Hebe's song on inner back wrapper. Sullivan's letter to *The Era* quoted on inner front wrapper.
- 11.1.a A variant, printed as "Wallack's Miniature Edition."
- 12 Philadelphia: J. Travis Quigg, 1879. Grey wrappers. 31 pp. Advertisement for American Comic Opera Company production at the North Broad Street Theatre.
- 12.1 Philadelphia: J. Travis Quigg, 1879. Quigg's Portrait Edition. Portrait of Sullivan on front wrapper; Gilbert on title page. 31 pp. text followed by music. Wrapper colors include grey and green.
- 12.2 Philadelphia: J. Travis Quigg, 1879. Quigg's Church Choir Illustrated Libretto. Eight illustrations of cast members and two scenes. Portraits of Gilbert and Sullivan. Cast list of Church Choir production. 43 pp. text followed by music on p. 44. Advertisements printed before and after text. White wrappers.
- 13 Buffalo: William H. Clark, 1879. Wrapper colors include blue, purple, pink. 30 pp.
- 14 San Francisco: Bacon & Co, 1879. Wrapper colors include pink, blue, tan. 31 pp. Advertisements for Nicoll the Tailor on all four wrappers.
- A number of wrapper variants are noted:
- 14.a Advertisements for Haverly's Theatre (Chicago), Haverly's Lyceum Theatre (New York), and Bush St. Theatre (San Francisco) replace those for Nicoll the Tailor.
- 14.b Printed for use at Tivoli Garden. No advertisements. Price 15c.
- 14.c "Given free to patrons of Tivoli Garden." Advertisements on three wrappers.
- 15 Lancaster, Pa.: Burger & Hartmyer, 1883. Published for production by the Lancaster Opera Co., Nov. 29, 1883 with cast list. Advertisements interspersed. Orange wrappers. 59 pp.

### The Sorcerer

Although *The Sorcerer* preceded *H.M.S. Pinafore* chronologically, it was produced in America only after *Pinafore* proved successful. The early American librettos correspond to the unrevised (pre-1884) version (see Allen, 1958).

- 1 New York: A. S. Seer [printer], 1879. Lilac wrappers. 28 pp.
- 2 New York: Wm. A. Pond & Co., n.d. Grey wrappers. 32 pp.
- 3 Boston: Oliver Ditson & Co., n.d. Wrapper colors include tan, salmon, and grey. 30 pp. Front wrapper text printed within double borders.
- Two variants of the front wrapper are noted:
- 3.a No text border. Same typeface as 3.
- 3.b No text border. More modern typeface. Addition of John C. Haynes Co. to list of distributors.
- 4 San Francisco: J. A. Brodie & Co., 1879. "Furnished free at Tivoli Gardens with Nicoll the Tailor's compliments." Wrapper colors include tan and purple. 31 pp.

### The Pirates of Penzance

For this and the subsequent three operas, Gilbert and Sullivan sold the libretto publishing rights to J. M. Stoddart. A box in the Stoddart librettos sets forth the hope that such exclusive rights would prevent the unauthorized publication of their work.

American librettos contain textual variants not found in the British librettos, including a different second act finale and the given names of the Pirate King (Richard) and Sergeant of Police (Edward). The intricacies of the various libretto printings are described by Allen (1958). The details which distinguish the

first and second editions of the Stoddart libretto have yet to be fully described, and are beyond the scope of this list.

- 1 Philadelphia: J. M. Stoddart & Co., n.d. Stoddart copyright 1880. Authorization box. Authorized Copyright Edition. Cast list for the Fifth Ave. Theatre production. Wrapper colors include pink, blue, grey and tan. 39 pp. Advertisements on wrappers may distinguish earlier from later printings.  
A number of variants of this libretto are noted:
  - 1.a 38 pp. only. Typesetting condenses text on p. 21. No cast list.
  - 1.b Printed for the Boston Ideal Opera Co., with specific cast list.
  - 1.c Wrappers for Oliver Ditson & Co. Remainder of libretto as 1, including Stoddart title page.
  - 1.d Illustrated green wrapper printed by Tremlett & Co., for production of Brooklyn Amateur Opera Co., March 21, 1882. Cast listed on wrapper. Remainder of libretto as 1.
- 2 New York: Benjamin W. Hitchcock, n.d. No copyright, but authorization box is present. Authorized Copyright Edition. Cast list for Fifth Ave. Theatre production. Grey wrappers with double border. Address listed as 385 Sixth Ave. 39 pp. Price 10 cents.
  - 2.1 New York: Hitchcock Publishing Co., n.d. No copyright or authorization box. Authorized Copyright Edition. Cast list for Fifth Ave. Theatre production. Tall format (9¼ by 5¼ in.) with wide borders surrounding text. White wrappers with double border. 39 pp. Address 131 W. 23rd St. Price 15 cents.
    - 2.1.a Green wrapper with ornamental device and no double border. Smaller format (7¾ by 5¼ in.). Price 15 cents.
    - 2.1.b Green wrapper design as in 2.1.a with double border. Later address 49 Eighth Ave. Price 15 cents, overprinted 25 cents.
  - 2.2 New York: Hitchcock Publishing Co., n.d. Taller format (9¼ by 6 in.). No copyright or authorization box. Authorized Copyright Edition. Cast list for Fifth Ave. Theatre production. Grey wrappers. 39 pp. Price 25 cents. No address listed. A later printing with front wrapper reference to *Iolanthe*.
  - 2.3 New York: Hitchcock Publishing Co., n.d. No copyright or authorization box. Authorized Copyright Edition. Cast list for Fifth Ave. Theatre production. 39 pp. Black or grey wrappers. 25 cents. A later printing with address 38 John St.
  - 2.4 New York: Hitchcock Music Store, n.d. Stoddart copyright. Authorization box. Authorized Copyright Edition. Cast list for Fifth Ave. Theatre production. Tan wrappers. 39 pp.
  - 2.5 New York: Hitchcock & McCargo Publishing Co., n.d. Stoddart copyright. 39 pp.

- 3 New York: A.W. Tams Music Library, n.d. Pink wrappers. 39 pp.
- 4 Np: N.p., n.d. Printed for production at The Narragansett Boat Club of Providence R.I. with cast list. Authorized Copyright Edition. Stoddart copyright 1880. Authorization box. Local advertisements. Blue wrappers. 39 pp.
- 5 N.p: N.p., n.d. Early libretto. 24 pp.  
The only copy seen lacks a cover and has no other identifying features.
- 6 Boston: N.p., n.d. Printed for production at Castle Square Theatre, ca. 1896. Cast list for Standard Theatre (New York) production. Brown wrappers. 39 pp.

### Patience

The publishing rights for *Patience* were purchased again by J. M. Stoddart, whose librettos are distinctive for the unusual use of separate page numbers for the head and tail of pages, and footnotes on pp. [headed] 38 and 40, which provide a glossary for American readers. The textual variants in 3, remarkable remnants from the British license copy, are reprinted in Bradley (1984). Stedman provides additional background for the earliest Gilbert draft lyrics.

- 1 Philadelphia: J. M. Stoddart, n.d. Stoddart copyright 1881. Authorization box. Green or blue wrappers with characteristic ornamental device. 42 pp. Textual variants characteristic of an early printing include the absence of footnotes, Grosvenor's given name Algernon, a second verse to "Long years ago," Colonel's recitative before act 2 finale, and the addition of "We hear the soft note" following the usual act 2 finale.
  - 1.a Wrappers for Oliver Ditson Co. Remainder of libretto as 1.
    - 1.1 Philadelphia: J. M. Stoddart, n.d. Stoddart copyright 1881. Authorization box. Green or blue wrappers with characteristic ornamental device. 42 pp. A later printing without the textual variants noted in 1.
      - Earliest printings bear Stoddart address 727 Chestnut St.
        - 1.1.a Wrappers for Oliver Ditson Co. Remainder of libretto as 1.1
      - 1.2 [Philadelphia:] J. M. Stoddart, n.d. Stoddart copyright 1881. Authorization box. Pink wrappers. 42 pp. Church Choir Co. Edition, printed for production at the Lyceum, Philadelphia. Cover illustration by Pilotell.
      - 1.3 Philadelphia: J. M. Stoddart, n.d. Stoddart copyright 1881. Authorization box. Green or blue wrappers. 42 pp. Standard Theatre Edition, published for D'Oyly Carte's New York production. Larger size format with illustrated covers and four illustrations of characters by Pilotell. 1 p. music.

- 1.3.a Similar to 1.3, with “Arch Street Opera House” replacing “Standard Theatre Edition” on cover.
- 1.3.b Variant printing for the Boston Ideals. Orange decorative covers, printed by Alfred Mudge, Boston. Title page uses the illustrated front cover of 1.3. Remainder of libretto as 1.3.
- 2 New York: Hitchcock Publishing Co., n.d. Stoddart copyright 1881. Cream wrappers. 42 pp. Ornamental device and footnotes as in 1. Approximate size 8 by 5¾ in.
- Later larger format printings exist with various wrapper colors and later address at 38 John St.
- 2.1 New York: Hitchcock Music Stores, n.d. Stoddart copyright 1881. Authorization. Blue wrappers with different ornamental device. 42 pp. Footnotes and double pagination present.
- 2.2 New York: Hitchcock & McCargo Publishing Co., n.d. Stoddart copyright 1881. Grey wrappers. 42 pp. Footnotes present.
- 3 San Francisco: Francis, Valentine & Co [printer], 1881. Printed for Melville Opera Co. White decorative wrappers. 47 pp. Textual variants characteristic of a very early printing include Grosvenor’s given name Algernon, a second verse to Long years ago”; the first verse only of a new duet for Patience and Grosvenor ( “Love me with a love enduring”); Duke’s song (act 1); Marionette Trio limited to one verse; Colonel’s recitative and Duke’s solo (act 2); and use of “We hear the soft note” followed by “For we’re Waterloo-House young men” as the act 2 finale.
- 4 San Francisco: Album Libretto Co., n.d. “Souvenir of the Tivoli Opera House.” Green wrappers. 47 pp.
- 5 Honolulu: Hawaiian Gazette Co. [printer], 1889. Cast list for unidentified production. Tan wrappers. 44 pp.

### Iolanthe

All of the early American librettos, like the British first edition libretto, printed the two subsequently deleted songs, “Fold Your Flapping Wings” and “DeBelville was Regarded” (see Allen, 1958). The earliest printings carry a notice announcing the publication delay of the vocal score until December (1882).

- 1 Philadelphia: J. M. Stoddart & Co., n.d. Stoddart copyright 1882. Authorization box. Standard Theatre Edition, published for D’Oyly Carte’s New York production Nov. 25, 1882. Standard Theatre cast list. Cream wrappers. 46 pp. Approximate size: 9 by 5¾ in.
- 1.a [47 pp]. Similar to 1, with omission of pagination (but not text) for p. 14.
- 1.1 Philadelphia: J. M. Stoddart & Co., n.d. Stoddart copyright 1882. Authorization box. Authorized Copyright Edition. Published for Collier’s Standard Opera

Company production at the Bijou Theatre, Boston, Dec. 11, 1882, with cast list. Cream wrappers. 46 pp.

- 1.1.a Similar to 1.1 with wrapper printed for Rice’s Standard Opera Company, [Bijou Theatre, Boston]. Cast list as in 1.1.
- 1.1.b Wrapper printed for the Barton Comic Opera Company. No cast listed.
- 1.2 Philadelphia: J. M. Stoddart & Co., n.d. Stoddart copyright 1882. Authorization box. Authorized Copyright Edition. Smaller format, approximately 7½ by 4¾ in. Wrapper colors include green, pink and cream. 46 pp. No cast list.
- A number of variants of this libretto are noted:
- 1.2.a Stoddart wrapper printed for Barton Comic Opera Company.
- 1.2.b Wrappers printed Oliver Ditson & Co., Boston. Remainder as 1.2.
- 1.2.c Wrappers printed Wm. A. Pond & Co, New York. Remainder as 1.2.
- 2 New York: Hitchcock Publishing Co., n.d. Stoddart copyright 1882. Grey wrappers. 46 pp. A later printing, with address 38 John St.
- Reprinted with address 28 Ann St.
- 3 Boston: N.p., n.d. Printed for production at Castle Square Theatre, Feb. 3, 1896, with cast list. 2 pp. music. Salmon wrappers. Text ends p. 46 followed by 2 pp. music. Pagination present for p. 48, but not p. 47.

### Princess Ida

The earliest American libretto is unique in its preservation of six sets of variant lyrics, including two complete songs which Gilbert rewrote prior to the London premier. These are reprinted by Randall, who does not mention the additional changes in the dramatis personae listing: The earliest edition describes Lady Psyche as Professor of Experimental Science and Lady Blanche as Professor of Abstract Philosophy. In the second edition, these titles become consistent with the first British edition. The earlier edition also omits Sacharissa, Chloe and Ada from the d.p. listing, as well as the description of the setting. Again, these are restored in the second edition.

- 1 Philadelphia: J. M. Stoddart, n.d. Printed by Penny-packer & Rogers. Stoddart copyright 1884. First edition with the variant lyrics as noted above. Grey, grey-brown or blue-green wrappers. 49 pp.
- 1.a Wrappers printed for Oliver Ditson & Co. [Boston]. Measures 8 by 5 in. Stoddart copyright on title page but not on wrapper. D.p. page on inner front wrapper.
- 1.b Wrappers printed for Ditson, but smaller format, 7½ by 4¾ in. Stoddart copyright on both front wrapper and title page. D.p. page on verso of title page.

- 1.c Wrappers printed for Wm. A. Pond & Co. [New York].
- 1.1 Second edition. Similar to 1.a without the variant lyrics. Wrappers printed for Oliver Ditson & Co. (and possibly others).

### The Mikado

The earliest American productions of *The Mikado* are described by Allen (1985), and provide an informative background for the librettos printed for them. Variant texts in the British librettos are discussed by Allen (1958). American librettos are distinguished by a number of textual variations. The Pond and Tams librettos print “The Sun Whose Rays” in both acts, and along with some of the other librettos, deletes portions of the “Kissing Duet” and Act 2 Finale.

- 1 [Chicago]: N.p., 1885. Earliest American libretto, printed for the production by Sydney Rosenfeld’s Opera Company, July 6, 1885 with cast list. Blue wrappers. 48 pp.
- 2 New York: Wm. A. Pond & Co., n.d. Copyright by Pond 1885. An early printing which omits the cast list and Ko-Ko’s “Little List.” 47 pp. only. Grey wrappers. D’Oyly Carte performing rights notice. 4 pp. music.
- 2.1 New York: Wm. A. Pond & Co., n.d. Copyright by Pond 1885. D’Oyly Carte performing rights notice. Cast list for Fifth Ave. Theatre production. Grey wrappers. 48 pp. including 4 pp. music. Pond address 25 Union Square. 15 cents. Front wrapper text enclosed within border.
- A number of typographically variant front wrappers exist:
- 2.1.a Front wrapper as 2.1 with overprint for McCaull Opera Comique Co., Philadelphia.
- 2.1.b Front wrapper with no border. Price and address as in 2.1.
- 2.1.c More modern typeface. Text enclosed within border. Later address. 20 cents.
- Later (probably 20th century) printings list price as 25 cents.
- 3 New York: Caulon [printer], 1885. Printed for Standard Theatre production. Tan pictorial wrappers with scenes from the opera. Date of first performance given as August 19, 1885 (*sic*). 46 pp. followed by 11 pp. music.
- 4 New York: H. Grau [printer], n.d. Reprinted from the Chappell libretto. Sullivan portrait on cover. Cast list of Savoy Theatre production. 36 pp. Wrapper color pink or grey.
- 4.a 40 pp., with additional 4 pp. music.
- 5 N.p.: n.p., n.d. Reprinted from the Chappell libretto. Decorative blue-green wrapper. Text printed in double columns. 21 pp.

- 6 New York: The Mack Publishing Company, n.d. [1886]. Pictorial front and back wrappers. Souvenir book of words with interspersed advertisements for Royal Elixir and other medicinal products. Text in double columns. 31 pp. including 10 pp. music. Issued with ten illustrated cards.
- 7 New York: Arthur W. Tams Music Library, Inc., n.d. 40 pp. Cast list for Fifth Ave. Theatre production. Orange wrappers. Tams address 1600 Broadway.
- Later printing lists address 318-320 West Forty-Sixth Street.
- 8 Boston: Oliver Ditson & Co., n.d. 42 pp. Wrapper colors include salmon and yellow-green.
- A number of printing variants of this libretto are noted:
- 8.a Wrapper overprinted for McCaull Opera Comique Co., Philadelphia.
- 8.b 46 pp. includes 4 pp. music. Wrapper colors include orange, blue and pink.
- 8.c Similar to b. A later printing adds John C. Haynes & Co. to list of distributors on wrapper and omits “The End” in text.
- 9 Cincinnati: A. H. Pugh Printing Co., n.d. Advertisements for the Denver and Rio Grand Railway with four engraved scenes along the railway interspersed with text. Wrapper colors include tan and green. 46 pp. Libretto printed for regional productions include:
- 9.a Printed for Chicago Juvenile Opera Co. No cast list.
- 9.b Printed for Thompson Opera Company [Denver] with cast list.
- 10 San Francisco: A. L. Bancroft & Co. [printer], n.d. Printed for Carleton Opera Company production at the Baldwin Theatre. Cast list. Text interspersed with advertisements. Green wrapper. 52 pp. including 2 pp. music.
- 11 Salt Lake City: J. Parker [printer], 1885. Printed for the Careless Amateur Opera Co. with cast list. Grey wrappers. 43 pp. Textually similar to 2.1
- 12 Baltimore: Charles W. Jordan, 1886. Printed for amateur production benefitting the Hospital Relief Association of Maryland. Cast listed. Text printed in double columns. Pink wrappers. 20 pp.
- 13 St. Louis: Woodward & Turner, (printers), [1885]. Reprinted from the Chappell libretto for the Emma Abbot Grand English Opera Co. Cast list. Text printed in double columns. Salmon wrappers. 21 pp.

### Ruddigore

Textual variants and Americanizations distinguishing the American and British first and early editions are detailed by Clayton. American librettos, except for 1 and 1.a, substitute

“Buffalo” and “Baltimore” for “Basingstoke” and “Birmingham.”

- 1 New York: Wm. A. Pond & Co., n.d. Copyright 1887. D'Oyly Carte performing rights notice. Cast list of D'Oyly Carte's Fifth Ave. Theatre (New York) production. Grey wrappers. 47 pp. First edition with additional 14 lines in chorus of family portraits on p. 34.
- 1.a Variant printing omits cast list.
- 1.1 New York: Wm. A. Pond & Co., n.d. Copyright 1887. D'Oyly Carte performing rights notice. Cast list of D'Oyly Carte's Fifth Ave. Theatre production. Second edition. Grey wrappers. 45 pp.
- 2 New York: H. Grau, 1887. Tan wrappers. 32 pp.
- 3 Boston: Oliver Ditson & Co., n.d. Olive wrappers. 43 pp.
- 4 [Boston]: N.p., n.d. A complimentary libretto distributed by Nonotuck Silk Co., Keeler & Co., and possibly other companies, interspersed with advertisements. Wrapper colors include grey and yellow. 39 pp.

### The Yeomen of the Guard

Early American librettos correspond to the first British edition (see Allen 1958).

- 1 New York: Wm. A. Pond & Co., n.d. Grey wrappers stamped “The Only Authorized and Correct Edition Published. Rudolph Aronson.” D'Oyly Carte performing rights notice present (two states have been noted). Cast list of production at The Casino (New York, 1888). 48 pp.

Pond issued a later edition in pale yellow wrappers (n.d., 48 pp., same cast list) without the wrapper stamp or performing rights notice. Facsimile of *Mikado* cover on back wrapper.
- 2 New York: Richard A. Saalfeld, n.d. Wrappers either pink or yellow, over- printed in red and black. Cast list of 1888 Casino production. 48 pp. (Pirated from the Pond authorized edition.)
- 3 Boston: Oliver Ditson & Co., n.d. Olive wrappers. 48 pp.
- 4 New York: F. Rullman, n.d. Printed by A. Anderson, Portland, Ore. for the Emma Abbott Grand English Opera Company tour. Text printed in double columns. Cast list. White wrappers. 20 pp.

### The Gondoliers

The first American edition, printed for D'Oyly Carte's original 1889 New York production, is unique in that it contains additional early lyrics for two songs (“Thy Wintry Scorn” and “Till Time Shall Choose”). The latter, as well as additional dialogue, were never published in its British counterpart, nor ever performed. Randall describes these in detail. The second edition omits both these songs and dialogue,

but includes rewritten dialogue containing a number of interesting Americanizations. Prestige describes the response by the D'Oyly Carte organization to the unfavorable reviews and poor receipts garnered by this first production. After being partially re-cast, and radically restaged, *The Gondoliers* re-opened at a different theater one month later. Bradley (1982, pp. 376, 428) attributes the Americanizations in the second edition libretto to Helen D'Oyly Carte, and one surmises that they were part of the overall attempt to make the opera more palatable to American tastes.

- 1 Cincinnati: The John Church Co., n.d. First edition, with variant lyrics and dialogue noted above. 48 pp. Grey wrappers. “Only Authorized And Correct Edition.” Copyright 1889. D'Oyly Carte performing rights notice. No cast list.
- 1.a Variant printing. Title on wrapper set in fancy type, and *The King of Barataria* printed larger than *The Gondoliers*.
- 1.1 Cincinnati: The John Church Co., n.d. Second edition, without the textual differences noted above. 46 pp. Grey wrappers. “Newly Revised and Only Authorized and Correct Edition.” Copyright 1889. D'Oyly Carte performing rights notice. London Savoy Theatre cast list.

Later printings of the second edition have more modern typeface, variously colored wrappers, and may list publisher's addresses in Europe.

- 2 New York: Richard A. Saalfeld, n.d. 48 pp. Pink wrappers. Variant lyrics and dialogue pirated from John Church Co. first edition.
- 3 Scranton, Pa.: The Schoen Printing Co., 1898. 48 pp. Green illustrated wrappers. Printed for a production by the Scranton Conservatory of Music for the benefit of the Free Kindergarten Association at the Lyceum Theatre, Nov. 21–23, 1898. With cast list.

## Notes

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