“ Orpheus with his Lute,” “ Oh Mistress Mine ” and “ The Willow Song.” His attractive personality, combined with his un­doubted genius and brilliant promise, brought him many friends. Costa, who was conductor at Covent Garden, gave him the post of organist, and in 1864 he produced there his *L’Île Enchantée* ballet. Some of his spare time was spent in Ireland, where in 1863 he began the composition of his (“ Irish ”) Symphony in E, which was produced at the Crystal Palace in 1866. The most important event, however, at this period, as bearing upon his later successes, was his co-operation with F. C. Bumand in the musical extravaganza *Cox and Box,* which first showed his capacity for musical drollery. This was acted privately in 1866, and was completed for public performance in 1867, in which year Sullivan again co-operated with Burnand in *Contrabandista.* Meanwhile he was in request as a conductor, and was made professor of composition at the Academy. His father’s sudden death in 1866 inspired him to write the fine “ In Memoriam ” overture, which was produced at the Norwich Festival. In 1867, besides producing his “ Marmion ” overture, he and Grove did a great service to their art by bringing to light at Vienna a number of lost Schubert MSS., including the *Rosamunde* music. About this time Sullivan induced Tennyson to write his song-cycle “ The Window,” to be illustrated by Millais, with music by himself. But Millais abandoned the task, and Tennyson was not happy about his share; and the series, published in 1871, never became popular, in spite of Sullivan’s dainty setting. In 1869 he brought out his oratorio *The Prodigal Son* at Worcester, and in 1870 his overture “ Di Ballo ” at Birmingham.

In 1871 Sullivan had become acquainted with W. S. Gilbert *(q.v.),* and in 1872 they collaborated in a piece for the Gaiety Theatre, called *Thespis; or, The Gods Grown Old,* which was a great success in spite of the limited vocal resources of the per­formers. In 1875 R. D’Oyly Carte, then "acting as manager for Selina Dolaro at the Royalty, approached Gilbert with a view to his collaborating with Sullivan in a piece for that theatre. Gilbert had already suggested to Sullivan an operetta with its scene in a law court, and within three weeks of his completing the libretto of *Trial by Jury* the music was written. The piece succeeded beyond all expectation; and on the strength of its promise of further successes D’Oyly Carte formed his Comedy Opera Company and took the Opéra Comique Theatre. There in 1877 *The Sorcerer* was produced, George Grossmith and Rutland Barrington being in the cast. In 1878 *H.M.S. Pinafore,* was brought out at the Opéra Comique. At first it did not attract large audiences, but eventually it became a popular success, and ran for 700 nights. In America it was enthusiastically received, and the two authors, with D’Oyly Carte, went over to the States in 1879, with a company of their own, in order to produce it in New York. To secure the American rights for their next opera, they brought out *The Pirates of Penzance* first at New York in 1879. In 1880, in London, it ran for nearly 400 nights. In 1881 *Patience* was produced at the Opéra Comique, and was transferred later in the year to the Savoy Theatre. There all the later operas came out: *Iolanthe* (1882), *Princess Ida* (1884), *The Mikado*—perhaps the most charming of all—(1885), *Ruddigore* (1887), *The Yeomen of the Guard* (1888), *The Gondoliers* (1889). This succession of pieces by Gilbert and Sullivan had made their united names stand for a new type of light opera. Its vogue owed something to such admirable performers as George Gros­smith—famous for his “ patter songs ’’—Rutland Barrington, Miss Jessie Bond, Miss Brandram, and later W. II. Denny and Walter Passmore; but these artistes only took advantage of the opportunities provided by the two authors. In place of the old adaptations of French *opéra bouffe* they had substituted a genuinely English product, humorous and delightful, without a tinge of vulgarity or the commonplace. But disagreements now arose between them which caused a dissolution of partner­ship. Sullivan’s next Savoy opera, *Haddon Hall* (1892), had a libretto by Sydney Grundy; and the resumption of Gilbert’s collaboration in 1893 in *Utopia, Limited,* and again in 1896 in *The Grand Duke,* was not as successful as before. Sullivan’s music, however, still showed its characteristic qualities in *The Chieftain* (1894)—-largely an adaptation of *Contrabandista; The Beauty Stone* (1898), with a libretto by A. W. I’inero and J. Cornyns Carr; and particularly in *The Rose of Persia* (1900), with Captain Basil Hood.

In the public mind Sir Arthur Sullivan (who was knighted in 1883) had during these years become principally associated with the enormous success of the Savoy operas; but these by no means exhausted his musical energies. In 1872 his *Te Deum* for the recovery of the prince of Wales was performed at the Crystal Palace. In 1873 he produced at the Birmingham Musical Festival his oratorio *The Light of the World,* in 1877 he wrote his incidental music to *Henry VIII.*, in 1880 his sacred cantata *The Martyr of Antioch,* and in 1886 his masterpiece, *The Golden Legend,* was brought out at the Leeds Festival. *The Golden Legend* satisfied the most exacting critics that for originality of conception and grandeur of execution English music possessed in Sullivan a composer of the highest calibre. In 1891, for the opening of D’Oyly Carte’s new English opera- house in Shaftesbury Avenue he wrote his “ grand opera” *Ivanhoe* to a libretto by Julian Sturgis. The attempt to put an English opera on the stage for a long run was doomed to failure, but *Ivanhoe* was full of fine things. In 1892 he composed inci­dental music to Tennyson’s *Foresters.* In 1897 he wrote a ballet for the Alhambra, called *Victoria and Merrie England.* Among his numerous songs, a conspicuous merit of which is their admir­able vocal quality, the best known arc “ If Doughty Deeds ” (1866), “ The Sailor’s Grave ” (1872), “ Thou’rt Passing Hence ” (1875), “ I would I were a King ” (1878), “ King Henry’s Song ” (1878) and “ The Lost Chord ” (1877). This last, hackneyed as it became, was probably the most successful English song of the 19th century. It was written in 1877, during the fatal illness of Sullivan’s brother Frederic, who, originally an architect, had become an actor, and by means of his fine voice and powers as a comedian (best shown as the Judge in *Trial by Jury)* had won considerable success. Among Sullivan’s many hymn tunes, the stirring “ Onward, Christian Soldiers! ” (1872) is a permanent addition to Church music. In 1876 he accepted the principalship of the National Training School of Music, which he held for six years; this was the germ of the subsequent Royal College. He received the honorary degree of Mus. Doc. from Cambridge (1876) and Oxford (1879). In 1878 he was a member of the royal com­mission for the Paris Exhibition. He was conductor of the Leeds Festivals from 1879 to 1898, besides being conductor of the Philharmonic Society in 1885. Apart from his broad sympathy and his practical knowledge of instruments, his work as a con­ductor must always be associated with his efforts to raise the standard of orchestral playing in England and his unwearying exertions on behalf of British music and British musicians. Sullivan liked to be associated in the public mind with patriotic objects, and his setting of Rudyard Kipling’s “ Absent-minded Beggar” song, at the opening of the Boer War in 1899, was, with the exception of *The Rose of Persia,* the last of his compositions brought out in his lifetime. He died somewhat suddenly of heart failure on the 22nd of November 1900, and his burial in St Paul’s Cathedral was the occasion of a remarkable demon­stration of public sorrow. He left unpublished a *Te Deum* written for performance at the end of the Boer War, and an unfinished Savoy opera for a libretto by Captain Hood, which, completed by Edward German, was produced in 1901 as *The Emerald Isle.*

Sullivan was the one really popular English composer of any artistic standing in his time; and his celebrity as a public man has somewhat interfered with a definite judgment as to his place in the history of English music. In his own time, English musical taste developed in a very remarkable degree; and musical criticism in serious quarters was a little disinclined to do justice to what was “ popular.” One of the most agreeable companions, broad-minded, and free from all affectation, he was intensely admired and loved in all circles of society; and though his health was not robust, for he suffered during many years at intervals from a painful ailment, he was a man of the world who enjoyed the life which his success opened out to him without being spoilt