

A Walking Tour of Sir Arthur Sullivan's London

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Sir Arthur Sullivan Society
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DATE SUBMITTED:

20 June 2013



WPI



**SIR
ARTHUR
SULLIVAN
SOCIETY**

A Walking Tour of Sir Arthur Sullivan's London

INTERACTIVE QUALIFYING PROJECT

WORCESTER POLYTECHNIC INSTITUTE

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Abstract

The Sir Arthur Sullivan Society seeks to educate the public on the life and works of Sir Arthur Sullivan, a 19th-century composer. This project researched the ideal components of, and implemented, a brochure based walking tour of Sir Arthur Sullivan's London. Additional research into other walking tour formats was conducted. Additionally cultural research of London was also conducted.

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Introduction

London, England is home to many of the greatest writers, composers and musicians of all time. Sir Arthur Sullivan was one of the most revered English composers of the nineteenth century. His musical output included operas, orchestras, and incidental music for theatrical plays. Some of his most popular works came from his collaboration with W.S. Gilbert in operas such as *H.M.S. Pinafore*, *The Pirates of Penzance*, and *The Mikado*.

One organization focused on promoting the continued awareness of Sir Arthur Sullivan's contributions to the musical and theatrical world is The Sir Arthur Sullivan Society. The Society supports performances of Sullivan's works, reproduces recordings of his most famous operas, and educates the public on Sullivan's historical and continuing impact on musical theatre (Sir Arthur Sullivan Society, 2012). The Society is hoping that another way to increase public awareness will be to implement a walking tour of sites relevant to Sullivan's life and career. Andrew Goodman, author of *Gilbert and Sullivan's London*, published information and stories about the authentic London backdrop of Sullivan's career inconveniently into 191 pages. Currently, there is no walking tour or published guide that presents *Sullivan's London* to the public. Most tourists in London unwittingly walk by sites of significance to Sullivan, and do not realize the importance of the locations.

The goal has been to develop a walking tour that contains sites in London of significance to Arthur Sullivan. In developing this walking tour, the team had to identify the characteristics of people likely to take such a tour, how many sites to include over what distances, and whether or not to incorporate advanced technology in addition to printable PDF maps. Previous Interactive Qualifying Projects (IQPs), such as the Nantucket "iPED" walking tour, have researched various

means of implementing walking tours (White, Matrow, Labrecque, & Elmes, 2008). To expand upon printable maps, the iPED project research included Global Positioning Satellite (GPS)-based, radio frequency identification (RFID)-based, and phone number-based tours. The student researchers determined that a type of tour where the user dialed a specific phone number based on their location for additional information was the most efficient and cost-effective for their project. The GPS-based products that existed were too expensive and required revenue to buy and maintain hardware for the tour. The RFID-based products were less expensive, but also required custom hardware.

Previous IQPs, such as the one recently referenced, have not explored the possibility of using mobile phone applications on the tour. Smartphones only recently gained popularity and wide-spread use, and they previously were too expensive and not useful for people traveling outside their carrier's coverage areas. However, many smartphones will now work worldwide, with service providers allowing global phone usage. Country specific SIM cards can be inserted into most unlocked phones making the phone useful during travel.

The team has provided the Sir Arthur Sullivan Society with a plan for a print-based, walking tour of Sir Arthur Sullivan's London, with recommendations for audio or application-based tours dependent on the findings of future explorations. Data was collected from members of the Sir Arthur Sullivan Society as well as members of the *SavoyNet* mailing list to determine what specific sites in London to include in the walking tour. In addition, the general public and London tourists were surveyed to guide the development of a walking tour that experts and laymen will enjoy. The research team hopes that the Sir Arthur Sullivan Society will implement a version of the proposed walking tour to promote the appreciation of Sir Arthur Sullivan and his time in London.

Background

Theatre was the main form of entertainment for both the social elites and the general public in Victorian England. Many plays were written, theatres were erected, and much of London, regardless of class, was able to enjoy theatre. One of the most important contributors to the Victorian theatre was Sir Arthur Sullivan who created, in collaboration with W. S. Gilbert, some of the most admired and longest-running musicals. His output was vast, including twenty-three operas, twelve major choral works, and incidental music for several plays, religious music, and symphonic works. His music has had a large influence on both British and American theatre, specifically the development of the modern musical during the 20th Century (Sir Arthur Sullivan Society, 2012). Arthur Sullivan is still recognized all these years later as one of the most influential musicians of his time.

Arthur Sullivan was the second child born to Thomas Sullivan and Mary Clementina in London on May 13, 1842 at 8 Bolwell Terrace (see Figure 22: Front elevation to no. 8 Bolwell Terrace.). Thomas was born in Ireland but raised in Chelsea, London and Mary was English born, but of Italian and Irish decent. From an early age Sullivan was exposed to music and influenced by his father Thomas' career as a band leader for the Royal Military College (Lawrence, 1980). Despite his father's discouragement to pursue a career in music Sullivan remained determined, an example of this being at the age of eleven he persuaded his parents and headmaster to allow him to apply for membership in the choir of the Chapel Royal (see Figure 21: Queen's Chapel exterior, where the Chapel Royal is established). Sullivan was an avid composer as a youth and at the age of fourteen was awarded the Mendelssohn Scholarship to

study at the Leipzig Conservatory in Germany. It was here that Arthur Sullivan composed incidental music based on Shakespeare's *The Tempest*, and it was for this piece that Sullivan received critical acclaim after its premier at the Crystal Palace in 1862 (see Figure 33: Crystal Palace general view from Water Temple 1854). He began his career as a professional musician by composing, playing the organ, conducting, and teaching. It was during this time that he befriended the librettist W.S. Gilbert. From 1871 onward, the pair wrote many operettas, including *The Mikado*, *The Pirates of Penzance*, *H.M.S. Pinafore*, and *The Gondoliers* (Lawrence, 1980).

While Sullivan had a very successful career working with W.S. Gilbert, he also wrote many acclaimed operas with other colleagues and partners. The most well known of these operas was *The Golden Legend*, which Sullivan composed with librettist Joseph Bennett. Sullivan premiered the opera at the Leeds Music Festival on October 16th 1886 (Gordon-Powell, 2012). This composition cemented Sullivan's position as England's foremost composer. The opera tells the tale of a noble knight who must rid himself of a horrible disease, all while resisting the temptations of the devil.

The opera was met with great praise from both critics and audiences. Several additional performances were scheduled throughout London, the first of these occurring at the Royal Albert Hall a month after the Leeds Music Festival. The company went on to perform Sullivan's work in theaters across Europe and America. Sullivan created some tension when he conducted *The Golden Legend* for the Emperor of Germany's birthday on March 26th, 1888 while in Berlin, due to the nationalistic mindset of the German population at the time. Much of the German population was outraged that a British composer had performed at this important event and not a

German. In a subsequent performance Sullivan translated the opera from English to German. This effort was well received by the majority of German citizens, and further increasing the popularity of *The Golden Legend* (Gordon-Powell, 2012).

Sullivan, knighted on 22 May, 1883 by Queen Victoria (Jacobs, 1984), continued to compose and collaborate with librettists until his death on November 22, 1900, and by the order of the Queen was buried at St. Paul's Cathedral (see Figure 28: The memorial by Sir William Goscombe John in St. Paul's Cathedral). Sullivan was never married, yet had several serious love affairs with many women; most notably being Mary Francis Ronalds, who often sang for him during small concerts (Lawrence, 1980). Critics and the public revered Sir Arthur Sullivan throughout his career; however, the years after his death marked a period of declining popularity of his works. This may have occurred as a result of shifting theatrical taste of the public resulting from the building conflict in central Europe that would become World War I. However, it is more likely that a competing group of musical intellectuals from the Royal College of Music as well as Oxford and Cambridge universities, the most prominent among them being Sir Charles Hurbert Hastings Parry, voiced their dissatisfaction with Sullivan's work. Parry and many other professionals considered Sullivan's style of conducting outdated because it did not "project a personality" (Jacobs, 1984). Parry held particular sway in the arts and theatre communities of England, becoming the Principle of the Royal College in 1894, a position he held until his death in 1918. Consequently, Parry's musical tastes, which did not include Sullivan, became dominant. According to students of the Royal College, every work of Sullivan's was disgraced to a point where it was considered indecent to mention his name (Lawrence, 1980).

The Sir Arthur Sullivan Society

Founded in 1977, The Sir Arthur Sullivan Society has evolved to be “a major force in the current revival of interest in Sullivan and his music” (Sir Arthur Sullivan Society, 2012). The society is composed of musicians, those involved in theatre and film, historians, and experts in both Sullivan’s life and career. While Sullivan is most famous for his collaborations with W.S. Gilbert, the society attempts to maintain a focus on the complete works of Sullivan, as he “composed in practically every musical genre: oratorio, cantata, ceremonial works, symphony, concerto, overture, incidental music for the stage, piano and chamber works, songs, hymns and anthems” (Sir Arthur Sullivan Society, 2012). The society has sponsored the recording for many of Sullivan’s works, as well encouraging live performances. The society also hosts many events around the world based on Sullivan’s life and works (Sir Arthur Sullivan Society, 2012).

The Society reached out to Worcester Polytechnic Institute (WPI) to develop a walking tour of various sites that were important to Sullivan’s life. The Society hopes that this walking tour will increase their outreach to help educate the general public about Sullivan’s life and works, while sparking their interest in the continued relevance of Sullivan’s work in contemporary musical theatre and concert venues.

Elements of a Walking Tour

Multiple factors should be considered in the development of a successful walking tour, including: characteristics of tour patrons; relevant sites; tour duration; distance covered; format of the tour (printed, phone based, mobile application).

The research team focused their research on three groups that may be interested in a dedicated walking tour of Sir Arthur Sullivan's London – members of the Sir Arthur Sullivan Society; members of *SavoyNet*; and general tourists and residents of London. *SavoyNet* is “an electronic mailing list and online discussion group dedicated to the life of Arthur Sullivan, the operas he wrote, British culture and musical theater of his time” (Hains). While members of the Sir Arthur Sullivan Society and *SavoyNet* may have extensive knowledge of Sir Arthur Sullivan's life in London, general tourists and London residents may not know very much about Arthur Sullivan's life in London. Consequently, a good tour should incorporate the different interests of experts and tourists.

In addition to differences in knowledge of, or particular interest in, Arthur Sullivan, walking tour patrons may vary in physical ability. Significant variations in age require adjustments in distance, number and types of stops, and total walking tour duration. In addition, different age groups may have varying levels of interest and ability to engage with technologies such as paper maps, interactive electronic maps, call-in numbers and smartphone applications for self-guided tours (Manitoba Historical Society, 2009). In order to satisfy diverse age groups, with different levels of comfort with technology, and differences in physical ability multiple tour options were considered to ensure ease of engagement and success at educating patrons on Arthur Sullivan's life in London.

Relevant Sites for a dedicated Sir Arthur Sullivan walking tour

Arthur Sullivan's significant contributions to the music and theatre of Victorian London resulted in a number of historically relevant locations of interest for a walking tour (Table 1). For more complete location information and images, see Appendix A: Locations and Descriptions.

The importance of the sites relating to Sir Arthur Sullivan had to be considered when developing the proposed tour. As there are many sites that have some involvement with Sullivan life in London, it was necessary to determine which specific sites will be on the tour. As shown in Figure 1, these sites are spread out across contemporary London. While a tour may have included all these sites for completeness, they may have unnecessarily increased the duration and distance of the tour. As other walking tours suggest, not all sites need to be included for a walking tour to be successful, see for example The Freedom Trail in Boston (The Freedom Trail Foundation, n.d.) and the Ethnic Food Tour in New York City, NY (Alperson, (n.d.)). Furthermore, the Freedom Trail in Boston, MA, while containing only 16 official sites provides additional trail locations for interested persons to view such as the Sea Trail which consists of 10 additional sites (The Freedom Trail Foundation, (n.d.)).

Place	Condition	Map Marker
The Savoy Hotel	Extant	B
The Savoy Theatre	Extant	C
The Garrick	Extant	D
Royal Opera House	Extant	E
<i>Royal Academy of Music</i>	Non-Extant	N/A
<i>St. James Hall</i>	Non- Extant	I
<i>Royal Aquarium</i>	Non- Extant	N/A
Queen's Chapel	Extant	K
<i>Albert Mansions</i>	Non- Extant	N/A
<i>Queens' Mansions</i>	Non- Extant	N/A
<i>8 Bolwell Terrace</i>	Non- Extant	M (not shown)

St. Mary's Church	Extant	L (not shown)
Royal Courts of Justice	Extant	F
St. Paul's Cathedral	Extant	H
St. Michael's Church	Extant	P (not shown)
Sullivan Memorial	Extant	A
Shaftesbury Theatre	Extant	G
Liberty's	Extant	J
<i>Crystal Palace</i>	Non- Extant	N (not shown)
Covent Garden	Extant	O

TABLE 1: RELEVANT SIR ARTHUR SULLIVAN WALKING TOUR LOCATIONS IN LONDON (Goodman & Hardcastle, 1988).

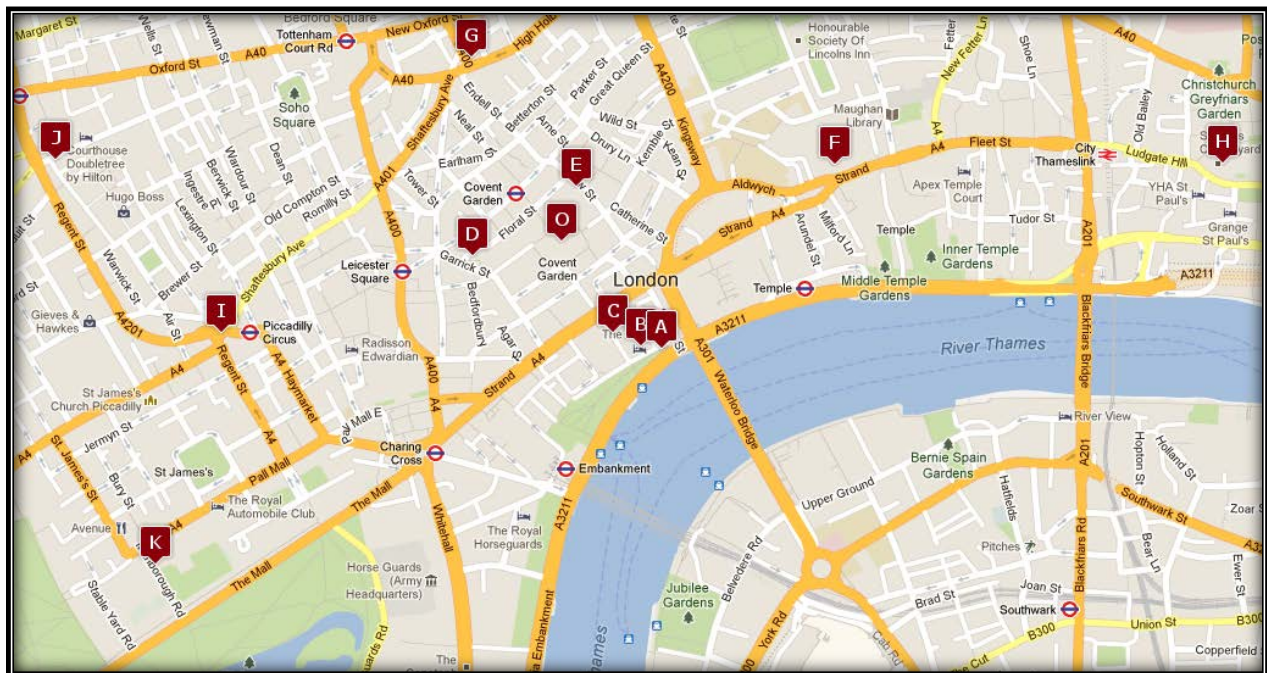


FIGURE 1: LOCATIONS SHOWN USING GOOGLE MAPS™

Duration

The number, type, and location of sites to include in walking tour will directly impact the duration of the walking tour. An hour and thirty minutes is considered the most appropriate duration of a walking tour according to a compiled average of successful walking tours (Manitoba Historical Society, 2009). Tours of less than one and one half hours allow a diverse group of people to enjoy the walking experience, while having enough time to absorb the information but not losing interest. The Ethnic Food Tour in New York City, NY is just one example of a tour that combines 12 ethnic food relevant sites into an all-inclusive tour that lasts less than one hour and thirty minutes (Alperson, (n.d.)). It was highly unlikely that all of the 30 possible sites listed in Table 1 can be visited within this time limit. As such, only those sites most relevant, engaging and within an easy walking distance were included in a final Sir Arthur Sullivan dedicated walking tour.

Distance Covered

Taking into account the diverse characteristics of the individuals likely to participate in a dedicated Sir Arthur Sullivan walking tour including physical ability and interest levels, the distance of the tour should also be considered. The total distance covered in a walking tour can be difficult to determine, as some walking tours have many sites within a small total area while others have fewer sites spread out much further apart. Nevertheless, it is recommended that the tour be a length of no more than 2.5 kilometers especially in an urban area with tourists of many different demographics (Manitoba Historical Society, 2009). The Alcatraz Federal Penitentiary in San Francisco, CA includes more than 50 sites but only a moderate walking distance (Alcatraz Cruises, (n.d.)). In contrast, the Freedom Trail in Boston, MA has only 16 sites spread over 6km

through the city of Boston (The Freedom Trail Foundation, (n.d.)). Each walking tour has its own population or niche of people who want to engage in the tour. However, if the tour is much more than 3km, few will participate in the full tour (Manitoba Historical Society, 2009). The Freedom Trail in Boston, MA includes a red line painted on the roads and pavements. This makes it easier to tourists and residents alike to follow portions of the trail over different days or moments in time.

Walking Tour Technologies

Walking tours employ technology at varying levels to ensure accessibility to diverse audiences. For example, walking tours exist in the form of chapters in books, printed flyers, printable web pages, downloadable audio tours, as well as interactive applications for smartphones. The “London for Free” and “National Geographic” websites both have walking tours of London that tourists can print out and take with them (Perry, 2013) (National Geographic, (n.d.)). The Boston Freedom Trail offers a downloadable MP3 audio guide of the major trail (The Freedom Trail Foundation, (n.d.)).

The walking tours provided by National Geographic are simple in their approach as they provide directions to specific sites without additional information about each site. The “London for Free” website, Londonforfree.com, features eleven different walking tours of London, each featuring a different part of the city. These tours have some consistent elements including a thorough description of the walk, directions and historical information about each site along the tour. Each tour also comes with a helpful information section including an overview, summary of the route, time required for the walk, the best time to do it, and the update on the tour.

Additionally, there is an interactive map with pictures of each site overlaid on a map of London. Finally, at the end of the walking tour, the London for Free website includes an interactive exercise that people can take in order to test their knowledge gained from their tour (Perry, 2013). The design of the London for Free tours offers a possible approach to implement an Arthur Sullivan dedicated walking tour.

A printable walking tour would be accessible to most tourists as the only requirements are an Internet-connected computer and a printer. According to the International Telecommunication Union (ITU), approximately 83.6% of the population of the UK is connected to the Internet, making this walking tour method highly accessible (Internet World Stats). The top three inbound tourist markets for London according to VisitBritain, Britain's national tourism agency, are France, Germany, and the United States with Internet penetration of 79.6%, 83%, and 78.1% respectively making this walking tour method accessible to approximately one-third of all of London's visitors (VisitBritain, 2012). The costs of developing such a printable walking tour are low. In addition, once such a tour has been developed, it can be easily maintained on the existing Sir Arthur Sullivan website.

Another print option that is an alternative to a downloadable map is a brochure. The brochure contains a map of the tour and information on each location. This document could be distributed by the Society as they see fit. The map is clearly labeled, so that the reader knows which piece of information corresponds with that site. A good brochure uses simple language and is easy to read. Each sentence should be short, preferably less than 15 words. For better readability, the text should be a large, serif font, well-spaced, and it should stand out from the background (The University of Queensland, 2006). When designing the brochure, the

dimensions of the final product must be taken into account to ensure that everything is formatted correctly, and that the graphics are properly displayed (Duermyer).

In addition to a printable map, walking tours increasingly offer patrons downloadable audio files (see (Queen Mary University of London, 2012) and (The Freedom Trail Foundation, (n.d.))). For example, the Queen Mary Audio Tour was developed by the Queen Mary University of London as a way to introduce students to the area around the campus. The tour includes both a PDF map with directions, and a set of MP3 files that the student can download for use on a smartphone or portable audio device. The tour covers 12 points of interest around the university and takes about an hour to complete. The map includes a suggested order in which to visit the locations. However, since the files are all separate it is possible to take the tour in any order.

This format of audio tour is convenient for tourists. Since the audio files can be pre-downloaded, Internet access is not required while taking the tour. The map can also be printed, so the tour can be taken entirely offline. However, this is disadvantageous for the tour requires the tourist to exert additional effort before taking the tour. Since the Sir Arthur Sullivan Society already has a website on which to host the files, the audio files will need to be recorded if the Society wishes to implement this.

An alternative approach to the standard printable walking tour map, with or without audio recording downloads, involves more extensive technological development, specifically those that involve smartphones. Over the past several years, smartphones have been absorbing a large part of the mobile phone market. The number of UK mobile subscribers able to access the Internet from their phones has increased by nearly 10 million from 2010 to 2011, and now stands at above 32.6 million subscribers (Mobile Operators Association, 2012). Such devices are popular

because they are versatile, web-ready, and can download “apps” or small pieces of software that, in some cases, function offline to extend the feature set of the phone. While smartphones are mainly used by younger age groups—25-34 year olds represent 27.2% of the smartphone market (go-gulf.com, 2012)—smartphones have become much cheaper than they used to be, and are thus increasingly accessible to many demographics. Modern smartphones are available in pay-as-you-go plans or normal contracts, and are frequently offered in the UK with unlimited data. Most smartphones range in price from free (with a contract) to around £600 (without a contract). For pay-as-you-go phones, the lowest price for a smartphone is usually around £99. Many smartphones now use Subscriber Identity Module (SIM) cards, which allow users to purchase a SIM card for different cellular network in different countries. This allows tourists, who do not have a smartphone locked by their service provider, to utilize a single smartphone virtually anywhere in the world. Given this flexibility in the technology, smartphone “apps” specific to tourist destinations or targeted at tourists are increasingly popular. In the future, developing a smartphone app would further expand the accessibility and experience of the Sir Arthur Sullivan dedicated walking tour of London.

Several apps exist to provide users with self-guided walking tours of London. One such app, City Walks, made by GPSmyCity offers several different walking tours of various cities to be downloaded as an in-app purchase (the user can buy tours from within the app) for \$5 each (Zhu). Each pre-made tour contains a path with several waypoints, and a description at each waypoint of any historic landmarks there. The app also includes the ability for the user to make a custom tour. The cost of implementation for an app is widely variable. Professional development of an application can cost thousands of dollars (ArcTouch). In addition, the cost of an Apple

Developer Account is \$99/year. Such an account is required to publish an app so that users with iPhones can download it. These costs must be considered for the app to become a viable option for the walking tour. Nevertheless, a smartphone app may address the needs and desires of Sir Arthur Sullivan walking tour users.

Another option for making the walking tour more engaging for patrons includes a pre-recorded message service to supplement informational passages that are usually read. Patrons of the tour can dial a number, then an extension, and hear a particular pre-recorded message about a particular waypoint on the tour that they are taking. A Private Branch Exchange (PBX) would allow for such a system to exist as multiple phones can be connected over Voice over Internet Protocol (VoIP) and share a single outgoing line. This can be made into a setup well suited for walking tours, since the number of extensions is not dependent on the cost of the system. An open-source PBX software can limit the cost of such a system down. The main cost would then involve the purchase of a telephone number to use, as well as that of an interface to allow the computer to connect to the telephone line. The least expensive option would be to use a 4-port telephone card, which would allow 4 tourists to call simultaneously on 4 separate lines to receive information. This would cost \$631 for the card, in addition to the cost of 4 telephone lines from the local provider. Another inexpensive option would be to use a hosted VoIP service, however a disadvantage to this may be fewer available lines for people to call in on (Muller, 2002).

Methodology

This project assists the Sir Arthur Sullivan Society in strategizing a walking tour of Sir Arthur Sullivan's London, by drawing from historical and biographical works dedicated to Arthur Sullivan such as *Gilbert and Sullivan's London*, by Andrew Goodman. The project is guided by the following objectives:

- Determine the relevant components of a walking tour based on Sir Arthur Sullivan's life, including relevant sites, duration, and distance.
- Develop a print-based walking tour map for a Sir Arthur Sullivan dedicated walking tour of London.
- Research availability of technological solutions for a walking tour that would use cell phones and mobile devices.

Objective 1: Determine relevant components of walking tour

Semi-structured interviews with experts

The Sir Arthur Sullivan Society, founded in 1977, was created to increase the education of Sullivan and other British composers. Consequently, there are many individuals who are experts in the life and career of Sullivan connected with the Society. In order to identify individuals who can assist in determining which of the numerous sites in London are connected with Arthur Sullivan and should be included in the walking tour, the team conducted semi-structured interviews with such experts. Respondent driven sampling was employed to identify interested experts through other individuals that have been interviewed. Similar to a snowball sampling strategy, respondent driven sampling is “the best way to locate subjects with certain

attributes or characteristics necessary in the study. Snowball samples are particularly popular among researchers interested in studying...difficult-to-reach populations” (Lee, 1993). While the experts are not necessarily hard to reach, they are difficult to identify as they do not necessarily congregate in one area or have any identifiable behavior or characteristics.

Each Sir Arthur Sullivan Society expert interviewed was asked which of the sites included in Table 1 and Figure 1 should be included in a walking tour and for what reason. They will also be asked if there are other sites that should be included that are not listed in Table 1. The experts were asked what aspects of the walking tour would be the most important, including number of sites, duration and length of the tour as they relate to the types of individuals likely to take the tour. Finally, the experts were asked their perspective on developing additional technologies for the walking tour beyond a printable walking tour map. The semi-structured nature of these interviews allows for variation in both types and order of the questions to adjust to the interests and particular expertise of the experts.

The number of experts interviewed was determined based on how much new and varied information and ideas are received with each subsequent interview. It was predicted that experts are unlikely to hold considerable variation in their perspectives on what sites should be included on the tour. While they may offer different perspectives on the technologies to develop to make the tour more engaging, the aim was to interview three experts. Until no new ideas are shared, the team continued to recover data from experts on both sites to include and technologies to develop.

Online survey for *SavoyNet* and Sir Arthur Sullivan Society patrons

The *SavoyNet* is an electronic mailing list “dedicated to discussion of W.S. Gilbert and Arthur Sullivan, the operas they wrote, British culture and musical theater of their time, and

related matters” (Hains). The *SavoyNet*, founded in 1992, is hosted by Bridgewater College in Bridgewater, Virginia, with over 700 subscribed to the mailing list (Shepherd, 2011). This group has expansive knowledge on Sir Arthur Sullivan which is valuable in determining the elements to include in the walking tour.

As the subscribers of the *SavoyNet* are located across the world, a web-based survey was developed and deployed to acquire the necessary data, as they can “be administered in a time-efficient manner, minimizing the period it takes to get a survey into the field and for data collection” (Evans & Mathur, 2005). The survey was written with the 700 *SavoyNet* subscribers as the sampling frame. Since the audience is targeted, a high response rate could have been anticipated. As such, the team hoped for 50 returned complete surveys.

An email was sent to all subscribers with a link to an online survey embedded. The free, cloud-based applications hosted by Google™ known as Google Docs™ (form entry) and Google Drive™ (file hosting) were used for the survey. Names and IP addresses were not collected and survey participants remained anonymous. By clicking on the link the subscriber is taken to an external survey hosting site. An informational page provides details on the project, the types of questions, how the information provided will be used, the purpose of the study, and the role of the individual in the study (see Appendix C: *SavoyNet* Survey Form). The IRB approved survey includes questions related to the sites considered important to include in the walking tour. In addition, the aim was to identify the motivators of individuals likely to engage with the Sir Arthur Sullivan walking tour.

Interviews with London residents and tourists

There exists an inherent bias with Sir Arthur Sullivan Society members and *SavoyNet* subscribers, as they have identified themselves as interested in Sir Arthur Sullivan and are

regular Internet users with access to email. One must be cautious not to generalize the results of the interviews and surveys to a larger population of potential walkers. As such, interviews with residents and local tourists were also conducted.

Five locations were identified, whether on the proposed tour, or in a place where tourists tend to congregate, at which to interview tourists. Locations include Sir Arthur Sullivan's memorial (see Figure 14). The research team selected a random sample of tourists to interview. The aim was to speak with at least fifty people, but interviews were conducted until all avenues of inquiry have been exhausted and no new information is recovered (Guest, Bunce, & Johnson, 2006).

The interviews began with an introduction of the team, and the research agenda. The individuals' participation remained confidential, with only age and gender recorded. The individual was to be asked general questions about their experiences with other walking tours, what characteristics they most enjoyed or disliked, acceptable walking distances and organization, and whether they would have any interest in a tour dedicated to Arthur Sullivan. Individuals were also asked about their interest and use of advanced technologies when traveling and for touring (see Appendix D: Annotated Bibliography).

To collect the data, the interviewer had an electronic version of the interview on an iPad on which to record the responses of the subject as they are interviewed. After this data had been collected, the answers were entered in a spreadsheet for analysis. It was then possible to more accurately suggest what a tourist would want in a walking tour based on Sir Arthur Sullivan's life in London with regards to types and number of sites, duration and distance. In addition, the research team was able to determine if alternative technologies should be employed to widen the target audience.

Objective 2: Develop the tour map with associated technologies

A print-based map is the primary goal for this objective. It contains a map to guide the tour patrons, information on each location in the walking tour, pictures of each site, and a step-by-step guide for walking the tour. In addition, should the Society approve, it could in the future contain phone numbers for additional information at each site. This prototype will be delivered as a PDF so the Society may put it their website for members to download. The primary source for information on each site of the walking tour is taken from *Gilbert and Sullivan's London*, by Andrew Goodman. The Society, through the expert interviews, will later be able to edit or expand the information and sites on the tour to maintain their educational objectives. Although not an objective of this project, this printed walking tour could further be developed into an application, such as the Mayfair Walking Tour, which the Society could distribute. An application, which could include more information, would allow for a more robust format to guide one while taking the tour.

Another option for creating a walking tour experience is using mobile technologies such as phone call-based systems and smartphone applications. There are three companies that provide options for both services. The Society could utilize one of these three companies to implement a mobile technology-based walking tour. These companies include: OnCell, Guide by Cell, and Spatial Adventures. A phone-based system would allow users to dial a phone number and a code based on their location, and the system would then play back an audio file to the user's phone (Muller, 2002). The phone numbers could be distributed with a paper map, since it is unlikely that numbers can be posted near historic monuments or buildings. The advantage to this system is that it does not require the user to have a smartphone or audio playback device.

Any individual with a mobile phone and service in London will be able to enjoy the tour.

Additionally, all three of these companies also offer smartphone development services.

The app will contain the map of the tour, with directions to get from place to place. Since most smartphones have GPS capabilities, this could be integrated with the app so that the tour patron knows where they are. The app could also have a list of all the sites, that when selected, will display the information about the site, and the option to listen to the corresponding audio file. If the app is using GPS to determine the patron's location, the app could automatically select the appropriate audio file when the user nears a registered site. Non-app based audio tours are another method of providing walking tours that can be investigated by the Society; however it will not be explored in this paper as it is not as popular of a technology due to the popularity of smartphones. Table 2 compares these three companies based on various features. This table was created by another IQP investigating a similar system.

	OnCell	Guide By Cell	Spatial Adventures
Flat Pricing Plan Option	√	Optional	√
Usage Pricing Plan Option	No	√	√
Seasonal Pricing Option	√	√	√
Pricing Structure	Number of Ports	Number of Callers	Number of Minutes
No Contract	√	√	√
Call Stats Included	√	√	√
Local Number Provided	√	√	√
Background Experience	√	√	√
Visitor Feedback Feature	√	√	√
# at Prompt Not Required	√	No	√
Record Over Phone	√	√	√
Upload Over Web	√	√	√
Custom Greetings	√	√	√
iPod Tour Support	Optional	√	√
Multiple Languages	√	√	√

TABLE 2: FEATURES COMPARISON OF CELL PHONE TOUR PROVIDERS (WHITE ET AL., 2008)

Results

Shown below are the results of online surveying of the SavoyNet mailing list and the live interviews conducted (Table 3 through Figure 11). The age demographics of the SavoyNet contrasted sharply with the Live interviews as shown in Table 3. This signals the older population who are more targeted for the walking tour. A majority of the respondents indicated that their primary language was English (as shown in Figure 2). The Live interviews received a broader range of languages as shown with 13.2% indicating 'Other' as their primary language. This is attributed to London's diverse tourism and residents. Most of the respondents indicated their infrequent tour taking (as shown in Figure 3). The SavoyNet and Live response groups both indicated that there is more familiarity with Sullivan's works than his life (Figure 4 and Figure 5). There is an obvious gap in the public's knowledge of Sullivan making a need for a public education program such as this walking tour.

The response group was asked about optimal tour parameters. Both response groups agreed that 60-90 minutes duration of a walking tour is preferable (as shown in Figure 6). This confirms our background research of 90 minutes being the most optimal duration (see Background-Duration). There is slight disagreement between response groups regarding tour distance (Figure 7). The SavoyNet is willing to take a longer time to walk a shorter distance whilst the Live interviews are willing to take less amount of time walking a greater distance (Figure 6 and Figure 7). The distance responses is greater than our background research of 2.5 kilometers being the most optimal (see Background-Distance Covered). One may conclude that the SavoyNet response group would either walk slowly, or absorb more information presented in the tour. Both response groups agree that there should be about ten locations on the walking tour

(as shown in Figure 8). The younger Live response group has access to smartphone technology while the SavoyNet has more access to a printer (Figure 9). One may conclude that a younger tour patron may prefer a smartphone format as opposed to an older tour patron who may prefer a printed format. The SavoyNet members were not willing to take a bicycle tour of London; however, the Live response group showed greater willingness (Figure 10). The SavoyNet response group indicated a strong desire to undergo Sullivan’s London walking tour (as shown in Figure 11). Those interviewed publicly who had indicated their familiarity with Sullivan’s works were moderately interested in taking the tour.

Age	SavoyNet	Live
Average	57.9	35.1
Median	61	28

TABLE 3: AGE DEMOGRAPHICS

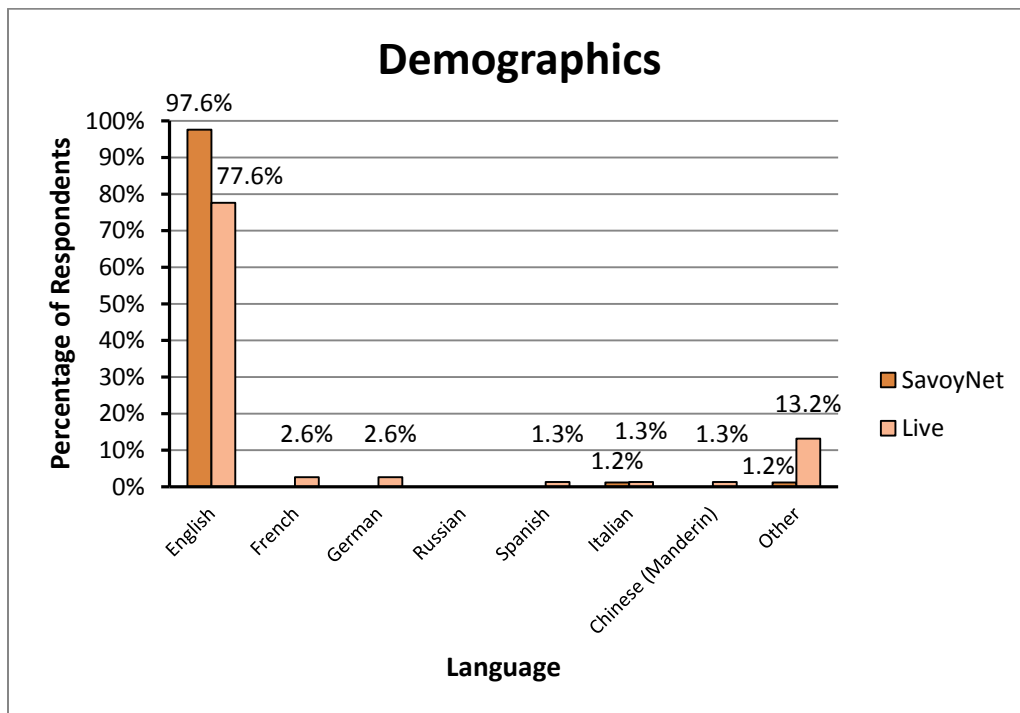


FIGURE 2: LANGUAGE DEMOGRAPHICS

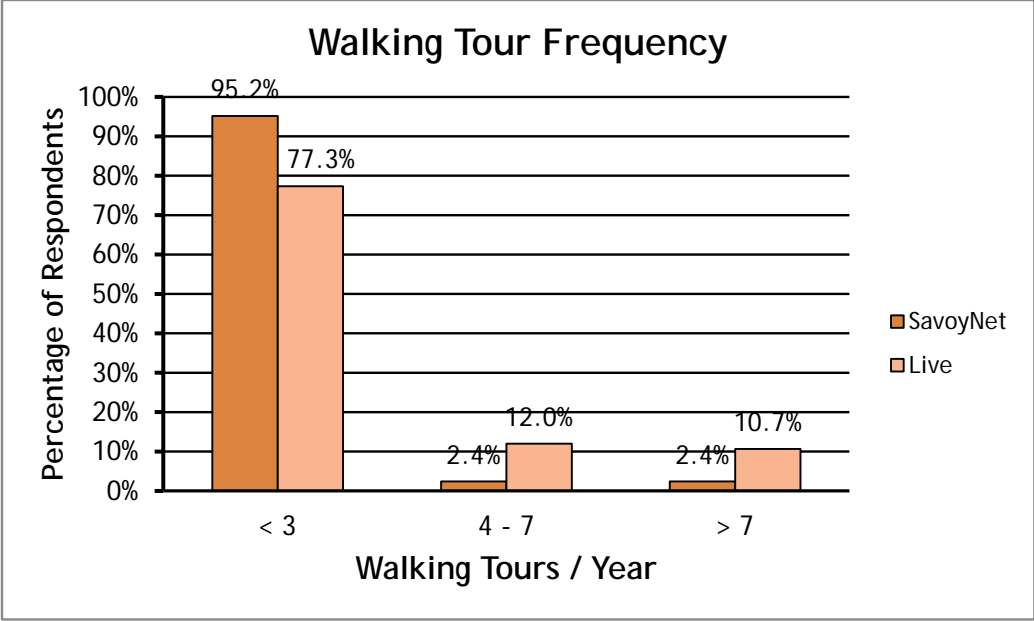


FIGURE 3: WALKING TOUR FREQUENCY

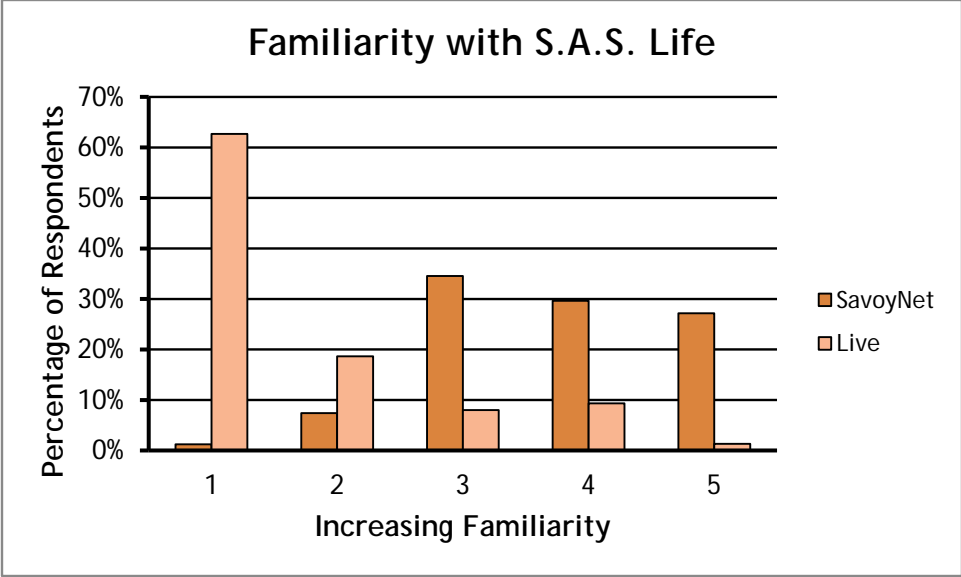


FIGURE 4: SULLIVAN'S LIFE FAMILIARITY

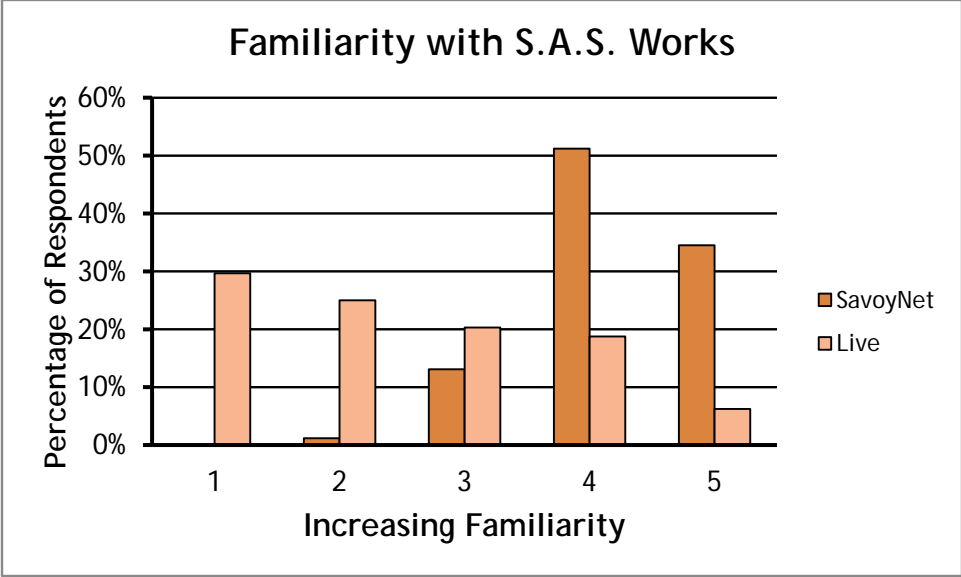


FIGURE 5: SULLIVAN'S WORKS FAMILIARITY

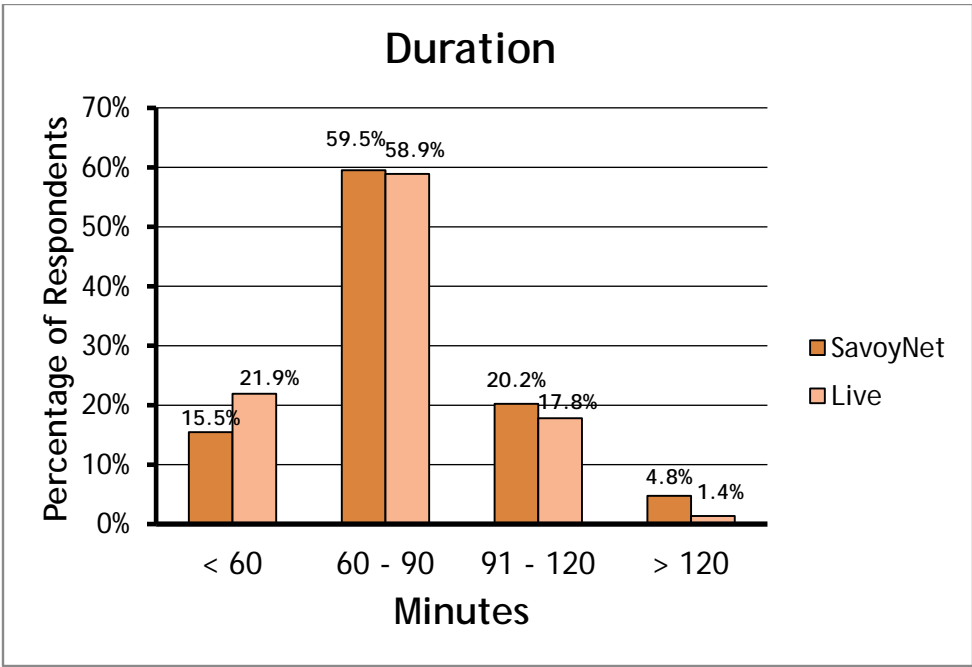


FIGURE 6: WALKING TOUR DURATION

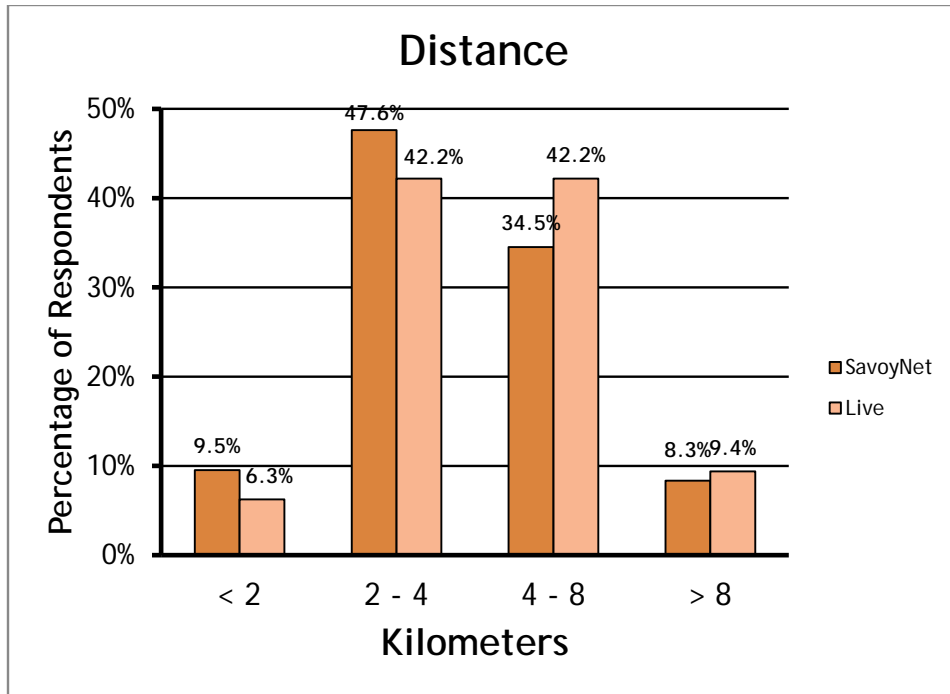


FIGURE 7: WALKING TOUR DISTANCE

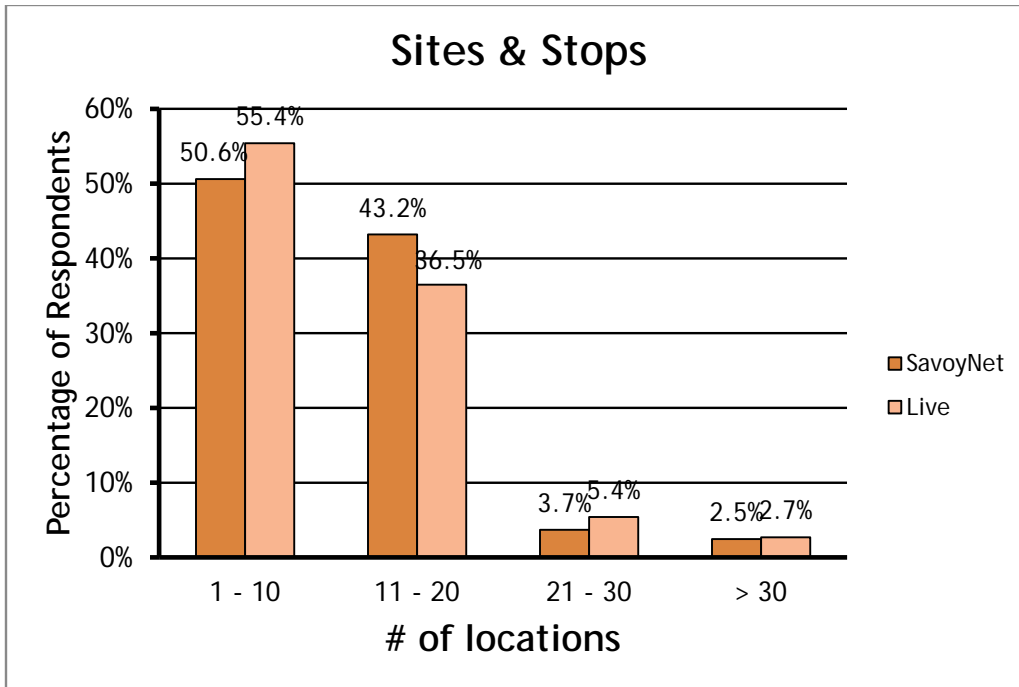


FIGURE 8: NUMBER OF SITES

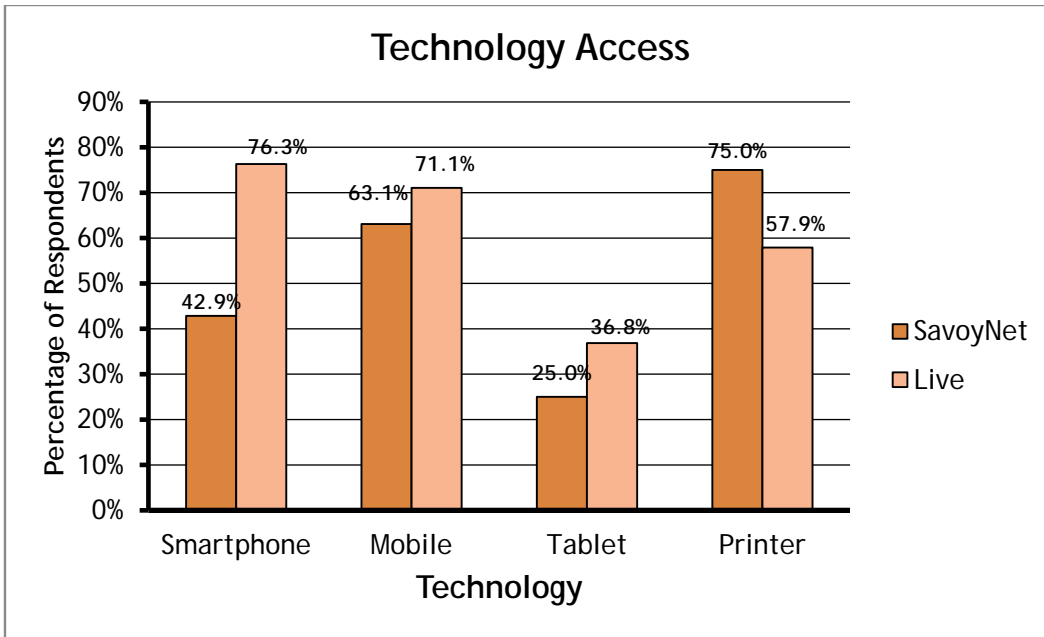


FIGURE 9: TECHNOLOGY ACCESS

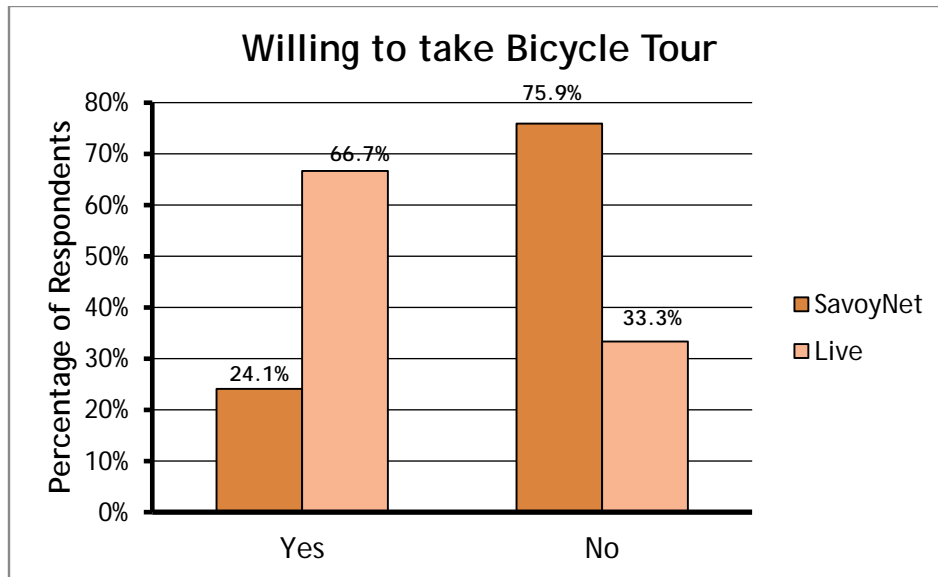


FIGURE 10: BICYCLE TOUR FEASIBILITY

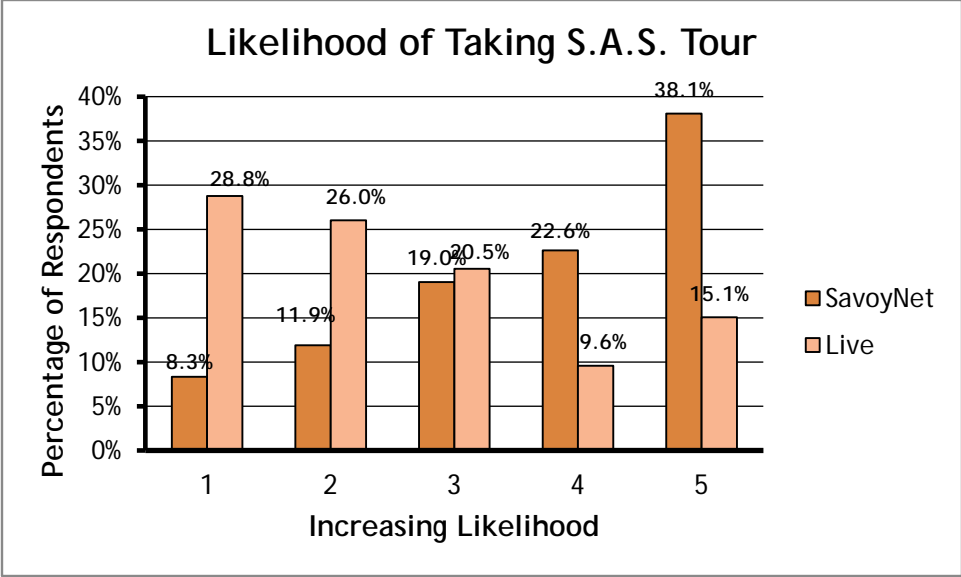


FIGURE 11: SULLIVAN TOUR LIKELIHOOD

Summary

Sir Arthur Sullivan was one of the most influential composers for the Victorian Era, and he is most well-known for his collaborations with W.S. Gilbert. Further, The Sir Arthur Sullivan Society strives to educate the public about his life and his works. Since such a walking tour of his life in London does not yet exist, this is an excellent project in support of their mission. Research has been conducted to discover which sites should be included in the proposed tour, as well as the distance, duration, and format to make an engaging walking tour. In order to gather this information, the team first engaged with members of the Sir Arthur Sullivan Society and the *SavoyNet* mailing list.

When in London, tourists and residents were asked for their perspectives on what an engaging tour might involve with semi-structured interviews. The team developed a prototype in PDF format of a print-based map which includes: all of the sites of the tour; a brief description of each site; photographic image of each site (where available); and step by step walking directions of the tour. In addition, technologies using cell phones were researched and presented to the Society. The research team also investigated the use of mobile applications and downloadable audio tours for walking tours, and presented this research as well for potential future research projects.

Appendix A: Locations and Descriptions

The Savoy Theatre

Home to the Savoy Operas, the Savoy Theatre was built on 10 October 1881. It was the first theatre, and public building, in the world to be lit entirely with electric lighting (Goodman & Hardcastle).



FIGURE 12: EXTERIOR OF SAVOY THEATRE IN 1881



FIGURE 13: INTERIOR VIEW OF THE SAVOY THEATRE (SAVOY THEATRE)

The Savoy Hotel

Built by Richard D'Oyly Carte in large part using profit from his and W. S. Gilbert's collaboration with Sullivan, the Savoy offers both an insight into the life of Sullivan's time as well as a look at the nonmusical side of Sullivan, for he sat on the Savoy's board of directors.



FIGURE 14: THE SAVOY HOTEL EXTERIOR (BOISE STATE, 2007)

The Garrick

A gentlemen's only club, founded for dramatists and their supporters. The original aim for the club was to promote patronage for the dramatic arts. Sullivan was a friend and member of the club and the club may also be the first place where Sullivan met W. S. Gilbert.



FIGURE 15: THE GARRICK GENTLEMAN'S CLUB EXTERIOR (WIKIPEDIA)

Royal Opera House

Sullivan worked here as an organist under Sir Michael Costa, the organizer of rebuilding the Royal Opera House. As Sullivan played here, Costa asked Sullivan to write a ballet suite. Sullivan obliged and wrote *L'Isle Enchantée*, which opened 16 May 1864 with little success (Goodman & Hardcastle 2000). When Sullivan's composing reputation was established, he returned to the Royal Opera House to be principal conductor 14 years later. During his time conducting works from the classical repertoire, Sullivan inserted his own works into the performances, giving audiences exposure to his music specifically. These rescue operations saved the opera *H.M.S. Pinafore*.



FIGURE 16: EXTERIOR OF THE ROYAL OPERA HOUSE

Royal Academy of Music

Sullivan attended this academy on scholarship, and it was here that he formalized his knowledge of music.



FIGURE 17: ROYAL ACADEMY OF MUSIC EXTERIORS (ROYAL ACADEMY OF MUSIC)

St. James Hall

Sullivan worked here from 1884-1887 as the head conductor, a high honor. The hall was demolished to erect the Piccadilly Hotel.

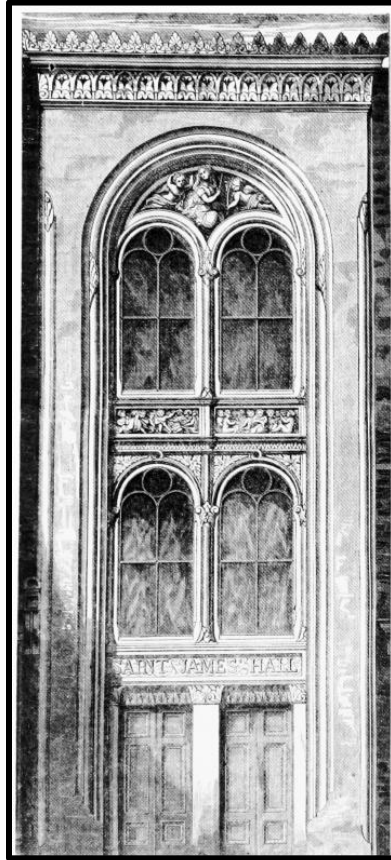


FIGURE 18: ST. JAMES HALL ENTRANCE, 1856 (SHEPPARD)

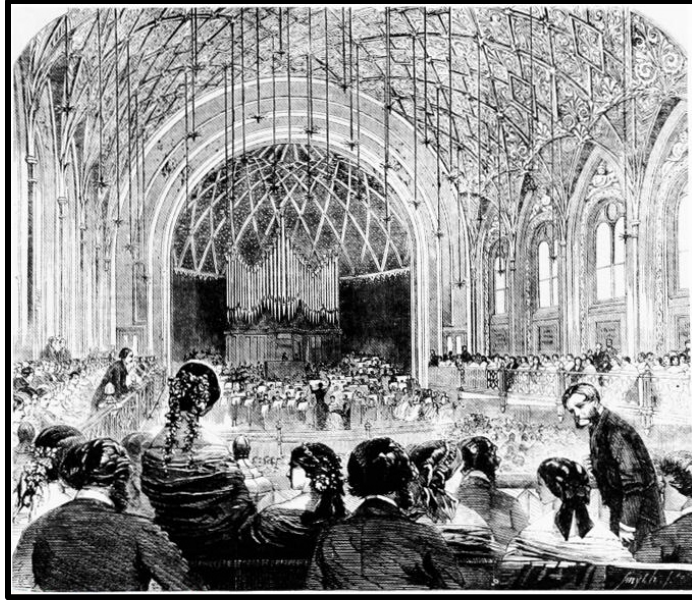


FIGURE 19: INTERIOR OF ST. JAMES HALL, 1858 (SHEPPARD)

Royal Aquarium

Sullivan was once hired to be in charge of the musicians of the Aquarium, a notable honor. He resigned shortly after being hired, choosing to focus on his composing rather than focusing on conducting.



FIGURE 20: ROYAL AQUARIUM EXTERIOR, 1876 (CASSELL & COMPANY)

Queen's Chapel

As a boy, Sullivan was recognized for his talent in singing when he was selected to be a soloist in the exclusive boys' choir: the Chapel Royal. Sullivan was a chorister of the Chapel Royal from 1854-58: "For his audition he sang 'With verdure clad' to his own accompaniment" (Mander & Mitchenson, 1962).



FIGURE 21: QUEEN'S CHAPEL EXTERIOR, WHERE THE CHAPEL ROYAL IS ESTABLISHED (GOBETZ)

Albert Mansions

The luxury apartment complex that marked Sullivan's move from rags to riches – there is a small homage to Sullivan to be found here.

Queens' Mansions

The luxury apartment complex that marked Sullivan's move from rags to riches – there is a small homage to Sullivan to be found here.

8 Bolwell Terrace

Sullivan's birthplace. A tablet affixed to the wall with the following inscription: 'In this house was born 1842, Sir Arthur Sullivan, Musician, Died 1900, and Buried in St. Paul's Cathedral'.



FIGURE 22: FRONT ELEVATION TO NO. 8 BOLWELL TERRACE.

St. Mary's Church

Christening site of Sir Arthur Sullivan and the boyhood church of Sullivan, where he first became inspired to work with music, especially through being in the choir.



FIGURE 23: ST. MARY'S ENTRANCE, WITH THE GARDEN MUSEUM ADDITION



FIGURE 24: ST. MARY'S SIDE EXTERIOR

Royal Courts of Justice

Sullivan spent much time here once established, dealing with the legal components of his work, such as contract management.



FIGURE 25: ROYAL COURTS OF JUSTICE EXTERIOR (MOOSE)

St. Paul's Cathedral

Contrary to Sullivan's last will, this is the cathedral that housed Sullivan's funereal ceremonies, as well as the location of a memorial in his honor.



FIGURE 26: ST. PAUL'S CATHEDRAL IN 1896



FIGURE 27: ST. PAUL'S CATHEDRAL ENTRANCE



FIGURE 28: THE MEMORIAL BY SIR WILLIAM GOSCOMBE JOHN IN ST. PAUL'S CATHEDRAL
(MANDER & MITCHENSON, 1962)

St. Michael's Church

Sullivan became organist at St. Michael, Chester Square, becoming the pet of London musical society. An evangelical church built in Belgravia as the focal point of Chester Square. The architect was Thomas Cundy Junior and it was finished in 1844. It is in a pre-archeological gothic style. An outer aisle behind the tower was added later.



FIGURE 29: ST. MICHAEL, CHESTER SQUARE, EXTERIOR

Sullivan Memorial

Memorial to Sullivan. Victoria Embankment Gardens, just outside the Savoy Hotel.



FIGURE 30: SULLIVAN MEMORIAL IN THE EMBANKMENT (LONPICMAN, 2006)

Shaftesbury Theatre

Opening on Boxing Day 1911 as the "Prince's Theatre," the Shaftesbury Theatre was one of the first in which D'Oyly Carte revivals were staged. The theatre sustained the works of Gilbert & Sullivan for over forty years, even hosting King George V and Queen Mary in audience of *The Gondoliers* on 10 March 1922. Queen Elizabeth attended a performance of *Ruddigore* on 10 March 1959. The Shaftesbury achieved instant notoriety with *Hair*, the first musical to present full frontal nudity on the British stage.



FIGURE 31: SHAFTESBURY THEATRE EXTERIOR

Liberty's

Department store where many of the Savoy Operas acquired costume materials. Liberty's was crucial in costume design of The Mikado.



FIGURE 32: LIBERTY'S FABRIC STORE EXTERIOR (VILLA DEL CAMPO)

Crystal Palace

Music for The Tempest music was first played here at the cast-iron & glass building.

Building was destroyed. Sullivan became a professor at the Crystal Palace School.

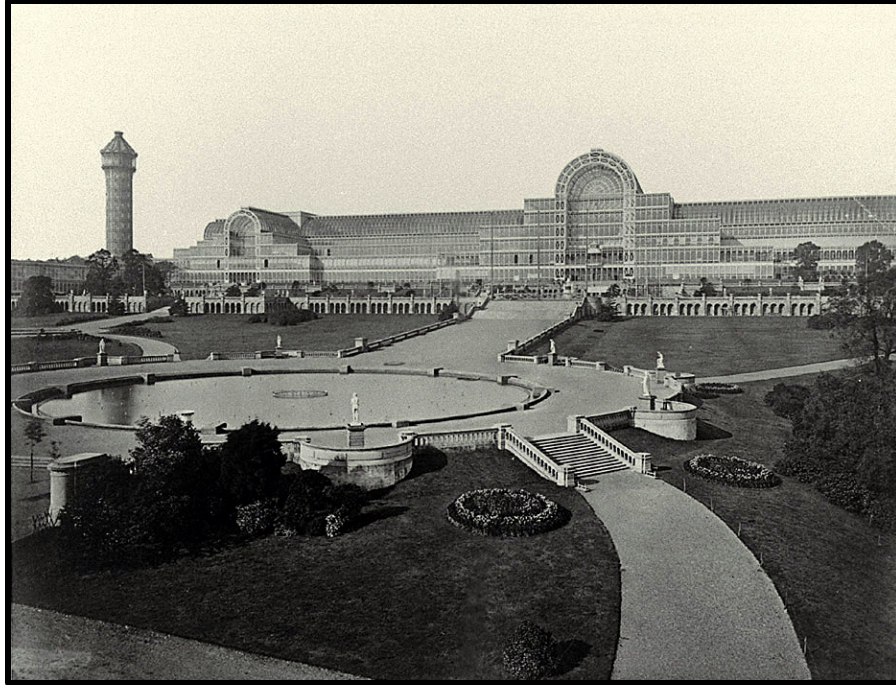


FIGURE 33: CRYSTAL PALACE GENERAL VIEW FROM WATER TEMPLE 1854 (DELAMOTTE, 1854)

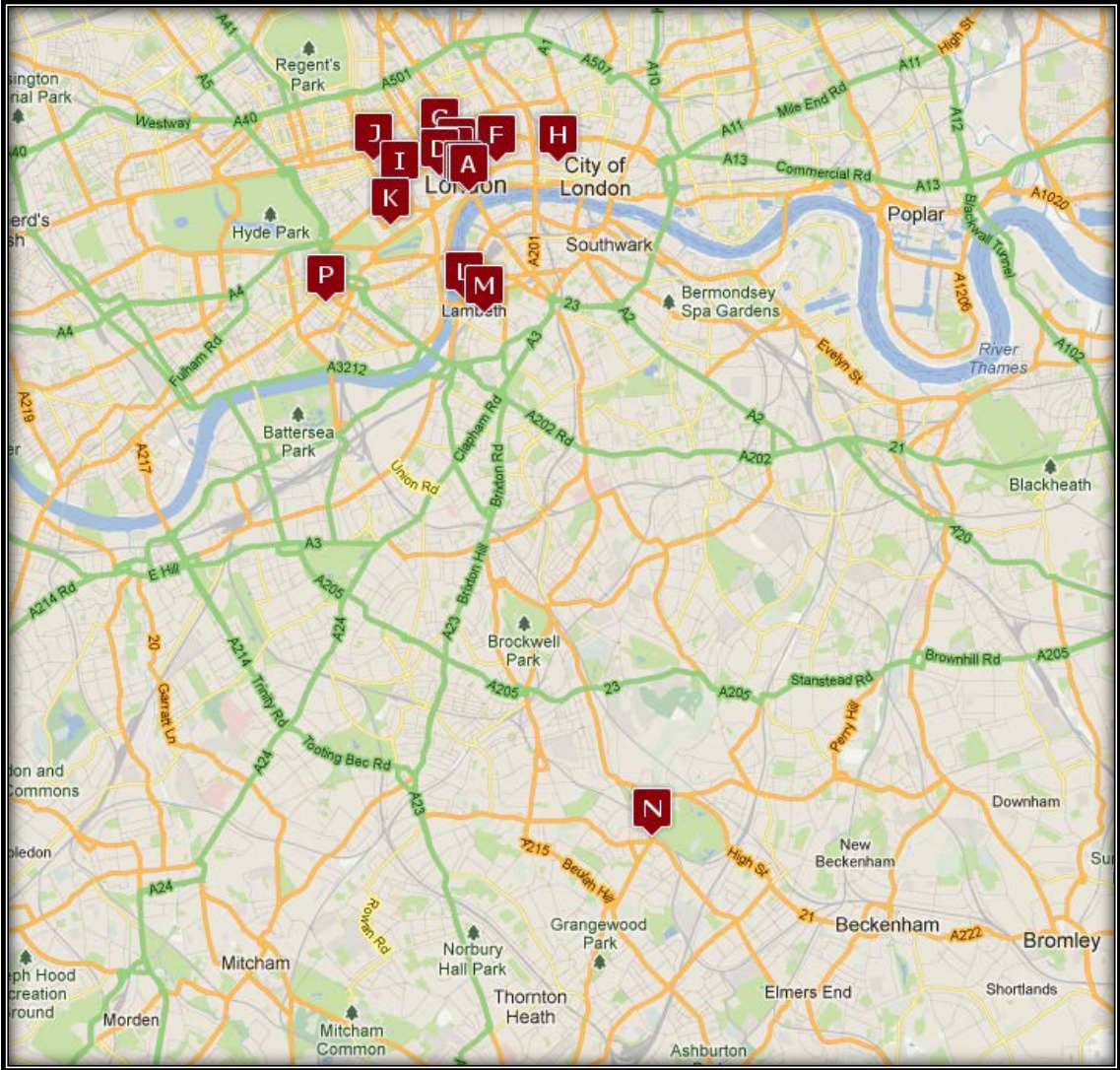
Covent Garden

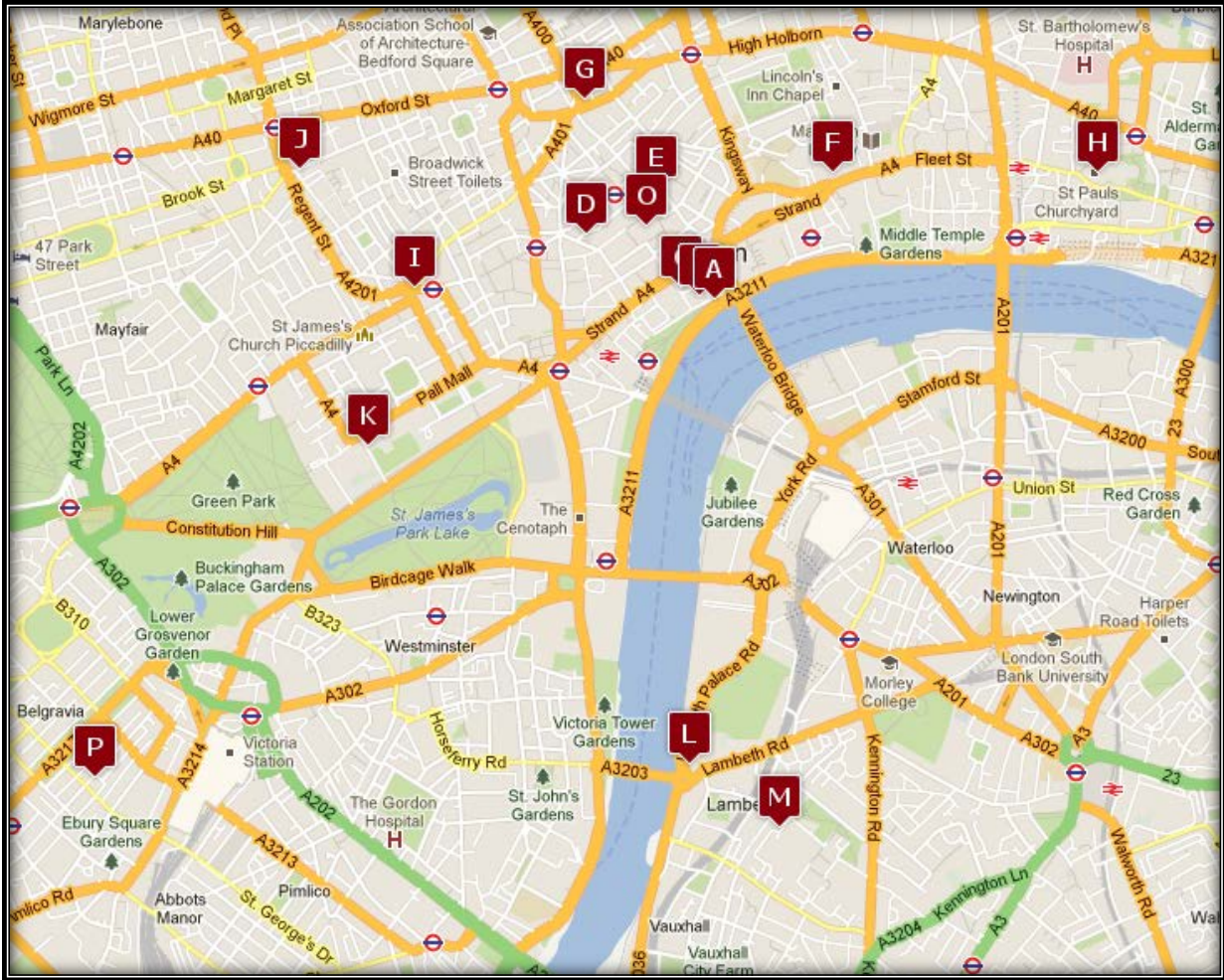
Sullivan's first work, *L'Ile Enchantée*, was performed at Covent Garden in 1864.



FIGURE 34: COVENT GARDEN MARKET EXTERIOR

Appendix B: Maps at different scales





Appendix C: *SavoyNet* Survey Form

Boilerplate

We would like to request your participation in a brief survey on walking tours, and Sir Arthur Sullivan. We are a research team from the Worcester Polytechnic Institute (WPI), working with the Sir Arthur Sullivan Society, to develop a walking tour of Sir Arthur Sullivan's London. The research team would like to obtain feedback from you regarding walking tours and Sir Arthur Sullivan as well as walking tours. Your responses will help us evaluate how to develop a walking tour tailored to interested parties.

The survey will take under 5 minutes to complete. Please click the link below to be directed to the online survey (or copy and paste the link into your Internet browser) and begin the survey.

[link]

Your participation in the survey is voluntary and all of your responses will be kept anonymous. No personally identifiable information will be associated with your responses on any reports of these data. The WPI Institutional Review Board has approved this survey. Should you have any comments or questions, please feel free to contact the research team at

SASSIQP2013@wpi.edu

Thank you for your time and input. Your feedback is very important to us.

Sincerely,

Theodore C. Armstrong

Connor M. Haley

Nicolás R. Hewgley

Gregory G. Karp-Neufeld

James L. Megin III

Evan J. Richard

Jason V. Rosenman

The Sir Arthur Sullivan Walking Tour Team

Screenshot of Survey Form

Sir Arthur Sullivan's London Walking Tour

Please complete this survey to help us design a useful walking tour of Sir Arthur Sullivan's London.

How old are you?

What is your primary language?

- English
- French
- German
- Russian
- Spanish
- Italian
- Chinese (Mandarin)
- Other:

How many walking tours do you take per year?

- 3 or fewer per year
- 4-7 per year
- More than 7 per year

Please rate your familiarity with Sir Arthur Sullivan's life.

1 2 3 4 5

Completely unfamiliar Expertly familiar

Please rate your familiarity with Sir Arthur Sullivan's life.

1 2 3 4 5

Completely unfamiliar Expertly familiar

Please rate your familiarity with Sir Arthur Sullivan's works.

1 2 3 4 5

Completely unfamiliar Expertly familiar

How long should a walking tour take?

- <60 minutes
 - 60-90 minutes
 - 91-120 minutes
 - >120 minutes
-

How far would you be comfortable walking?

- <2 km (1 mi)
 - 2-4 km (1-2.5 mi)
 - 4-8 km (2.5-5 mi)
 - >8 km (5 mi)
-

How many sites should be on the tour?

- 1-10
- 11-20
- 21-30
- >30

How many sites should be on the tour?

- 1-10
- 11-20
- 21-30
- >30

Which of the following, if any, do you have access to on a regular basis?

Check all that apply.

- Smartphone
- Mobile phone
- Tablet
- Printer

Would you be interested in taking a bicycle tour of London?

- Yes
- No

Please rate the importance of W.S. Gilbert's inclusion in the tour.

1 2 3 4 5

Not at all important Extremely important

How likely would you be to take a tour of Sir Arthur Sullivan, should you visit London?

1 2 3 4 5

Unlikely Very likely

Never submit passwords through Google Forms.

Appendix D: Annotated Bibliography

Gordon-Powell, R. (2012). Sullivan's *The golden legend*. Retford, Notts., UK: Sir Arthur Sullivan Society.

Jacobs, A. (1984). *Arthur Sullivan, a Victorian musician*. Oxford; New York: Oxford University Press.

The Poem

The Golden Legend was originally an epic poem written by the American poet Henry Wadsworth Longfellow. While traveling throughout Europe in the late 1820's he heard many Germanic and Swabian folk tales, and thus was inspired to write the poem with many of the same themes. A short summary of the work follows; A noble and wealthy knight has been stricken with leprosy by God, though he does not believe the sickness is divine will. He seeks out many doctors, and they tell him that only the lifeblood of a willing virgin will cure him. He soon acquires an eight year old girl as his companion, and after three years explains his illness to her. She then consents to sacrifice herself for the cure; however she does it not for selfish reasons but only to attain salvation in Heaven. Before the procedure can occur the knight refuses to go on with it, and the girl becomes angry. The knight accepts that his sickness is divine will and is cured by God. Afterwards the knight and the girl are married and they both achieve eternal salvation.

The Cantata

Many well-known American and European composers published their own cantatas of Longfellow's *The Golden Legend*. Sir Arthur Sullivan had many friends and colleagues write to

him about productions of the poem and praised it highly. Sullivan then began to consider arranging the piece for the Leeds Music Festival, and then began to work on the opera. He asked his long-time friend Joseph Bennett to write the libretto, and the opera premiered at the 1886 Leeds on Saturday, October 16th. It was met with great lauding from critics and audiences. Several performances were scheduled in London after the festival, and the company traveled to America to perform. Sullivan created some tension when he conducted *The Golden Legend* for the Emperor of Germany's birthday while in Berlin due to the nationalistic mindset of the German population. They were outraged that a British composer had performed and not a German. Many newspapers published stories of this nature condemning Sullivan. However the second performance was considered by the majority of German citizens to be a success due to Sullivan switching from the English to the German translation, and this further increased the popularity of *The Golden Legend*.

Goodman, A. (2000). *Gilbert and Sullivan's London*. United Kingdom: Faber & Faber.

A tour of London accompanied by a description of how things would have been in Gilbert and Sullivan's time, as well as a history of locations that were key to Gilbert and Sullivan's life, as well as the theatre scene of London during the Victorian era.

Standage, T. (2007). *The Victorian Internet*. United States: Walker & Company

This work describes the invention and implementation of the telegraph across the world. It recounts various early telegraph designs, as well as the struggle to create a trans-Atlantic

telegraph cable. It later goes on to compare the use of the telegraph by the citizens of the Victorian era to the modern-day Internet.

Mander, R., Mitchenson, J (1976). *The Lost Theatres of London*. New English Library Ltd.

This work describes the history and looks of many of famous lost theatres located in Victorian London. Out of the 22 theatres mentioned in the book, only eight of them specifically pertained to Sir Arthur Sullivan, as they were theatres where some of his works first premiered. The book goes into depth about the timeline of the theatres as to who owned and operated them, reviews of the theatres, and sometimes even descriptions of how the venue looked.

Leigh, M. (Director). (1999). *Topsy-Turvy* [Motion picture]. UK: October Films.

The film opens on Jan 5th, 1884; the opening of *Princess Ida*. The audience sees an ill (stricken with kidney disease), yet determined Sullivan make his way out of bed rest to the Savoy. Sullivan conducts the play; however, critics review the opera as showing fatigue. This does not please Gilbert.

Sullivan, noticing the recurring themes in his music and Gilbert's manuscripts, tells D'Oyly Carte that Sullivan is to cease making operas for the Savoy. Instead Sullivan decides to begin work on a grand opera (later composed as *Ivanhoe*). Sullivan's mid-life crisis occurs as he is about to embark to France in hopes of repair and restoration. Despite Sullivan's protest, Carte informs both Sullivan and Gilbert about the contract they are bound to by letter on March 22,

1884.

Upon Sullivan's return, Gilbert meets with Sullivan to discuss the next opera to be performed at the Savoy. The manuscript Gilbert provides is unappealing and unoriginal to Sullivan who wants to compose a piece that involves more human interest and emotion, as well as not relying upon a supernatural mechanism to progress the plot. Sullivan rejects the opera, and Gilbert will not write another play. The two stubborn artists freeze at an impasse and no new plays are written.

Gilbert's wife, Kitty, convinces the playwright to attend the Japanese Exhibit at Humphrey Hall in Knightsbridge, London. Gilbert receives inspiration at the exhibit in writing a new libretto: *The Mikado*. Gilbert presents the newly written script to Sullivan, who takes it well.

Gilbert's rigorous discipline is shown as he attempts to ensure accuracy and validity of the opera. Confused Japanese guests from Knightsbridge are invited to observe the rehearsals and are used to shape the artistic direction with Gilbert's hand. The film continues with the trials and tribulations as *The Mikado* approaches opening night. Many rumors are perpetuated by the movie: the cut and reinstatement of the title character's Act Two solo, "A more humane Mikado"; George Grossmith's (an actor) morphine addiction; and the very tense relationship Gilbert had with his family. Gilbert, as usual, is too nervous to watch *The Mikado* on opening night; however, he returns by curtain and the new opera is considered a resounding success.

After *The Mikado*, the artistic partners produce 5 more operas for the Savoy. Despite Sullivan's insistence on creating his grand opera, *Ivanhoe*, *The Mikado* is considered a greater

success and was more popular.

Topsy Turvy exposes the downbeat of the Gilbert & Sullivan career that occurred in the mid to late 1880's. Sullivan, in search of true human emotion, seeks to move on from the Savoy, and away from Gilbert's repetitive writing. It was *The Mikado* that saved their relationship and climaxed their theatrical productions.

Appendix E: Top 40 Lists

Theodore Armstrong:

1. Tube
 - The London Underground train system, also known as the Tube, was the primary method of transportation around London. Transport engineers trivialized travel by using a simple Oyster Card RFID system, and clearly marked labels and maps.
2. British Museum
 - The most impressive museum I encountered at my stay in London. The British Museum had exhibits from all over the world ranging from ancient to modern, exotic to local. One notable exhibit was the Life and Death of a man shown through his drug intake.
3. Globe Theatre
 - Witnessed *King Lear* as it was originally presented in Shakespeare's time. I was right up against the stage while the performance went on.
4. Greenwich

- Traveled up the Thames River to the beautiful port city of Greenwich. The city had fantastic open spaces, as well as a quaint urban area.
5. Maritime Museum
- This museum within Greenwich was the national maritime museum, the authority on all ocean and sailing related exhibits.
6. National Observatory
- It was here where I straddled the Prime Meridian, with one foot in the western hemisphere, the other in the eastern.
7. Cutty Sark
- A very in-depth and visitor friendly look at the ship known as the Cutty Sark. Its legend was a thrill to experience.
8. Westminster Abbey
- It was a marvel how such a church could be filled with the amount of entombed dead people.
9. Borough Market
- The largest open air food market in the world. I very much enjoyed the meat pies purchased there. There were enough free samples to last a meal.
10. British Library
- What an amazing compilation of knowledge! I was particularly fond of their treasure room showcasing items such as an original Beowulf, a Gutenberg bible, and other enlightened manuscripts.
11. Pompeii Exhibit

- The Pompeii exhibit within the British Museum transplanted me into a day in the life of a Pompeian. Not only was the exhibit presented well, there was valuable information to gain. The most provocative displays were the casts of victims in the infamous boxer stance.

12. Science Museum

- Being a man of science, this museum was one of my favorites. There were a multitude of exhibits for me to ogle at. I particularly liked their mathematics and computer exhibit, their physical proximity was quite appropriate,

13. Turing Exhibit

- The Science Museum dedicated a featured wing to Alan Turing's life and legacy. Alan Turing is the founder of modern computer science and automata. I greatly enjoyed the exhibit put in his name.

14. Victoria and Albert Museum

- The V & A as it is known colloquially was a collection of fabulous items. One room in particular was the Cast room. The V & A would send people out to take molds of famous sculptures and the like around the world, then bring those molds back and create replicas for London to view.

15. Tate Modern

- One of the two Tates is the Tate Modern. This Tate consisted of a compilation of Modern Art such as Surrealism, Expressionism, Futurism, etc.

16. Stonehenge

- My journey to London would not be complete if not for a pilgrimage to an assortment of large rocks placed in the ground. As mysterious as Stonehenge is to the modern day, I hypothesis that it served no less than a common land mark.

17. Windsor Castle

- Windsor Castle is extravagant and has no lack of pomp. My favorite site was the moat around the round tower converted to a beautiful garden.

18. Roman Baths

- The Roman Spa Baths in the appropriately named city of Bath was a sight for achy muscles. I enjoyed touring the baths as though I were a Roman. They offered a fountain of the actual mineral water produced there, it was rather rich in flavor!

19. St Paul's Cathedral

- St Paul's Cathedral dominated the central London skyline with its peak reaching 365 feet. The internals were amazing and extravagant, filled with mosaics and statues. A trip to St Paul's was not complete without venturing into the crypts to see Sir Arthur Sullivan's tomb.

20. Hampton Court

- The royal palace of King Henry VIII embodied the Tudor aspect of palatial life. They had a special exhibit, The Secrets of the Royal Bedroom, where one would learn about the politics and intimacy of the bedrooms.

21. Tate Britain

- This Tate features works produced by British artists, organized in rooms by date of completion.

22. St John's Church

- The church where our final presentation was held. Located at the edge of Covent Garden, the church is known as the 'actor's church,' and appropriately named.

23. Book of Mormon

- This crude, offensive, and accurate is my favorite musical to date. The scenery was brilliantly done, acting was stupendous, and the message memorable. Hasa digaa eebowai!

24. Spamalot

- The musical *Spamalot* is based mostly on the movie *Monty Python and the Holy Grail*. While the plot is very similar, the music aspect added a nice touch including a few laughs.

25. Merrily We Roll Along

- *Merrily We Roll Along* is a musical that warns one of the dangers of success. The acting and set was brilliantly done. It was as though one were watching a train-wreck in reverse.

26. 1bignightout bar crawl

- One night a few of us attended this daily bar crawl that goes across central London. We went to a total of 5 bars/clubs and were all given t-shirts and markers to write memorable messages.

27. Monopoly pub crawl

- The Monopoly pub crawl is a journey where each pub setting is based on a square from the London Monopoly board. Twenty-six locations meant a great celebration for my 21st birthday.

28. Trafalgar Square

- Trafalgar Square was a center for public demonstrations and majestic lions. When we surveyed at that location, a growing protest and Turkey's government was taking place.

29. Camden Town

- Camden Town is rich with markets, stalls, and great shopping. It is there where counter-culture becomes mainstream.

30. Visits to the Harrimans

- The Harrimans are a lovely family whom originate from the Worcester area. Paul Harriman married a lovely woman from Holy Cross and jumped the pond 15 years ago. Ian, their son, was born on the very same day as I, and they were very hospitable to provide a cake for both of us!

31. Harwich Int'l

- Harwich Int'l is an international shipping port, and is where I left England for Holland.

32. London Beer

- The beer here has ruined beer for me. No other beer I taste back in the United States will live up to the quality I have enjoyed here in London. Beer is served by method of a hand pump, and is comparatively warmer and flatter than

conventional American beer. In other words, it is better for one can actually taste the flavors.

33. Dirty Dick's

- One of the first few pubs I attended during my stay in London. The building reminded me of a stereotypical tavern, complete with an appropriate atmosphere.

34. Kings Stores

- The Kings Stores is the closest pub to the Nido building where we were staying. They featured weekly rotating craft brews to enjoy. Many of us were consistent patrons.

35. Soho

- This is an area of London with great culture and shopping. I acquired a few gifts from this area.

36. National Theatre

- The National Theatre is a theatre created and funded by the government for the people of the United Kingdom. They insist on cheap pricing, and rotating shows so that every citizen could attend a show, and enjoy theater.

37. Royal Opera House

- The Royal Opera House is a great venue for only the most posh performances. The building it is in is vast and reminds me of a labyrinth.

38. Gerry's

- Gerry's is the best off-license shop in London. The store describes itself as an alcohol museum, where you can take home the exhibits. If the UK can import it, it is probably sold at Gerry's.

39. Brick Lane

- We would often take trips down Brick Lane in the evening. During our trip to the 24-hour bagel store, we would need to swat off curry restaurant promoters as though they were incessant mosquitos.

40. Forbidden Planet

- Within Soho exists the Sci-fi cult megastore, Forbidden Planet. A nerd of any type can find their muse at this store.

Connor Haley:

1. Eating a true English breakfast in a pub as my first meal in the UK. Delicious! And on top of that...
2. Paying for my first drink from a bar. Oh yea!
3. Riding the tube! I've never rode in a subway as much as I have here in London.
4. Seeing the expansiveness of the British Museum, and its Pompeii exhibition.
5. Seeing the Museum of London. Definitely in my top five favorite museums in London.
6. Being on the observation deck of the Tower Bridge, and seeing its engineering and inner works.
7. Seeing the Tower of London and all of its exhibits, especially the Crown Jewels.
8. Going to the West End to see Jersey Boys.

9. Seeing Lord's Cricket Ground, and its museum of cricket history. It's nice to learn about a sport that I'm not familiar with.
10. Being inside of the Globe Theatre and seeing the best rendition King Lear I've ever seen.
11. Seeing the grandeur that is Westminster Abbey, and hearing the Evensong later that evening.
12. Sampling food from Borough Market. Excellent Fish and Chips!
13. Getting a tour of the Houses of Parliament and seeing its impressive interior.
14. Seeing the British Library's vast collection, and its Propaganda exhibit.
15. Sampling the food at Covent Garden.
16. Going to the London Transport Museum, which was my second favorite museum in London.
17. Making the trip to Greenwich to see the Royal Observatory, as well as the National Maritime Museum.
18. Seeing the Champions League presentation in Trafalgar Square.
19. Attending the Champions League Festival all four days and immersing myself in the European football culture. And a few days later...
20. Watching the Champions League final in a pub surrounded by Germans. Go Bayern!
21. Taking a bus tour around the countryside to see a handful of landmarks and the beautiful hills, including :
22. Windsor Castle and its impressive history.
23. The Roman Baths at Bath. I've always been a sucker for anything Roman.
24. And finally Stonehenge. What more can you say about it?

25. Going to see England vs. Republic of Ireland football at Wembley Stadium. Go England!
26. Taking a train to Cardiff and seeing the Doctor Who Experience. Allonsey!
27. Seeing the collection of the National Portrait Gallery, especially Sullivan's!
28. Seeing the Science Museum.
29. Seeing my first modern art museum, specifically the Tate Modern. Interesting art...
30. Going to the Hampton Court Palace. I really liked their gardens.
31. Getting a backstage tour of the Royal Opera House.
32. Also the backstage tour of the National Theatre.
33. Getting a tour of St. Paul's Cathedral, seeing Arthur Sullivan's tomb, and hearing Evensong.
34. Seeing all the art at the National Gallery.
35. Riding the Lion at Trafalgar Square.
36. Seeing the Parliament War Rooms and the Churchill Museum. Probably the most impressive museum I saw while here in London.
37. Going back to Westminster Abbey to see a Coronation Concert, which was some of the best choral music I've ever heard.
38. Going to the Sherlock Holmes Museum.
39. Giving our final presentation perfectly and singing for those in attendance. Go team SASS!
40. Seeing Bruce Springsteen at Wembely. The Boss!

Nicolás Hewgley:

1. Matilda: What better way to start off your London experience on the second day of being here than to go see one of the highest rated shows of West End and Broadway history? Matilda was a show that although some of the music didn't stick in my head as other shows do, still had the gravitas as most shows, but it was still a lovely experience to see those child actors performing like adults do if not more for a 2:30 long show.
2. Cinemas: English got this one right too! Star Trek Into Darkness was the movie that I saw in IMAX 3D but the thing that I enjoyed was the fact that there is arranged seating for each person that buys a ticket, so there's no way to sneak into a showing without paying for it.
3. Bagel Shop: Shortly after arriving I came to the conclusion that my college student eating hours were still the same, I'm always hungry! So at the recommendation of a friend, I traveled to a 24/7 bagel shop on Brick Lane. For 30p you can get a buttered bagel, how cheap is that! This was a site for many late night dinners for me for a pound.
4. Evensong: The eve of the Ascension, 70th Anniversary of the Battle of the Atlantic, St. Paul's Cathedral. It was great to finally hear the service that I love performing in the states with the Glee Club here in its native country.
5. Pubs: Who could forget the pubs here in London? The site of many hangouts and festivities, pubs are the life-force of the city.
6. Revivals of Classic Plays: The Arts Theatre had the 20th Anniversary of Jonathan Harvey's "Beautiful Thing: An Urban Fairytale" which I saw for 20 quid in the third row. I loved the show that I bought the script afterwards and I plan to pitch the show at WPI this coming year.

7. The Hampstead Theatre: Home to two very different theatres, the Hampstead was where I saw *Race* by David Mamet, *A Human Being Died That Night* by Nicholas Wright, and *The Arrest of Ai Weiwei* by Howard Brenton. *Race* and *The Arrest of Ai Weiwei* was in the proscenium theater upstairs while *A Human Being Died That Night* was in their cellar theater. *Race* and *Human Being* were my favorite shows from that saw at this venue.
8. Shakespeare's Globe: *King Lear*, *The Tempest*, *A Midsummer's Night Dream*. These were the shows that I saw here at the Globe. All were amazing and I never would have dreamed that I would see Shakespeare in his recreated home.
9. *Jersey Boys*: A classic American show in London, *Jersey Boys* was fun to see mainly because a couple of the actors reverted to their British accents for a couple of lines! I also was able to sing along to the show since there weren't people sitting nearby from our group!
10. Pub Theatre: This was one of the biggest highlights of my trip here. I saw a show called *News Revue* which made fun of the news at the time, which was right after Margaret Thatcher's death and the final sketch was a medley of different songs making fun of her life and her scowl.
11. *Spamalot*: Monty Python's beloved musical. This was a great night at the theatre especially when King Arthur had to sing the whole first verse and chorus from *Under The Sea* from *The Little Mermaid*.
12. Science Museum: This was a good time waster for me for two days to explore the entire museum completely. My favorite thing in there was the *Turning Exhibition*, even though

he was homosexual in a time that it wasn't a good thing to be open about it, he provided much for the Allies' WWII efforts so that he helped end the war earlier than expected.

13. The British Library: Not the traditional libraries in the states, the British Library is home to the largest collection in Britain including the original Magna Carte from 1226 and original Da Vinci drawings and writings. I used the library to do some research for our IQP, and was surprised on how much information is there on one subject.
14. Liverpool St. Station: The beginning of most of my travel experiences, Liverpool St. Station is a small home in itself in that I've gotten countless papers or flyers from this before boarding the tube for my day.
15. The Tube: Easily the most simple public transportation I've been on, the tube makes sure you mind the gap while still having fun talking to your friends or listening to an impromptu mandolin and violin jam session in the car.
16. The Bus system and the Night Buses: Another fun trip with many interesting memories, the night bus allowed me to get home at any hour I wanted to as well as see more of the city in the day and night, when its completely different.
17. Westminster Abbey: Seeing the burial places of many royalty as well as the memorials for many influential people to not just the UK but the world such as Sir Isaac Newton, Queen Elizabeth I, and Sir John Wolfe, it was a great experience. Evensong here in the choir was great as well.
18. St. Bartholomew's the Great Church: Home to the best joint chorus I've ever heard, mass here was a great experience for multiple weeks.

19. Top Hat: At the Aldwych Theatre, Top Hat was performing here which was based on RKO's motion picture from the mid 1940's. The musical was full of tap numbers, and was a nice movie-esque happy ending.
20. Wicked: The only show I've seen twice in the same week, Wicked has instantly become something that I will always remember. Multiple people after we saw the performance commented that I wouldn't be quiet while singing the songs.
21. War Horse: Seeing the original production from that National Theatre at the New London Theatre was breathtaking; it took me back on that journey that had caused so many emotions from me. It got the same response if not more out of the second time seeing it from another angle.
22. We Will Rock You: Written by Queen and Ben Elton, this musical wasn't the best in the story department but made up for it with the tech and songs in the show. The only thing I never could understand was that the last thirty minutes turned into a Queen concert, British must really really like them. It was also fun to meet one of the principals afterwards and talk to her.
23. The Tower of London: Consisting of 20 towers in the land, the Tower of London was the site of many historical events in London's history. It was fun to go back in time somewhat and see what it was like to live in those times, as well as see the chapel where many royals come to pray for help and council.
24. The British Museum: The place where I spent about a week at the entire trip collectively, the British Museum is so good that I bought an annual membership so I can enter the exhibitions as many times as I want until next summer.

25. Merrily We Roll Along: One of Sondheim's greatest musicals in my opinion to quote my colleague it tells the story of 'a train wreck in reverse.' The cast was amazing, the set was very simple but fantastic, especially for the size of the stage space.
26. The National Theatre: Touring the Olivier Theatre and the Lyttleton Theatre from the front and back was an amazing experience, especially when we were allowed to see some spaces that most people weren't able to see on their tour such as the rehearsal rooms or the renovation part of the theatre.
27. The Royal Opera House: Touring this massive building which can hold all the staging equipment for four different productions amazed me and made me think seriously what I wanted to do with my theatre degree from WPI, maybe I can make it here on the West End instead?
28. Tesco: Home to the cheapest food you could find in the city of London, Tesco supplied me with some of the cheapest but best food I could cook or eat on the go for multiple times.
29. Primark: When I came to London, I thought that there was just a bunch of rich department stores where I could buy maybe one thing without breaking my budget. My world was turned upside down when I went into Primark for the first time and proceeded to essentially drool over how cheap everything was and how good the quality was.
30. The Evening Standard/The Metro: London again gets it right! When I got here I thought man I'm going to be cut off from all the news of the US as well as the world while here. Turns out, I've become more knowledgeable about London and the UK's views of the

US as well as the world in these free papers which are countless and distrusted in the morning and night.

31. Hampton Court Palace: Located outside London, this is an excellent place to again visit the place of living for Henry V and his family. My highlight of this place was when Molly, Morgan, and myself wore tunics which caused the actors working here to treat us like royalty.
32. Bath: Site of the Roman baths and the Bath Abbey, Bath was a nice day trip because of the scenery and history there.
33. Stonehenge: A place I always read about when I was younger and wished to visit, a tiny bit of my childhood was realized when I was standing outside staring at the legendary monument that we do not know exactly what its purpose was, or ever will for that matter.
34. Covent Garden: Site to great tourist attractions and nice little shops and restaurants, Covent Garden is a great place to just spend an afternoon window shopping or actually shopping.
35. Edinburgh, Scotland: A great weekend trip, Edinburgh was as amazing as Bath was if not better. A quiet little town the National Museum of Scotland is located here as well as castles that are built in the side of cliffs.
36. St. Andrew's, Scotland: On the same trip as Edinburgh, St. Andrew's was the only time that I saw the ocean of the United Kingdom. It was a marvelous sight, especially when I could feel the sea breeze at 10pm and the sun was still shining.
37. Dundee, Scotland: Site to most of the nightlife for St. Andrew's Dundee was a great night that hosted many clubs, pubs, and a really good burger with some crisps.

38. The Scotland Whiskey Experience: The best 20 quid I ever spent, the Scotland Whiskey Experience explains how whiskey is made, as well as lets you try five different whiskies which would normally cost 50 quid to have individually. It also came with a complimentary glass and a membership into the Whiskey Appreciation Society.
39. Harrod's: The most expensive store I've ever been in, the total cost of everything in the store would probably be about a billion quid in my opinion. My shock was culminated when they had a telly that cost the same price as a yacht.
40. Zone 1 of London: If you ever wanted a fun time in the city of London, any tube stop in zone 1 will lead you to a new adventure every time. Multiple times did me and a group of friends jump on the tube, get off at a random stop, and explore the city. We'd find a pub, find a small shop that looked cool, or talked to some cool people that were always happy to see an American over the pond in their hospitality.

Greg Karp-Neufeld:

1. British Museum – I first visited the British Museum when I was 10 years old and remember loving the Egypt exhibit. Now that I am older and able to better appreciate the exhibit, it a very exciting experience.
2. Tower of London – The Tower of London was another site that I had visited 12 years ago and wanted to revisit while here. The experience now was much different as I understood many more of the items on display and enjoyed the tour given by the Beefeater.

3. Tower Bridge – The museum of the Tower Bridge was really interesting as we got to see the inner-structure of the bridge as well as seeing some of the original steam engines, which were really cool.
4. Westminster Abbey – The inside of Westminster Abbey is very beautiful and has some great architecture. I especially enjoyed seeing some of the elaborate tombs, more specifically the tomb of Sir Isaac Newton.
5. Houses of Parliament – The Houses of Parliament were very elaborate and displayed some great examples of Victorian architecture. I especially enjoyed learning about some of the old traditions that are still practiced between the two houses.
6. London Transport Museum – Seeing some of the older trains and buses of London was interesting and educational. I also really enjoyed the art exhibit showing all of the old TFL posters that have been made over the years.
7. Science Museum – The most interesting parts of the Science Museum to me were the medical history exhibit and the history of locks exhibit.
8. Prime Meridian – I enjoyed being able to visit the Prime Meridian and learning about the history of timekeeping
9. Cutty Sark Museum – It was absolutely incredible to me how well restored and preserved this ship is and the design of the museum was nice.
10. Thames Boat Tour – I enjoyed riding along the Thames and getting to see the contrast of architectures between some of older London and the new, modern high-rises.
11. Blue Police Box (TARDIS) – As an avid Dr. Who fan, finding a Blue Police Box was important to me and I was happy to get a picture with it.

12. St. Paul's Cathedral – On both occasions that I visited St. Paul's, it was a beautiful, clear day. The views from the top of the dome were spectacular both times I visited. We also visited the tombs underneath the cathedral, including the resting place of Sir Arthur Sullivan.
13. Evensong – While at St. Paul's Cathedral we had the opportunity to listen to Evensong, a 400 year old tradition of song and prayer. Being able to sit in the choir with the chorus was a unique opportunity, which provided a beautiful musical experience.
14. Stonehenge – While on a bus tour, one of the stops we made was at Stonehenge. I enjoyed being able to see a pre-historic site that has been so well preserved, yet shrouded in so much mystery since there still remains some debate as to what its use was or how it was made.
15. Windsor Castle – I felt like we were rushed through Windsor Castle so there was a lot that we didn't get to see, however seeing the State Apartments was quite interesting. I especially enjoyed the room with all of the guns and swords covering the walls in decorative patterns and circles. It was a very odd, yet intriguing display.
16. Roman Baths – I enjoyed visiting the Roman Baths as it provided a good perspective into the life of the Romans at the time and the site was very well preserved. The city of Bath itself has some wonderful architecture and I'd love to go back and visit it again sometime.
17. Long exposure photography at night – One night I went out with Jordon and Jason and took some really cool long-exposure photos around Trafalgar Square and Elizabeth Tower.

18. Traveling to Cardiff – On our way to the Doctor Who Experience, we had to travel to Cardiff. I really enjoyed the train ride as there were some nice views of the countryside as well as when we got to Cardiff it was interesting to see all the signs in Welsh.
19. Dr. Who Experience – Probably one of the highlights of the trip was going to the Doctor Who Experience since I am a huge fan of the show and got to see many props, costumes, and set pieces from the show.
20. Eddie’s Diner – This is a 50’s American diner where a scene from Doctor Who was filmed. Surprisingly, they seemed to do a better 50’s American diner than some places in America. It was also cool to see the TARDIS they had in the bathrooms and hear about how much business increased after the filming of that episode.
21. Hampton Court Palace – My favorite part of visiting Hampton Court Palace was visiting the gardens since I was able to wander there for a while until I found a nice place to sit and meditate for about twenty minutes. It was incredibly relaxing.
22. Jersey Boys – Jersey Boys is one of my all-time favorite musicals so it was a pleasure as always to see it again. They did the New Jersey accents very well.
23. We Will Rock You – We Will Rock You was a very fun show to see. There wasn’t much of a plot to it, but the music and theatre tech were absolutely superb.
24. Spamalot – I have seen this show back in the States, although seeing it here was very funny as they included different, more London relevant jokes in it this time. They also did some hilarious improvisation that even left the actors laughing.

25. Wicked – This was my fourth time seeing Wicked, which is also one of my favorite musicals. The major difference this time was that it was performed and sang in British accents, which made the show and the songs very cool to listen to.
26. Pub walking tour – As part of our research for our project, all of us were required to take a walking tour and report on how it went. Mine was a walking tour of historic pubs along the Thames. The pubs had a lot of history tied to them and it made the walk very interesting.
27. Mayflower Pub – The Mayflower Pub was the one pub I stopped at during my Pub walking tour. Being able to drink a pint looking over the same view that those on the Mayflower had before leaving to discover America was pretty exciting.
28. Ye Olde Cheshire Cheese – Built in 1667, this pub is one of the older pubs in London where we stopped to have a pint after visiting St. Paul’s. Being able to drink in a pub that is almost 400 years old with very old, dark wooden architecture was a great experience.
29. Avenue Q – This was the first pub theatre I have been to and the presentation of this show in such a small theatre was very well done. Trekkie Monster also singled me out, which was a hilarious experience for myself and especially my friends.
30. British Library – I really enjoyed viewing the treasures of the British Library including the oldest written English document, the original Magna Carta, and some original copies of Beatles lyrics written on cocktail napkins and postcards.
31. Beigel Shop – Having a twenty-four hour bagel shop within walking distance of Nido was the perfect cure for hunger in the hours after most places serving food had closed.

32. David Bowie – I have never been a huge follower of David Bowie, however the way this exhibit was presented was phenomenal. I really enjoyed how the audio guide would automatically play tracks based on where I was standing.
33. Churchill War Rooms – I really enjoyed seeing the Churchill War Rooms since it was one of the most well preserved historical sites that I saw while here. The amount of artifacts and personal items of Churchill's in the exhibit was impressive.
34. Buckingham Palace – Although we didn't get to see the changing of the guards, I enjoyed taking photos of the intricate ironwork on the gates as well as the large monument outside the castle.
35. Harrods – One of the largest department stores in the world, Harrods was quite a lot to process and take in. My favorite sections in the store were the technology sections with 66,000 quid televisions and the food court where I had a delicious, yet expensive chicken dinner.
36. J.D. Wetherspoon's curry night – I have never been a huge fan of curry myself, however I really enjoyed and started to begin to like curry more after eating at J.D. Wetherspoons.
37. Borough Market – As a foodie who is homesick from Californian artisan foods, Borough Market was a great taste of home with some incredible foods.
38. Apple Store at Covent Garden – Because it follows a slightly different design and layout than most Apple Stores, the Apple Store at Covent Garden was really cool and I liked how the interior differed from most.
39. Pompeii Exhibit at British Museum – This exhibit was very interesting to me, as I didn't think anything really survived in Pompeii from the eruption of Mount Vesuvius. The fact

that items such as chests of drawers or even bread survived a volcanic eruption was impressive.

40. Trip to Paris – As part of celebrating my 22nd birthday, some friends and I went to Paris for the weekend. The primary goal of my trip there was to show my friends some of the sites I really enjoyed when I visited last summer and to drink some champagne at the top of the Eiffel Tower to celebrate my birthday.

James Megin:

1. The English breakfast is a delicious meal consisting of toast, bacon, sausage, hash browns, an egg, a tomato, and a mushroom.
2. The British Museum is very large and full of interesting exhibits, including ancient Rome, Japan, and Egypt. The Rosetta Stone is also in this museum.
3. The Pompeii exhibit at the British Museum was very interesting; it had many artifacts recovered from the eruption of the volcano at Pompeii.
4. Seeing *King Lear* at the Globe Theatre was fantastic. It was a great play with a great cast, and it was nice to see it in the theatre that Shakespeare usually wrote for.
5. The Museum of London provided an interesting view on the history of London, from when the city was first created by Romans to the present day.
6. The tour of Tower Bridge was interesting, there was a great view from the top of the bridge, and it was also nice to see the gears that powered the opening and closing of the bridge.

7. The Tower of London and the tour lead by a Beefeater was very interesting. So much of London's history was explained during the tour, and the guide was knowledgeable and interesting.
8. Westminster Abby was a very nice looking church. There was a sort of tranquility about it. Evensong there was also very relaxing.
9. Borough Market was a fantastic food market. There were many interesting food shops, selling a variety of fresh and delicious foods.
10. One fantastic shop in Borough Market was the exotic meat market, which sold camel, crocodile, elk, springbok, and zebra burgers, as well as other exotic meats.
11. The tour of the houses of parliament was interesting. It gave a really nice view of how the British Government works.
12. The propaganda exhibit at the British Library was interesting, it gave a great view on how governments can portray information and people.
13. The Turing Exhibit at the Science Museum was interesting; it showed the development of encryption
14. Greenwich is a very nice part of London. It is home to many excellent pubs and a very nice park. Part of the park is a steep hill, and from the top of that one can get a nice view of London.
15. The prime meridian also cuts through Greenwich, and a line representing it can be seen by a museum of clocks, that also shows the development of a time keeping device that would work at sea.

16. The Maritime Museum in Greenwich gave insight into many kinds of sea travel throughout the ages.
17. The Cutty Sark in Greenwich is a museum that lets a visitor walk along the ship the Cutty Sark, and gives information about its history.
18. The Victoria and Albert Museum has some very interesting exhibits, including the Caste Room, which is a room filled with castes of many famous statues found throughout the world.
19. The Huterian Museum is very different from other museums; it contains a vast collection of bones and parts or whole preserved animals, as well as parts of humans, in jars. The museum gives an interesting insight into the anatomy of living creatures.
20. *A Human Being Died that Night* was a fantastic, two person cast play. It brought up deep thoughts about the humanness while watching a psychologist interview someone convicted of murdering many people in Southern Africa.
21. *Spamalot* is a great comic play, mainly based on the movie *Monty Python and the Holy Grail*. There was some very witty, as well as very crude, humor.
22. The Tate Modern is a museum containing a variety of works of modern art. While some of the pieces in this museum are very interesting, others do not appear to be art at all.
23. Windsor Castle is a gigantic castle. The tour of it was very interesting, and it showed many places where royalty used to reside.
24. The Roman Spa in Baths was where the Romans, and later the Victorians, would go to bathe. It was very interesting because there was still a fair amount of Roman architecture left.

25. Stonehenge was a very nice site to see. It is amazing how something more than two thousand years old is still standing, even though some of the pieces had to be propped up a bit since then. It was also interesting to learn that most people think it could be a calendar.
26. St. Paul's Cathedral has incredibly nice artwork and architecture. The view from the top is also amazing.
27. Hampton Court had an amazing garden. The hedges and walkways were similar to something one would imagine in a fantasy type setting.
28. The oldest grape vine in England was also at Hampton Court. Its immense size made it hard to believe that it was just one vine.
29. The oldest hedge maze in the world was also at Hampton Court. While the maze was not very challenging, it was nice, and a unique thing to do.
30. The Tate Britain was a very nice museum. Seeing the evolution of British art over five hundred years was very interesting.
31. The Beating of the Retreat performance, consisting of many different marching bands and fireworks, had great music and was an excellent show.
32. The backstage tour of the Royal Opera House gave a closer insight into the full production of a play, from set and costume design to the final production.
33. The backstage tour of the National Theatre allowed for a very close up look at the lighting and set management that occurs during a production.
34. While not an attraction, the Tube is a very well organized form of underground public transportation, which is much easier to navigate than New York City's subway system.

35. Curry Lane, a short stretch of the street Brick Lane, is home to many curry restaurants.

One can bargain for a good deal with one of the promoters, and the curry has been said to be the best outside of India.

36. Also on Brick Lane there is a twenty four hour bagel shop, where one can get a salt beef bagel sandwich, consisting of salt beef, which is corned beef, mustard, and a pickle. This seems to be a local kind of bagel sandwich.

37. The presentation given by the HUA students at St. Paul's Church was very good. They are very talented musicians.

38. There are many pubs in London, and they all provide a nice social atmosphere, a good variety of drinks, and great pub food. Bangers and mash and fish and chips are very common.

39. The pub Dirty Dicks, close to Nido, has a fine selection of beers, changing a few of them out every week, and also has a great dish called the sausage feast, consisting of sausage and chips.

40. The pub The King's Stores, also close to Nido, offers a variety of great beers, with the selection changing every couple of days.

Evan Richard:

1. that the border guards coming into London were incredibly polite, even when they were debating not allowing me into the country.
2. the impression that London is more multicultural, more varied in population, than any city I've ever been to.

3. the overwhelming kindness exhibited by even the most annoyed or grumpy Londoner.
4. the quiet reserve that seems to pervade the British spirit.
5. English breakfasts.
6. the subtly but vitally different cuisine: more vegetables, more mushrooms, and so on.
7. English candy, and its use of **real** sugar.
8. the alcohol culture – not because alcohol is a big deal in London, but explicitly because it is *not* a big deal in any way.
9. cider, too, on that note.
10. proper English beer, served at the proper temperature, pumped from the cellar through proper pumps.
11. that things are “proper”.
12. always making time for tea.
13. the fact that tea means a hundred different things, depending on context. It’s reminiscent of “Eskimoes have 100 different words for snow.”
14. the moody, moody weather.
15. that everyone is dressed to the nines, even if the occasion is merely getting rained upon.
16. the homeless, who always want to be helpful and are very kind.
17. the curry offered in Brick Lane, which is supposedly the best curry outside of India.
18. the mosquito-like hordes of curry-mongers in Brick Lane, even if they can be quite annoying at times.

19. the hospitality shown by London residents: everyone is immediately a friend, and should be offered a pint.
20. that public transportation is intuitive and easy – and when it’s unintuitive or difficult, there’s always a helpful person around to guide you.
21. that museums are almost always free, promoting a culture of learning, reflection, and knowledgability.
22. the age of the city: one can eat in a bagel shop that is older than America.
23. the British Library’s attitude that everyone can learn something.
24. the British Library proudly displaying books that were gifted as early as King George II.
25. that you can check those books out, if you really need to.
26. that the police officers are very kind, true unarmed servants of the public, and there to help you.
27. that the Crown Jewels may be worn by the royal family, but are owned by the British people.
28. the upbeat, happy attitude of the Yeomen Warders.
29. that Yeomen Warders don’t know why they’re called “Beefeaters”, either.
30. Westminster Abbey, with its intricate carvings, emotional memorials, and its beautiful (though sometimes forgotten and refound!) works of art.
31. the living history that is the daily Evensong.
32. that dry, sarcastic British sense of humour.

33. scratching my head at all the beautiful, confusing, thought provoking art available in the Tate Modern.
34. that newspapers are free, and indeed are clamoring to get you to read them.
35. the rich, rich theatre tradition here, stretching all the way back to (and beyond!) Shakespeare.
36. the continual efforts to preserve and present the enormous amount of history that is here, from the Tudor gardens to Stonehenge.
37. the love/hate relationship the British have with the French.
38. the strange dichotomy of formal ceremonies and informal heckling that the British Parliament considers vital to its function.
39. how vital the Royal Family is to everything, without being vital to a single thing at all.
40. shouting "GOD SAVE THE QUEEN!"

Jason Rosenman

1. Went to the London Transport Museum and saw lots of trains.
2. The Science Museum: They had far more science than was reviewable in one day. Of particular interest was the exhibit on Alan Turing, showing his important work on code-breaking during World War II.
3. Found a 24-hour bagel shop that sells really cheap bagels.
4. Saw We Will Rock You on the West End. The music and tech was great, the plot, not so much.

5. Stood on the Prime Meridian.
6. Saw Spamalot on the West End! It was a hilarious show.
7. Visited Stonehenge and the Roman Baths. The water at the Baths was unbelievably sulfurous.
8. Saw News Revue at a pub theatre. I didn't get all of the jokes related to British politics, but it was still pretty funny.
9. Also visited Windsor Castle. It's interesting to see where the royalty used to live.
10. The David Bowie exhibit at the Victoria and Albert demonstrated
11. Walked 1,056 stairs up and down St. Paul's Cathedral. The view at the top was phenomenal!
12. Saw Wicked on the West End! The special effects were amazing. It was very interesting to see it done with British accents.
13. Performed some original improvisational singing on the South Bank.
14. Visited Cardiff to see the Doctor Who Experience and other notable sites from the show.
15. Went to the London Hack Space to hang out with a bunch of geeks. I met a some cool people, and flew a home-made rocket simulator built in an old trailer.
16. Visited Hampton Court, to see where the Queen goes on weekends.
17. Went on a backstage tour of the Royal Opera House. The space they have there is unbelievable.
18. Also went on a backstage tour of the National Theatre. Their spaces are quite unique.
19. Found the official "best baguette in Paris". It was.
20. Saw the Paris catacombs. There are so many skulls there.

21. Went through a street market full of birds.
22. Climbed the Eiffel Tower (we took the stairs). The view from the top was incredible.
23. Saw Avenue Q at a pub theatre.
24. Visited Greenwich to see the sights. Took a riverboat there.
25. Went to the British Library and got a reader's card.
26. Saw Jersey Boys on the West End. The cast's New Jersey accents were very convincing.
27. Took a tour of the Tower of London from a Beefeater. There are 20 towers in the Tower of London.
28. Sang at St. Paul's Covent Garden. Also presented our project there.
29. Visited Harrod's, the most expensive store I've ever been in.
30. Went to a random pub in Zone 2 for the fun of it. Exploring the Underground usually leads to an interesting experience.
31. Was head-butted by a German at a sports pub. It's OK though; he was my friend afterwards.
32. Saw La Bohème with John. I had never been to an opera before, and this was a fantastic one to start with. I really enjoyed the music, the singing was wonderful, and the lighting particularly struck me. It was simple, but extremely effective and quite unique.
33. Took a tour of the Tower Bridge, and learned about its lifting mechanism and engines.
34. Went on a self-guided walking tour to learn about the bridges across the Thames. Along the way I saw several interesting sights along the South Bank.
35. Got a backstage tour of Bruce Springsteen's concert at Wembley Park.
36. Explored London at night to take long-exposure photographs.

37. Had a drink at Ye Olde Cheshire Cheese, one of London's oldest pubs. It was rebuilt in 1667.
38. Got some delicious potato pancakes and goulash from Petticoat Lane Market.
39. Had my first taste of venison in a meat pie from Borough Market.
40. The Churchill War Rooms are full of historical artifacts and information about World War II. Winston Churchill and his staff used them as secret bunkers during the war.

Appendix F: Theodore Armstrong Discovery Papers

Discovery #1



Bronze Lampholder

A lampholder, similar to the one shown in the picture, was among the artifacts uncovered in the remains of Pompeii. The lampholder witnessed approximately 1 meter tall with

a base of 40cm x 40cm wide. The artifact was made of bronze metal and was highly decorated. The feet were shaped like elegant hooves which supported a square base. A sculpture of Bacchus was featured on the flat base platform. Bacchus, riding a panther, raised a horn of wine into the air. Also feature on the base was a mini altar to Bacchus. The stem of the lampholder rose up straight to its height and had four arms. Each arm served as a hook to hold a lamp on a chain. The lampholder on display had each lamp hanging from each arm.

The large lampholder is usually found in the dining room area of a Pompeian home. It served to provide light to the family, their guests, and their servants during feasts and parties. Servants would fill the bronze lamps with oil and occasionally perfume to set the ambiance for the gathering. Bacchus is the god of wine and fertility. He rides his usual mount of a panther and raises his wine horn as though he were toasting the audience. It is with Bacchus' encouragement do the guests and family enjoy their meal and the associated festivities. The hooved feet of the lampholder are reminiscent of fauns, satyrs, and centaurs, the mythological beasts known as Bacchus' followers.

Discovery #2



Propaganda

The propaganda exhibit featured by the British Library shed a candid eye on political information dispersal. Throughout the exhibit, the Library offered several definitions of propaganda. However, the Oxford dictionary definition still rings true: "information, especially of a biased or misleading nature, used to promote a political cause or point of view." The part most interesting regarding propaganda *is* the "biased or misleading nature." The material disbursed was rather misleading, especially when it intended to cast the enemy into a poor light.

States attempt to demonize other nations to persuade citizens to accept or to influence neutral countries. A state may turn against vulnerable elements of its own population to

generate political capital or to hide its own failings. Similar tactics can be used by those opposed of the state to gain greater support for their cause.

Propaganda of this kind hinges on fear and hatred, or sympathy and solidarity. It often creates scapegoats and outsiders. Emotional appeals built on existing beliefs and prejudices will often be supported by highly selective facts and outright lies.

The image shown above was a poster distributed by the Nazi party while occupying other territories. The image shows a stereotyped Jewish individual standing behind several Allied forces' flags. The Jew is shown here conspiring behind the scenes to control the Allied powers. The poster represents how Judaism and Jewish individuals are figuratively behind World War II.

Discovery #3



Bronze Church Doors

Standing ten feet tall, the bronze doors are impressive. There are two pairs of doors, both modeled from a cathedral in Hildesheim, Germany. Their dark brown color is as robust as the bronze used to make them. Each pair utilizes two lion heads with a ring in their teeth to act as the door handle. These doors were made at the order of St. Bernward, Bishop of Hildesheim and set up by him in 1015 in St. Michael's Church, Hildesheim. His successor relocated them to the local cathedral. The door shown has sixteen scenes sculpted on the façade. The left side features scenes from the Old Testament: the Creation of Eve; the Presentation of Eve to Adam; the Temptation; the Fall; the Expulsion; the Labors of Adam and Eve; the

Sacrifice of Abel and Cain; and the Murder of Abel. Conversely, the ride side showcases scenes from the New Testament: the Annunciation; the Nativity; the Adoration of the Magi; the Presentation to Simeon; Christ before Pilate; the Crucifixion; the Maries at the Sepulcher; and Christ appearing to St. Mary Magdalene. The entire image invokes reverence and the entering worshipper the important points of The Bible.

The replication of these doors is available at the Victoria & Albert Museum. The model is an electrotype of the original. Its existence is due to the process of electrotyping. A mold is first made of the original doors. The molding material can be soft, for the process is conducted at room temperature, allowing very precise molds to form. The mold is then sprayed with a conducting material such as graphite powder. The conductive surface of the mold is then wired to the cathode of a power source with the anode being a piece of copper. Both the mold and the copper are submerged into a solution of copper sulfate and sulfuric acid. Current flows from a battery, through the copper, through the electrolyte solution, through the painted surface of the mold, and back to the battery. By allowing current to flow, copper particles attach themselves to the mold's surface. The copper 'grows' until the desired thickness is achieved. The mold is then removed from the solution, and removed from the copper replica. What is left is a near perfect replica of the original.

Discovery #4



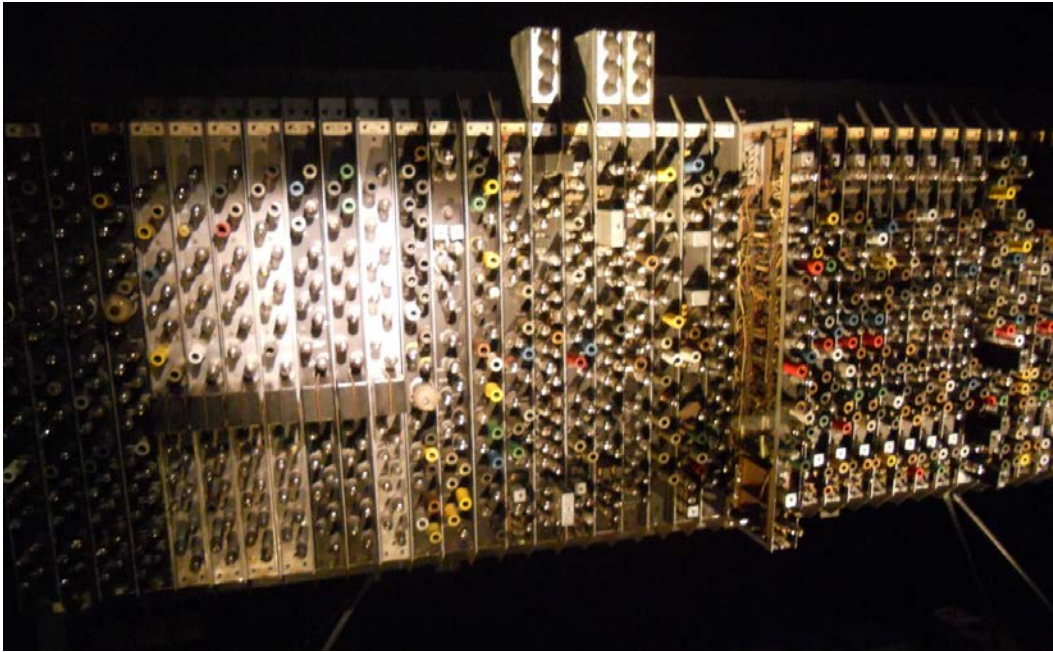
Marine Object (1939)

Eileen Agar

The Tate Modern hosts a large amount of surrealist sculptures such as *Marine Object* (1939) by Eileen Agar. Agar used terracotta, horn, bone, and shells to create this piece. The dimensions of the object are 420 x 340 x 230mm. The piece combines aspects of marine life or otherwise objects that have been submerged or found near water for some time. The main pot holding the conglomeration is a Greek amphora that has been broken into two pieces. Agar found the amphora when it was caught in a fishing net in Carquieranne, France. The other crustaceans and flotsam were found before the amphora.

Marine Object is a surrealist practice of transformation of the marine-founded objects through unexpected juxtapositions. The ram's horn in particular is quite unexpected yet is sourced through the same method as the other flotsams. It seems that even the manmade amphora and the animal-made ram's horn are all subject to the aquatic conditions and deconstruction. No matter the original source, each sub-object ends its journey in the ocean where only the rules and facets of the marine subsist.

Discovery #5



The Automatic Computing Engine

Standing the width of a small room stood the first electronic ‘universal’ computer. The Automatic Computing Engine (ACE) consisted of narrow panels with an array of multicolored knobs on each. Each panel could be pulled away to reveal its innards if repairs were necessary. The panels all sat on a single table, and assortments of wires were strung from the knobs to external devices.

The ACE was the brainchild of Computer Scientist Alan Turing. After his work on cracking the enigma machine, Turing was asked to put his theories and experience into action by developing the ACE at the government’s National Physical Laboratory. Its fundamental design was by Alan Turing, who wrote the specification in 1945. It was later completed in 1950. The ACE completed calculations in record times, orders of magnitude faster than the current

method of using a 'computer'—an employee whose purpose was to perform calculations with the help of a mechanical adding machine. The ACE was as fast as it was complex. A simulator was made to demonstrate the ACE's functions to non-specialists. The simulator was finished at the same time as the ACE for public demonstrations.

Appendix G: Connor Haley Discovery Papers



This metal tree dating from circa 79 AD stands about three and a half feet high and is made from copper, which is evident from the green oxidation covering its surface. The tree sits on a rectangular pedestal with four legs fashioned into the paws of a lion. The tree trunk is ornated with small branches, roots, and knots in the “wood”. At the apex of the tree four branches extend in separate directions with buds at their tips. Hanging from each branch is a chain that suspends a single oil lamp about three fourths of a foot long and a quarter of a foot wide. The lamps have small metal animals attached to their handles.

The lamp tree is a very rich piece of art and furnishing for the Pompeian household. Its exceptional craftsmanship must mean that only those who were wealthy could afford it. The piece was displayed in a cabinet with several other household items, such as a large

chest and plates. The amount of oxidation on the copper impresses on whoever looks at the piece how old it actually is and the hundreds of years it has endured buried under tons of ash and soil.

Propaganda Exhibit



The propaganda exhibit displayed at the British Library presents a very well documented history from its inception to the many uses it's used for today. From the start of civilization propaganda has been a major tool for the few to influence the mindsets of the many. Used by many a politician and religious order, this form of communication can have a range of subject matter including incitement of war to the spreading a religious ideals. Propaganda could even be described as a weapon; one that can sway the minds of the populous to agree with the ideals of its author.

Propaganda has been used extensively during periods of war, with many forms of media either demonizing the enemy or asking to public to support the wartime effort. One of the most featured historical events in the exhibit was the Second World War, and this time period is awash with propaganda from both sides of the conflict. Norman Rockwell was a prominent painter at this point in time who painted the covers for the popular magazine *The Saturday Evening Post*. One of his most celebrated works is a clear piece of propaganda for the advancement of the American cause, and these were the Freedom series of paintings.

Highlighting what he thought were some of the best American values, (including Freedom of Speech, Freedom of Worship, Freedom from Want, and Freedom from Fear) Rockwell captured the hearts of the public during a turbulent time in America's history, and in doing so helped raise the spirits of the people.

Victoria and Albert Museum Paper



The Victoria and Albert Museum is the largest decorative arts museum in the world housing a collection of over 4.5 million historical artifacts and casts. One of the more striking rooms in the museum is the Cast Courts of the sculpture wing, where there are many replicas of historical monuments. One figure stands out from the others though, and that is a to-scale replica of Muiredach's High Cross.

The original cross is located in Monasterboice, Ireland, at the churchyard of the town. It was carved out of green sandstone and stands 19 feet high and is 2 feet wide at its base. Scenes from the Old and New Testament, as well as signs of the zodiac and other subjects are carved into both sides of the cross. To anyone who had an Irish upbringing they would be familiar with this symbol, for it is a symbol of Celtic Christianity. The size of the cross is also staggering, and it looks like it should ornate the top of a cathedral and not just exist on ground level in a churchyard.

Tate Modern Paper

A Mi-Voix

Dorothea Tanning, 1958



All forms of art are outlets for the interpretation of experience. A rich culture usually has many different kind of art, and as the culture grows the number and styles of art always changes. That being said a new perspective is not always received openly and fairly by any consumer. One may think that the art is unexplainable and there is no point to the piece at all. This sentiment has been applied to every art form as each evolves with the times. Modern art is no exception to this rule.

For example we will take the piece pictured above: A Mi-Voix by Dorothea Tanning. To the uninterested eye, this piece of art looks like blocks of color with varying shades

of grey intertwined. The casual onlooker may have the same idea for every other painting or sculpture in the gallery, and thus will pass this over with a blind eye. But if one were to look closer and try to interpret the piece, distinct shapes begin to emerge. Someone could see a woman's torso in the painting's center that looks skeletal. Or one could see dying flowers at the highest part of the subject. This work of art relies heavily on your subconscious to interpret a personal meaning for this painting. Tanning could have had many connotations when creating this work, but ultimately the clarification is in the eye of the beholder.

The Great Day of His Wrath

By John Martin, 1851-3



The Great Day of His Wrath is a very striking painting by the Romantic painter John Martin. This scene is part of a triptych titled the Judgment Series, with *The Last Judgment* and *The Plains of Heaven* being the other paintings in the series. In the foreground we can see crowds of people who appear to be suffering and behind them a cataclysmic landscape. Mountains are crumbling, cracks in the earth are spewing out fire, and cities are being destroyed. This is truly a frightening biblical apocalypse.

Martin's work gives us a prime example of Romantic works of art. Similarly to Caspar David Friedrich's *Wanderer over a Sea of Fog*, we are given a vast and dynamic landscape to take in and process. The Romantics were very focus on the wonders of nature, and thus they strove to reflect just that in their works. This piece is meant to provoke a deep reaction

in us to show the power of God and the importance of remaining penitent. Otherwise one would have to face a derelict world such as one pictured, and face God's wrath.

Appendix H: Nicolás Hewgley Discovery Papers

Pompeii Exhibition #1

Bar Mosaic

This mosaic which is separated in to five different scenes would have been displayed above the entrance to the bar to show the normal events that take place in this establishment. The mosaic shows five scenes which progress in chronological order. The first scene shows two men in the bar exchanging drachia, the Roman form of currency; bars such as these were sites of deals and trades throughout the city. In the second panel a man and a woman are seen kissing and professing their love to each other by saying “Te amo.” Both people are also shown holding wine glasses.

In the third panel there are three men starting to play a board or card game. They all agree to the game in which the winner will buy something for the others. Sadly the dialogue is lost for what the one man will have to buy. In the following panel, the men begin to argue over a result of the game, with one man saying that the dice was a four the other saying it was a three. They are shown beginning to get up to fight. In the final panel, the barman is seen throwing all the men out saying that they should fight outside. The mosaic is believed to be individual for each bar, or that this bar was good enough to pay for a mosaic of typical events of the bar. However, this mosaic gives a glimpse into the normal lives of Pompeian people in the late hours of the night.

Mao Painting #2



The subject chosen shows Mao the leader of the Chinese National Party for celebration of a victory for China in 1923 which is before Mao was even born. It is the most reproduced photo in the world, believed to have 900 million copies made. The photo shows six major points for propaganda to perceive a national leader that is a god than human. The six things are clouds, lone figure, clenched fists, clothes, umbrella, and mountains. The clouds parting symbolize the arrival of Mao bringing a brighter future for China. The lone figure shows

that Mao is the sole deliverer of revolution and the savior of the nation. The umbrella references Mao's ability to withstand all weathers and troubles of China. The clothes refer to Mao being a member of the people and finally the mountains symbolize that Mao is the zenith of the revolutionary spirit.

The photo does an excellent job as propaganda, especially for the Communist Party of China during its difficult time of taking over the country of China. The photo allowed Mao to come into power more easily, especially showing that he was a man of the people, and allowed him to get into the position of power as Dictator of the Republic of China. The propaganda allowed people to trust in Mao, and therefore allowed him to become the leader of China that he is today.

Perseus and Medusa Fountain #3



This sculpture struck many as a magnificent piece because of its connection to the original and its placement in Greek mythology. The fountain shows Perseus, captain of the ship that he used to escape from Crete, is shown triumphant after slaying the Gorgon Medusa, a creature that upon looking at her face any thing would be turned to petrified stone. Perseus had used a mirror to distract the beast by its own reflection then he came behind and slayed her from behind without staring into her face. With this final stroke of the sword, Perseus is victorious and is shown in a proud position for defeating a creature that was terrifying the Greeks for a long time.

The fountain was decorated with intricate carvings of Perseus's later adventures such as him rescuing Andromeda from the sea monster sent by Poseidon and his travels to the funeral games at Lissus. The fountain's original is located in Italy and was built during the Renaissance period by Hubert Gerhard in Munich. The sculpture of Perseus with the Gorgon is a popular picture to create, and this one is no different in magnificence.

National Theatre #4

Backstage at the National Theatre tour, there are three spaces in the entire building: the Olivier Theatre, the Lyttleton Theatre, and the small black box theatre which is currently being renovated and is replaced by the Shed outside. Inside the Olivier Theatre the method of containing sound was most intriguing. In the amphitheater set up of the space, there are slides of sheet that lay over essentially the entire seating bank so that the sound comes back down onto the audience that would normally be sent above them. Since the space uses no microphones on the actors, this is a well needed feature of the theatre. It was said during the tour that if an actor stood on the exact center of the stage, everyone could see the actor and they could see them as well as everyone can hear the actor no matter the volume of the actor's voice.

The technology that is available in that space is also fascinating. Instead of having a traditional grid above the stage, there are hundreds of hooks on which lights and scenic elements can be hung at various levels. During a performance, a technical worker will sit above the stage and as following cues, will raise and lower certain hooks in order to change the scenes or acts. In addition to this, each hook is remotely controlled from this location, allowing multiple hooks to travel at once or individual hooks to travel alone in case the director or stage manager wished to change something shortly before the performance.

Royal Opera House #5

While on the backstage tour of the Royal Opera House the one technical aspect that was most fascinating was the hydraulic lift that could lift up to 5 tons of scenic work up to the stage level in less than 30 minutes. The lift was shown in action on a film on which it lifted a wall of a city disassembled to the stage where it was then assembled. In addition to this, the back stage of the performing area has enough room to fit the entire scenic works for five productions simultaneously. During a performance on the main stage, the stage is blocked off from this area by a ten ton metal door which allows the entire back part of the stage to be soundproofed so that scenic work can occur if needed.

In the same building complex, the ballet rehearsal spaces are located as well. Here the floors have springs and mats underneath the floor in order to dampen the sound when the ballet is practicing or warming up, which also helps their feet and body not be weakened by absorbing the fall onto the wooden floor. Located also in this building was the props and costume departments of the opera. Each was interesting especially with the story that Ruth told about the flamingo and the diva or the story about the costumes that come to life in a matter of hours after being told the idea from the director or stage manager.

Appendix I: Gregory Karp-Neufeld Discovery Papers

Discovery Paper #1

Propaganda Exhibit at British Library

Youth in the Presence of Hitler, 1934

This is a book, roughly fifty pages containing solely photos of Adolph Hitler with youth published in 1934 as propaganda in support of the Nazi Party. The purpose of the book was to present Hitler as “a benevolent father of the nation, adored by the children and young people of Germany”. At this time, children were viewed as symbols of “purity and hope for the future”, such imagery helped put Hitler and the Nazi Party in a brighter light during a time of war when there were vast amounts of anti-Hitler propaganda circulating.

Something about this book that is very thought provoking is that this type of propaganda is still used to this day nearly 80 years later. Nowadays a politician doesn't have a book published with photos of them with children, but the core concept is still there. Many politicians can be seen in schools promoting the education of the youth or having photos taken of them stereotypically kissing a baby in order to improve their public image. It's amazing to see how the political smoke screen that was effective during the Nazi Party is still effective and prominently used today.



Discovery Paper #2

Pompeii Exhibit at the British Museum

Marble Property Divider

This piece is an engraved slab of marble measuring roughly six by fourteen inches by one and a half inches thick. This stone is fairly well preserved and only lightly damaged with a few cracks down the center. On both sides, one will see writing that outlines a dispute between two neighbors in regard to the property line between their homes. The dispute was between two ex-slaves (known as freedmen) Marcus Nonius Dama and a woman named Julia.

On one side of this plaque, it reads, “This is the wall of Marcus Nonius Dama, the freeman of Marcus, private and in perpetuity” with the other side reading “This is the wall of Julia, private and in perpetuity”. These two parties had a dispute as to where their properties ended that was resolved by the city magistrates. This plaque was likely placed on the property line between the two parties houses to mark such a line thus resolving the dispute.

Discovery Paper #3

National Theatre

The backstage tour at the National Theatre takes tour visitors into the Olivier and Lyttelton theatres to show what happens behind the scenes in a production of a show at the National Theatre. The Lyttelton Theatre has a unique stage in that it can host three different sets at a given time and can be changed out to accommodate the theatres repertoire of shows. The hydraulic stage platform will lift up and allow for the entire set to be rolled off the main stage so another set can be put in its place for a different show. Additionally, this theatre has a very tall fly space that allows for set pieces to not only be stored off-stage, but also above the stage. For one current show, they are using a large revolve that can have slices taken out and replaced during the show so that there are an unlimited number of sets that they can incorporate into a show. The revolve utilizes the forced perspective principle so that pieces of the revolve can appear to be larger rooms than the revolve can offer.

Discovery Paper #4

Tate Modern

Industrial Painting 1958

Pinot Gallizio

Industrial Painting was an art manufacturing process developed by artist Pinot Gallizio who used monprinted oil and acrylic paint as well as typographic ink on large canvas rolls. The rolls had paint applied to them by people acting as a 'painting machine' so that the output would be mass-produced by humans and not industrial machines. Sections would then be cut off from the roll to be sold making each piece unique.

The beauty of this piece is there are nearly infinite unique outputs of this roll and that each cut off the roll would be entirely different from the previous cut. Additionally, the purchaser of the piece could specify the length of the cut, which put the purchaser into the creative process of the art piece. Gallizio used the 'machine' metaphor and the uniqueness of each piece to represent the potential in all men to be continually creative. By subverting the more common manufacturing processes that were prevalent in the capitalistic society, Gallizio hoped to see the formation of a more artistic and less capitalist society form through his art.



Discovery Paper 5 - Windsor Castle

At the State Apartment's in Windsor Castle, there is a room filled with different types of guns, knives, and swords all arranged in artistic patterns. One such piece is a circle with three concentric circles inside it made entirely out of guns. These guns appear to be from different times in British history, allowing visitors to view all the arms that have defended Great Britain.

On all four walls of this room, there are different guns, knives, or swords all arranged in different patterns. Some are more curved and circular, while others using longer guns and swords provide more linear patterns. Between each piece there is a pillar separating one from the next with each pillar lined with some form of arms. There is no explanation as to why the room is decorated in this way, however one could guess that maybe it is to demonstrate the strength of the British Armed Forces.



Appendix J: James Megin Discovery Papers

Painted Shrine Showing Bacchus

It is a large painting, about a foot wide and three feet long. The background of the painting looks like it was originally white, but it is greyer now and some of the paint has flaked away. Most of the color in the rest of the painting has faded a bit as well. At the top of the painting there is a brown bird with black feathers sitting on top of a vine that goes across the top of the painting. The vine drapes a little in the middle where the bird is sitting, and it is most likely a grape vine since the painting is about Bacchus and he is the god of wine. On each end of the vine there is a red ribbon hanging off of it, and they both hang towards the center of the painting. Below the vine in the middle of the painting is a mountain. It appears brown and green and is supposedly Mount Vesuvius. The mountain is pretty steep for the most part, although it turns into a small grassy field at the bottom. On the left of the mountain is Bacchus, he is covered in purple grapes except for his head and hands. In his left hand he is holding a long staff that intersects the ribbon hanging off of the vine above him at the top of the painting. On the right of the mountain is a brown bird, which appears to be flying away from it. On the bottom of the painting, below the mountain, there appears to be some plants, most likely grass, drawn in a few clumps. There is a large snake in the grass, with a brown top and a yellow belly. In the bottom right corner there is a red box that appears to have some writing in it, but it is hard to tell because it is very faded; however it looks as if it could be the artist's signature.

Superman propaganda

At the exhibit there was a comic book. The cover depicted Superman saving little kids from playing with a gun and stepping on a land mine. The information below it described how, since super heroes have been used for propaganda in the past, the government of the country that published the comic book decided to use a Superman comic to show children the dangers of wandering into a minefield, and to show them the dangers of war. However, this had the opposite effect when it caused children to wander into minefields expecting that Superman would show up and save them. While the message may still have gotten across, the children were too young to realize that Superman was not real and would be unable to show them.

This reflects on how, even though propaganda is created to give the masses a message or a feeling about something, it is still up to the public to interest it. This example of children wandering into minefields because of the propaganda they read shows how the propaganda writers must be careful to avoid things like this happening. The message from the comic book did get through, but it was misinterpreted with incredibly dangerous and horrible results. The mistake made here shows why propaganda artists must be very careful when creating propaganda so that the wrong message does not get sent out; which not only could cause the opposite of what the writer wanted to accomplish, but it could also endanger the reader.

Perseus Statue

The statue is a bronze cast of Perseus cutting off and holding the head of the Medusa. Incredible detail is shown; blood can be seen dripping from the decapitated neck and head of the Medusa, while each snake that makes up her hair is done with great detail. The muscles of both figures are well crafted, and there is incredible detail in Perseus's clothing; the individual feathers are visible on the wings on his helmet, the individual straps of what can be assumed to be leather that make up his armor can be seen, as well as detailed inscriptions on each of them. His shoes also have similar detail, with the laces that tie them together clearly visible. The sword Perseus is wielding looks deadly; he appears to have a firm grip on its handle, which appears to have a detailed inscription on it. The blade on the sword also appears very sharp. The statue was crafted by Hubert Gerhard in Munich.

The incredible detail of this piece is astonishing. One can imagine in their mind Perseus sneaking up on the Medusa and decapitating her, and then holding up her head as her body fell to the ground in great detail after viewing this statue.

Tate Modern, *Variation on the Form of an Anchor*

Everyone has a slightly different definition of the word art, and with modern art being so obscure and different from traditional art, some people don't view it as art at all. However, art is something that someone took time to make; the difference between a painting by Pollock and a child just dripping paint all over a canvas is that Pollock dripped paint on his canvas with a sense of art and experimentation, thinking about how each line of painted blotted on top of everything else would look, taking his time to make sure the final product was an expression of what he had envisioned. While some would say that at the end of the day Pollock's work is still something their child could recreate, he did it first and did it with a purpose, and that is why it is considered art.

The piece *Variation on the Form of an Anchor*, painted by Tristram Hiller in 1939 is also modern art, and is most definitely real artwork. The piece depicts a beach, with the ocean visible behind it, as well as a blue sky with a few large white clouds. The painting is dominated by some obscure monolithic black shape, twisting and turning with holes in it that reveal part of the background behind it. The shape enters into the ground not just in the front of the painting, but behind part of the initial beach as well. This shape is the variation on the form of an anchor that the piece is named after. This is art because, not only did this take much talent to make, but it also expresses certain feelings. One can feel, looking at the black towering figure, a sense of mystery but also a sense of dread, similar to looking down at the dark churning waters in the middle of the ocean, not knowing what is down there, but knowing that if somehow one found themselves stranded there they would almost certainly be doomed.

King Lear Weeping Over the Dead Body of Cordelia

The piece *King Lear Weeping Over the Dead Body of Cordelia* by James Barry is very striking. One can feel the sadness in King Lear's eyes as he weeps over the loss of his beloved and only loyal daughter Cordelia, and how he realizes that he has wronged her and in some ways is responsible for her death. Cordelia's lifeless body is draped over his one arm while he seems to be shouting to the heavens about his sadness and his wrong doings. Two other figures are in the foreground of this painting, and they can be assumed to be Kent and Edger (or Poor Tom) as these are the only two to be alive by the end of the play *King Lear* that inspired this painting. The two of them appear to be attempting to console King Lear while also mourning for the loss of Cordelia. In the background, just behind King Lear, three guards can be seen weeping. While they are not important characters they still display immense sadness.

On the ground below Cordelia are two bodies, presumably the other two daughters of King Lear. Their death does not appear to be relevant because of their betrayals. There is also a body being carried away in the background, which could be Edmund, but he is also not mourned because of his betrayal.

This piece really invokes a feeling of sadness and understanding of the tragedy that occurs during the play *King Lear*. One can truly feel the heartbreaking sadness of King Lear over the loss of Cordelia. One can get the feeling that Kent and Edgar are truly trying to reach out and help King Lear. After seeing how the king is portrayed in this painting one could even imagine him collapsing after he is done weeping and crying to the heavens, dying of a broken heart just as he did in the play.

Appendix K: Evan Richard Discovery Papers

Week 1: Pompeii

This piece is a silver display on a marble table. The table was a special type of display table (*cartibulum*) that was typically placed in the atrium of a house to display a family's precious silver. The cartibulum is supported by a single intricately carved panther, seated. The single support style is called a *monopodium*. On the cartibulum is a silver wine serving set: a one handled cup, a cup stand, a jug, a ladle, and two small dishes; the entire set is ornate.

The cartibulum of a house usually displayed pieces important to the family, especially ones that the family wished to impress guests with. Between the choice of a wine serving set as a display piece and the panther monopodium (the panther was an animal favored heavily by Bacchus, god of wine), the set up gives the impression that socializing and wine were a core part of this family's life. Adding the fine intricacy of the silver, as well as the amount of it, this family may have been wealthy socialites.

Week 2: Propaganda

This piece depicts a happy, many backed cow marching throughout the countryside. The cow bares a swastika on its chest, with the names of Nazi conquered countries above each of its udders. "The head eats...the rest gets milked" sits next to a background dairy plant: Consolidated World Dairy, A. Hitler, Proprietor. Next to the cow a gleeful Hitler sits, enjoying many cans of milk.

This WWII piece reflects a work by US satirist and propagandist Dr. Seuss, commenting on Nazi-occupied nations being stripped of machinery, resources, and food. The goal of this piece was likely to encourage dissent and uprising in the Nazi occupied nations. It implies that a selfish, self-satisfied Hitler is reaping all of Europe. It also likely was intended to place hatred of the Nazis in even unoccupied countries: the tail end of the cow bares a [?] in addition to all the conquered countries. This piece is very effective in provoking a negative emotional response in the viewer.

Week 3: V&A

The Portico da Gloria is a beautiful, impressive, even intimidating portico that was once made for the Cathedral of Santiago de Compostela. Done in the Romanesque style, it dominates even the Victorian cast room, making it a giant among giants. The left side depicts old testament scenes, each bringing out a sense of foreboding and anguish in the viewer. Above the left arch, Jesus is depicted travelling to Hell to save the righteous. The right side contrasts sharply, being composed of pastoral scenes of peace from the new testament. In the center and top, Jesus sits, royal and triumphant, depicting the Second Coming.

This piece can only be described as breathtaking. Even faded by the ages, each apostle and saint seems to stand out distinctly and uniquely. The eye is forced at once to dart about to try and take in all the imagery, while at the same time each part is intricate and complex enough to demand lengthy attention. Master Mateo truly made something amazing with this portico. Its terrible beauty sits with the viewer long after leaving the piece.

Week 4: Tate Modern

Channel One, Channel Two, and Channel Three by Mike Kelley (1954-2012) is a true work of art. Out of context, and examined without thought or consideration to the artist/the artist's other works, it is nothing. Without thought and context, it is merely a droning noise and three long viewport boxes, the three boxes allowing the viewer to see disorienting red, blue, or yellow light.

The meaning begins to arise as the viewer spends time with the piece, and learns of Mike Kelley and his previous works. Kelley's work always tended to focus on two things: the esoteric, such as shamanism, spirit voices, and psychedelics; and subversion, such as presenting a series of portraits of men of genius which ends in a beautiful work of art by a convicted murderer.

As one spends time with the piece, the droning noise turns from something that bothers the viewer to an important part of the environment. This may parallel the repeated "Om" mantra used in shamanism and meditation. With the perspective that the noise is an artificial mantra, what does one make of the hyper-minimalist "color lights"? Kelley felt it was important that one derive their own meaning from a work, so it is likely intentional that nearly nothing is seen within the boxes: whatever the viewer sees or hears "comes from" the viewer themselves. This "signal from complete noise" concept ties into shamanic meditation, psychedelic experiences, and paranormal experiences of spirit voices. What Kelley was "going for" with this piece might be obscure, but the existential hunt for meaning may indeed be the whole point of the piece.

Week 5: Tate Britain

"Vesuvius in Eruption 1780" by Joseph Wright, of Derby. 1780.

In Wright's time, the nature of volcanic activity was the subject of much debate. Indeed, Wright painted 30 different paintings on the subject of Vesuvius erupting, perhaps because of his travels to Italy. (Interestingly, Vesuvius was not erupting at any point that Wright ever saw it.)

To look at the painting invokes in the viewer an immediate sense of an immense, overwhelming force of nature. Vesuvius is represented not inaccurately: it is a mountain in the background, erupting flame and ash and lava. However, the foreground figures fleeing Vesuvius give the impression that one is seeing instead a people fleeing from a great beast or an angry god. This is in line with a new artistic concept of Wright's time: the "sublime". This concept was that for a true, deep experience of nature, an image had to at once be both disturbing and pleasurable: sublime. Wright's image of Vesuvius in eruption is a true and excellent example of this, for Vesuvius is at once beautiful and terrible. The viewer is left simultaneously thanking that he or she is not there, and wishing that he or she could be there to experience the awful beauty of it all.

Appendix L: Jason Rosenman Discovery Papers

Pompeii Exhibit: Side Table

This small side table measures about 2'x2'x2' and is made of wood. It has two doors in the front and a drawer above. The hinges in the doors are bone. The table has been petrified, the wood scorched and preserved under the volcanic ash. It's now black, a sort of charcoal color of burned wood. A lot of pieces are missing, however it seems strong enough to support itself. The top is gone.



This table was used much in the same way that a side table would be used today. Small items could be stored in it, and the top would frequently be used to display decorative vases and artwork. This table would be placed in the atrium of the Roman house, seen by all guests who entered the house.

Propaganda: World War II

The second World War was, in part, a war of information. The German cyphers broken by the Allies were instrumental in winning it, and some of the machines built to process information advanced the fields of computer science significantly. There was also a war of information on the home front. World War II produced



some of the most memorable and influential propaganda in history. These advertisements were used to increase the war efforts by providing patriotic messages to the general public.

A lot of propaganda focused on what those at home, specifically housewives, could do for the war effort. These posters encouraged mothers to save food, protect their children, and go to work in factories to produce airplanes and machinery for the war. These posters were particularly effective to raise patriotism, and boost morale among people in their home countries as well as troops overseas.

David Bowie is

David Bowie is is an exhibit at the Victoria Albert. This exhibit uses several unique technical elements to provide an immersive experience related to Bowie's life. Namely, it used an audio device that reacted to the user's location in the exhibit, providing audio samples relevant to what was being observed. This provided a unique



experience especially due to the fact that much of Bowie's life is related to his music. Much of the music was also re-mastered to provide a 3D effect. This in combination with the use of high-quality headphones for the audio tour gave an effect unlike most other exhibitions that featured audio tours.

Another aspect of this exhibit that is unique is the use of projection mapping. Projection mapping was used extensively to provide a different look at videos relating to Bowie's life. There were several displays showing music videos, however the fact that they were projected onto unique and varying surface gave them a different look than just watching them on a computer could do.

This experimental and different exhibition style complemented Bowie well. He was always one to try different, crazy things, and became known for it. The *David Bowie is* exhibit pays homage to this quirkiness, and does so quite well.

Untitled Painting

In a museum, clientele are expected to do nothing but watch the artwork. It remains static, unchanging, stoic in the face of the museum patron's fears, emotions, or state of mind. *Untitled Painting*, by Michael Baldwin and Mel Ramsden, catches the viewer off-guard and forces thought about what art is and what it's supposed to do.

At first glance, this piece may appear to be nothing more than a mirror, hanging on the wall. But truly, this is not the case. The mirror is affixed to a canvas. While this may seem inconsequential, it expresses a whole new meaning to the piece. The canvas, being a rustic and traditional medium, symbolizes classical art and its unwillingness to change. The mirror, on the other hand, is in a constant state of flux brought on by onlookers. They change it, and in return, it hopes to change them. This is no ordinary work of art, designed to be hung on the wall and viewed from afar. It is meant to encourage self-reflection, and intends to help the viewer better understand themselves as well as art as a whole.



Royal Opera House

The Royal Opera House is an amazing theatrical space. It was opened first on 7 December 1732, but has since burned down twice and been renovated several times. It is currently one of the most modern production spaces in Europe. The main stage is adjacent to a scene shop several times the size of the stage. It can be sectioned off by 2 full-height steel doors which will completely soundproof the shop when closed. This allows the house to build several sets simultaneously and rotate them through the stage.

The sets used in the operas there are usually quite elaborate, and as such cannot always be built in-house. To accommodate, the Royal Opera House has an automated carousel to store more sets that are built in a remote facility in Essex. The sets are brought in on a lift that can fit a fully loaded truck, at which point they are brought to the basement and unloaded into the carousel. In addition to the main stage, the opera house has a full-sized rehearsal stage, several dance studios and a flexible performance space called the Linbury Studio Theatre.

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Appendix M: Brochure Deliverable

SIR ARTHUR SULLIVAN'S LONDON A WALKING TOUR



Start: Tottenham Court Road underground station

End: St. Paul's underground station

Distance: 3.1 miles, Approximately 1 hour

The tour starts at Tottenham Court Road underground station, which is serviced by the Central Line and the Northern Line.

Take the way out towards New Oxford St. and Charing Cross East. Continue east on New Oxford St until you reach Shaftesbury Ave. - turn right. Walk along this street until you reach the Shaftesbury Theatre.

Shaftesbury Theatre

Built in modern renaissance style, it opened on Boxing Day 1911 as the Prince's Theatre, one of the first in which D'Oyly Carte revivals were staged, and one of the most successful, other than the Savoy Theatre itself. The 1921/2 season, from 3 October to 8 April, included



a revival of Cox and Box, the first since 1896, and the first London revival of Ruddigore since it first appeared in 1887. King George V and Queen Mary attended a performance of The Gondoliers on 10 March 1922. Queen Elizabeth II paid an informal visit on 10 March 1959 to attend a performance of Ruddigore. In the 1960s the theatre was closed for restoration and on re-opening it adopted its present name.

Continue down Shaftesbury Ave towards High Holborn/A40 - turn right. Take a slight left onto a continuation of Shaftesbury Ave (A400/A401). Continue down this road until you reach the Palace Theatre at the intersection of Shaftesbury Ave and Charing Cross Rd (A400).

The Palace Theatre

D'Oyly Carte gave shape to his dream and built the Royal English Opera House which, as the Palace Theatre, has survived to this day, its façade virtually unchanged. Designed by Colcutt and Holloway, the new theatre was built in three tiers of red Ellistown brick and Doulton



terra-cotta, with arcaded windows and deep balconies. Every available luxury was lavished on the interior furnishings and the latest stage machinery was installed. D'Oyly Carte commissioned Sullivan to write a new work for the grand opening. The opera, Ivanhoe, consisted of three acts with nine scenes, each of which required a different set. D'Oyly Carte recruited two complete sets of principals of international reputation to give performances on alternate nights, with a chorus of 72 singers and an orchestra of 63 players. The opening was a brilliant success. According to a report 10,000 applications were received for the 1,976 seats available. At the end of the first act many in the auditorium were asked to leave because of the dangerous crush.

Continue down Charing Cross Rd. towards Leicester Square and make a left onto Cranbourn St. then make a slight right onto Garrick St. The Garrick Club will be half-way down the road.

Please turn over to continue the tour...



This brochure and map was made for the Sir Arthur Sullivan Society by students from Worcester Polytechnic Institute for their Interactive Qualifying Project in 2013. Text excerpts in this map are based on text from the book *Gilbert and Sullivan's London* by Andrew Goodman.

The Garrick Club

When it was founded in 1831 the original aim of the Garrick Club had been to promote patronage for the drama, and to create a library, which would specialize in works on theatrical costume. The first premises were in King Street but soon after Garrick Street was built the club moved into its present building in 1864.

Among the many past members of great distinction is Charles Dickens. Sullivan frequently dined at the Garrick before moving on to other clubs in St. James' or in Mayfair in order to carry on gambling. He remained a member all his life, and celebrated at least two birthdays in the club.

Continue down Garrick St. towards New Row and make a right onto New Row. Turn left onto St. Martin's Lane until St. Martin's Place. Turn right onto St. Martin's Place and the National Portrait Gallery will be at the end of the street.

National Portrait Gallery

The National Portrait gallery hosts a portrait of Sullivan that was bequeathed to the gallery in 1902 by Sullivan after his death.

Head back on St. Martin's Place until it becomes William IV St. and continue onto that. Make a right onto York Buildings and continue on York Buildings until it meets Watergate Walk. Turn right onto Watergate Walk and continue until Buckingham St - turn left into the park. Walk through the park until reaching the memorial.

Sullivan Memorial

The Sullivan Memorial Fund was set up under the patronage of HRH Princess Louise, Duchess of Argyll, a personal friend of the composer. The design was entrusted to Sir William Goscombe John. It takes the form of a bust of Sullivan mounted on Portland Stone with a weeping Muse of Song and Harmony draped across the pedestal. On the west face appears this inscription, which Gilbert chose from The Yeomen of the Guard: 'Is Life a boon? If so, it must befall That Death, when'er he call, Must call to soon.' The monument was unveiled on 10 July 1903 by Princess Louise before a large and distinguished



gathering. A programme consisting entirely of Sullivan's music was played, including a transcription for cornet solo of The Lost Chord. Wreaths used to be laid at the foot of the memorial every year on the anniversary of the composer's death, and visitors in their thousands still come to pay their tribute.

Exit the park towards the Savoy Hotel and cross the street.

The Savoy Hotel

The Savoy Hotel, with its seven floors resting on a steel frame, was the first hotel in London to be built mainly of concrete, a brand new construction material at that time. The building had its own power generator, while in the basement an artesian well was sunk to guarantee an independent water supply.

A courtyard with its own fountain formed the original hotel entrance in Savoy Hill, while above were suites of rooms, each with its own terraced balcony commanding a view of the Thames. The rooms were sound-proofed, another novel feature, and each had its own bathroom, an unheard-of luxury in those days, with running hot water and service de luxe. Sullivan served on the first Board of Directors when the Hotel opened.

Turn left at the hotel, then right onto Savoy Place. At the end of the road, turn right onto the Strand then right again into Savoy Court.

The Savoy Theatre

The Savoy Theatre opened on 10 October 1881 in a blaze of white, pale yellow and gold. This was chosen by Collison and Lock for the costumes and sets of *Patience*, a production which was transferred from the Opera Comique in just eight hours. The opening performance at the new theatre was conducted by Sullivan in the presence of the Prince of Wales. C.J. Phipps, who also designed the Queen's Hall, 12 other London theatres and no fewer than 40 in the provinces, supervised every stage of the construction and incorporated many revolutionary ideas in theatre design. The greatest single innovation was undoubtedly electric lighting. The Savoy was the first theatre - indeed, the first public building in Great Britain - to be lit in this way. By the matinee performance on 28 December 1881 the entire building had gone over to the new system, with power supplied by its own generator. The first new opera to be produced that was *Iolanthe* which opened on 25 November 1882.



Leaving Savoy Court, turn right onto the Strand/A4 toward Waterloo Bridge and make a left onto Wellington St. The Lyceum theatre will be on the left.

Lyceum Theatre

Arthur Sullivan's links extend beyond the Savoy operas. Henry Irving commissioned him to write incidental music for a production of *Macbeth*, which he conducted on the opening night, 29 December 1888, and later for *King Arthur*, which he also conducted in person on 12 January 1895. Four years later in June 1899, when the Savoy Theatre was otherwise occupied, the Doyly Carte Company presented a brief twelve-night run of *The Mikado* at the Lyceum.

Continue up Wellington St. towards Exeter St. Continue onto Bow St, the Royal Opera House will be on the left.

Royal Opera House

Sir Michael Costa offered Sullivan the post of part-time organist at the opera house. The duties were not onerous, bearing in mind the operatic repertoire for the instrument at the time, but Sullivan did take part in productions of *Faust*, *Don Giovanni*, *William Tell*, and later works by Bellini and Verdi. During Sullivan's engagement as organist Costa asked him to write a ballet. Sullivan duly obliged with *L'Île Enchantée*, which opened on 16 May 1864. The ballet was a brief success, and Sullivan soon relinquished his post. 14 years later with his reputation as a composer firmly established, Arthur Sullivan returned to Covent Garden at the invitation of the Gatti brothers. Sullivan accepted their invitation to become principal conductor of a series of 'Promenade' concerts. He conducted works from the classical repertoire and those of a religious nature, which gave him the rare opportunity of working with an orchestra of 80 players, many of whom were among the finest in England. The young composer made quite certain that his own pieces, including *Overture di Ballo* and the incidental music to *The Merchant of Venice* received much-needed airings during the series of concerts, which opened in July 1878.

Go back down Bow St. back to Russell St. Turn left onto Russell St. Continue along Russell St. until reaching Drury Lane and turn right onto Drury Lane. Walk down Drury Lane until Aldwych/A4 and turn left onto Aldwych. Continue along Aldwych until reaching the Royal Courts of Justice.



Royal Courts of Justice

The Royal Courts of Justice in the Strand, resplendent after all the restoration and cleaning work in recent years, is another building which reflects the late Victorian enthusiasm for mock-Greek architecture. Altogether it took six years to build, and on its completion in 1882 all the higher courts and their attendant offices, were brought together under one roof. As litigants both Sullivan and Gilbert came to know the court-rooms that form a tier in the Great Hall. The quarrel over who should pay for the front-of-house carpet, to which frequent references have been made, ended up as *Gilbert v Carte* in the Chancery Division during August and September 1890.

Continue past the Royal Courts of Justice on the Strand/A4, which will become Fleet St, which then becomes Ludgate Hill. St. Paul's Cathedral will be at the end of Ludgate Hill.

St. Paul's Cathedral

Although it took time for Sullivan's choral music to make its mark, his extensive output of hymns and anthems during the 1860s would have been known to the Cathedral choir. Towards the end of his life the composer was commissioned by the Dean and Chapter to write a *Te Deum* for a thanksgiving service marking the end of the Boer War. As it happened, Sullivan died almost a full year before that event, but he had composed the work in advance, and it was performed in the cathedral on 2 June 1902. After he died, Queen Victoria let it be known that Sullivan's personal preferences were to be disregarded (he wished to be buried with his family, in Brompton Cemetery) and ordered a semi-state funeral starting in the Chapel Royal at St. James's Place. Flags on all public buildings were flown at half-mast, and the life of the Empire's capital city came to a virtual standstill. The composer's grave is ornamented by engravings of emblematic birds entwined among foliage, which serves as border to a plain copper tombstone. Sullivan's memorial is in the north transept, facing that of Sir John Stainer and immediately next to a list of cathedral organists. The tablet shows a full-length female figure holding a lyre, above a medallion of the composer in three-quarter length profile. Laurel leaves form a border, with a cherub on each side.

