

Mr. D'Oyly Carte's No. 2 *Patience* Company
2 Jan. – 23 Dec. 1882

M R. R. D'OYLY CARTE'S	
"PATIENCE" COMPANY.	
Mr HORACE BOLINI	Miss MARION GRAHAME
Mr WALTER GREYLING	Miss KATIE COHEN
Mr EDWARD CLOWES	Miss CONSTANCE SNOW
Mr JAMES E. YOUNG	Miss FLORENCE DYSART
and	Miss BEATRICE GROSVENOR
Mr RICHARD PURDON	Miss AGNES TAYLOR
	Miss ADE SEETON
	and
	Miss FANNY HARRISON

Conductor, Mr SILVER.
 January 2d, BATH, Twelve Nights.

[*The Era* (London, England), Saturday, December 31, 1881; Issue 2258.]

2 – 7 Jan. Bath

"PATIENCE."—It has already been announced in our columns that Messrs. Gilbert and Sullivan's alike tuneful and whimsical æsthetic opera, "Patience," which proved so attractive a few weeks ago at our New Theatre Royal, has been brought out as the holiday piece at the Theatre Royal, Bath, and has been produced with the same company which appeared here, and with similar aids in the way of an enhanced orchestra and specially prepared scenic arrangements. We are sure that numbers of our citizens who retain a pleasurable recollection of the opera will be pleased to notice that special excursion trains at nominal fares will run on Wednesday and Friday. [*Bristol Mercury*, 3 Jan. 1882, p. 5.]

THEATRE ROYAL. – Lessee and Manager, Mr. Frederick Neebe. – The second week of Messrs. Gilbert and Sullivan's opera *Patience* has proved even more successful than the first. Mr. D'Oyly Carte's company is excellent all round. [*The Era* (London, England), Saturday, January 7, 1882; Issue 2259.]

M R. R. D'OYLY CARTE'S	
"PATIENCE" COMPANY.	
Mr HORACE BOLINI	Miss MARION GRAHAME
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and	Miss BEATRICE GROSVENOR
Mr RICHARD PURDON	Miss ADA SEATON
	and
	Miss FANNY HARRISON

Conductor, Mr SILVER.
 January 9th, CHELTENHAM, Six Nights.

[*The Era* (London, England), Saturday, January 7, 1882; Issue 2259.]

9 – 14 Jan. Cheltenham

GILBERT AND SULLIVAN'S ÆSTHETIC OPERA, entitled "Patience," which during last Season created such marked interest amongst the fashionable world of London, and attracted to the Savoy Theatre larger audiences than probably any other Comic Opera of the present day, is announced to be performed in the Old Wells Theatre each evening of the ensuing week by Mr. D'Oyly Carte's Opera Company. The leading characters will be undertaken by Miss Katie Cowen, Miss Fanny Harrison, Miss Maria Grahame [sic], Mr. Frederici, and Mr. Richard Pardon [sic], all of whom are well known to the play going public of Cheltenham, having already appeared in the Comic Operas of *Pinafore* and *Pirates of Penzance*, in both of which they were well received, and their acting in Gilbert and Sullivan's more recent production will doubtless be equally successful. [*Cheltenham Looker-On*, 7 Jan 1882, p. 8.]

THEATRE ROYAL, CHELTENHAM. – Messrs. Maisey and Shenton may be congratulated on the engagement for the week of Mr. D'Oyly Carte's Opera Company, who appear in Messrs. W. S. Gilbert and A. Sullivan's new Æsthetic Opera, "Patience, or Bunthorne's Bride." Patience (a dairymaid), after whom the opera is named, is ably acted by Miss Marion Graham, while the Misses Fanny Harrison, Kate Cohen, Constance Snow, and Florence Dysart throw themselves into the spirit of the situation as the rapturous maidens Ladies Jane, Angelo [sic], Saphir, and Ella. Mr. Richard Purdon, as Reginald Bunthorne, a fleshly poet, is thoroughly appreciated, as is also Mr. Walter Greyling, who represents Archibald Grosvenor, an idyllic poet. Several encores were called for by the large and fashionable "house" assembled last night to witness the performance. The opera is preceded by an original Vaudeville, entitled, "Mock Turtles." [*Gloucester Citizen*, 10 Jan 1882]

"PATIENCE," the last satirical Opera of Messrs. Sullivan and Gilbert, and decidedly the most successful, having been already performed more than two hundred and fifty times in London, and nearly as many times in the provinces, has attracted crowded audiences every evening of the past week to the Old Wells Theatre, where its reception has been as enthusiastic as in the Metropolis itself; Mr. D'Oyly Carte's Company, by whom its characters were sustained, doing full justice to the ideal sought, in each case, to be embodied. Mr. Purdon as the *Fleshy Poet* [sic], Mr. W. Greyling as the *Idyllic* ditto, and Mr. Frederici [sic] as *Colonel Calverley*, especially enacted their parts to perfection, and were ably supported by the other members of the Company, *The Lady Jane* and *Patience the Dairymaid*, represented respectively by Miss F. Harrison, and Miss M. Grahame also acquitted themselves admirably; an avalanche of applause at every turn certifying to the pleasure their quaint and humorous delineations afforded. The music was equally well executed with the acting, exacting more encores than could well be counted – the Duet *Hey Willow Waly O!* by "Patience," and "Grosvenor"; Col. Colverly's [sic] song, *When I first put this Uniform on*, and Bunthorne and Grosvenor's Duet, *A most Intense Young Man*, quite "taking the house by storm." An afternoon performance of the Opera takes place today, and its last representation by Mr. D'Oyly Carte's Company this evening. [*Cheltenham Looker-On*, 14 Jan 1882]

THEATRE ROYAL. – Lessees, Messrs. Maisey and Shenton. – Messrs. Gilbert and Sullivan's *Patience*, under the direction of Mr. J. Beckwith, was produced on Monday, and has been played to great houses through the week. Miss Fanny Harrison as the Lady Jane, and Miss Marion Grahame as Patience, have made immense hits; while the Misses Kate Cohen, Constance Snow, and Florence Dysart have done good service as the three æsthetic maidens. The rival poets are capitally represented by Messrs. Richard Purdon and Walter Greyling. Mr. Federici has also made a big hit as the Colonel; and is well supported by Messrs. E. Clowes and J. D. Young as the Major and Duke. Both chorus and band under the direction of Mr. Silver, are fully competent; and the dresses and scenery are excellent. [*The Era* (London, England), Saturday, January 14, 1882; Issue 2260.]

M R. R. D' O Y L Y C A R T E ' S
"PATIENCE" COMPANY.

Mr HORACE BOLINI	Miss MARION GRAHAME
Mr WALTER GREYLING	Miss KATIE COHEN
Mr EDWARD CLOWES	Miss CONSTANCE SNOW
Mr JAMES D. YOUNG	Miss FLORENCE DYSART
and	Miss AGNES TAYLOR
Mr RICHARD PURDON	Miss BEATRICE GROSVENOR
	Miss ADA SEATON, and
	Miss FANNY HARRISON

Conductor, Mr SILVER.

THEATRE ROYAL, GLOUCESTER, January 16th, Six Nights.

[*The Era* (London, England), Saturday, January 14, 1882; Issue 2260.]

16 – 21 Jan. Gloucester

"PATIENCE." The latest operatic absurdity of Messrs. Gilbert and Sullivan has now been running in London for the best part of a year, has been performed already about 200 times in America, and will soon have achieved its 200th representation in the country towns of England. It takes a considerable time for a successful novelty to travel down to Gloucester, but at length patience has been rewarded by "Patience" — and a very good "Patience" too. The performance at our theatre last night deserved the hearty applause and the very frequent encores which it received from an unusually large and appreciative audience. It is called an "æsthetic opera," and the libretto teems with incisive satire upon the fashionable craze of the day. It is a piece of most excellent fooling, by one who has been aptly styled the "chief apostle of Topsyturveyism." With much fun and some humour Mr. Gilbert has outraged dramatic propriety and transgressed the limits of probability in telling his comical and æsthetical story. The very sub-title — "Bunthorne's Bride" — is in the nature of a practical joke, for it turns out that Bunthorne is only a sham æsthetic after all, and he has no bride, being the only male creature in the plot who at the end is left to worship the lily in single blessedness.

Bunthorne (Mr. Richard Purdon), though a poet of the fleshly school, is of a spare and meagre habit. He is the hero worshipped by a bevy of love-sick maidens, draped in all the picturesque extravagance of æsthetic garb, and consumed with a rapturous hopelessness of affection for this unlovely and common-place humbug, for whose sake they have thrown over some very robust and good-looking officers of dragoons. Bunthorne is in fact a transparent impostor, whose muse when forced to squeak can discourse of no more lofty theme than physic, and who, though wooed by a bewildering company of fair patricians, wastes his affection upon Patience (Miss Marion Grahame), a pert and quite uncultivated little milkmaid. He is not even clever, but only cunning enough to cloak his mean propensities under a veil of lofty culture and refined taste. His real character he thus confesses in song to Patience when they are alone:—

Am I alone,
And unobserved? I am!
Then let me own
I'm an æsthetic sham!
This air severe
Is but a mere
Veneer!
This cynic smile
Is but a wile
Of guile!
This costume chaste
Is but good taste

Misplaced!
Let me confess!
A languid love for lilies does not blight me!
Lank limbs and haggard cheeks do *not* delight me!
I do *not* care for dirty greens
By any means.
I do *not* long for all one sees
That's Japanese.
I am *not* fond of uttering platitudes
In stained-glass attitudes.
In short, my mediævalism's affectation,
Born of a morbid love of admiration!

But Patience refuses him, having never loved anybody nearer than her grand-aunt, and cherishing tender recollections of a child-lover, Archibald Grosvenor, (Mr. Walter Greyling), who turns up opportunely after fifteen years' absence in the garb of an idyllic poet, cursed with the fatal gift of manly beauty, so that women all weary him with their proffered affection. Patience, however, inspires him with a real passion; but she, having been taught that love must be unselfish, finds it would be selfish to marry such a piece of perfection as Grosvenor, and resolves to accept Bunthorne because of his defects, thus becoming a martyr to duty, and devoting herself to a life of praiseworthy misery. This determination she announces just as Bunthorne is about to allow himself to be raffled for by the æsthetic maidens. Being discarded by Bunthorne, these love-sick damsels transfer their wearisome adoration to Grosvenor. This inspires Bunthorne with jealous rage, born of his inordinate vanity. He conspires to disenchant the maidens by persuading Grosvenor to abandon æstheticism, which he promptly does, re-appearing with cropped hair and clad in a suit of grey dittos. But Bunthorne's plot misses fire, for when Grosvenor abjures perfection Patience consents to marry him, and the love-lorn maidens, having by this time, had enough of the melancholy sweetness unrequited æsthetic affection, come back to common sense and common costumes, and find refuge in the arms of their faithful dragoons. For the moment it seems as if Bunthorne was not to be left out in the cold: Lady Jane (Miss Fanny Harrison), the most solid and mature of his quondam devotees, remains apparently faithful; but a silly young Duke with "a thousand a day" offers to marry her, whereupon she turns her broad back upon the miserable little Bunthorne, who disconsolately resigns himself to celibacy and the worship of the lily.

Such is an outline of the outrageous but mirth-provoking story which Mr. Arthur Sullivan has set to music characteristic at once of his most glaring mannerisms and his most conspicuous abilities. Some of the music is poor and common-place, but several of his numbers are compositions of a high class, abounding with melodious sweetness and harmonised with great skill — notably the unaccompanied sestette at the close of the first act, which reminds one of a quaint old madrigal. The martial music is strident and full of vigour; and the composer has carefully caught the peculiar humour of the comical songs which form a leading feature in the libretto. We have not space for individual criticism, beyond a special word of praise for the representatives of Patience and Grosvenor, and a general commendation of the whole company, who present a performance quite delightful of its kind. We hope that crowded houses throughout the week will reward the enterprise of the lessee, and that there will be an "overflow" on Thursday night, when he takes his annual benefit. [Gloucester Citizen, 17 Jan 1882]

THEATRE ROYAL. – Lessee and Manager, Mr. Thomas Dutton. – Mr. D'Oyly Carte's opera company is appearing here this week in *Patience* to crowded houses. The opera, which has been admirably rendered in every respect, has been preceded by an original vaudeville entitled *Mock Turtles*. [*The Era* (London, England), Saturday, January 21, 1882; Issue 2261.]

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	Miss ADA SEATON, and
	Miss FANNY HARRISON
Conductor, Mr T. SILVER.	
LEAMINGTON, 23d, 24th; COVENTRY, 25th and 26th;	
LICHFIELD, 27th and 28th inst.	

[*The Era* (London, England), Saturday, January 21, 1882; Issue 2261.]

23 – 24 Jan. Leamington

ROYAL MUSIC HALL. – Mr. D'Oyly Carte's opera company appeared at this hall before numerous audiences on Monday and Tuesday evenings in *Patience*. The piece was capitally staged, and the artists acquitted themselves with great success. [*The Era* (London, England), Saturday, January 28, 1882; Issue 2262.]

25 – 26 Jan. Coventry

CORN EXCHANGE. – On the 25th and 26th ult., Mr. D'Oyly Carte's opera company played *Patience* to crowded houses. [*The Era* (London, England), Saturday, February 4, 1882; Issue 2263.]

27 – 28 Jan. Lichfield

30 Jan. – 4 Feb. Wolverhampton

6 – 11 Feb. Worcester

THEATRE ROYAL. – Lessee, Mr. W. Gomersal. – During the week Mr. D'Oyly Carte's opera company has been here with *Patience*, which was placed on the stage in as complete and elaborate a manner as could be desired, the dresses and mounting being superb. This is the first time *Patience* has been performed here, consequently it drew large houses, and the audiences were most enthusiastic. Miss Marion Grahame sang charmingly in the title role, and was frequently encored. Mr. F. Federici as the Colonel, Mr. Richard Purdon as Bunthorne, Mr. Walter Greyling as the idyllic bard, and Miss Fanny Harrison as Lady Jane were equally powerful, and they came in for a large share of applause. The opera was preceded by the musical vaudeville entitled *Mock Turtles*, which enabled Miss Agnes Taylor, Mr. J. D. Young, Miss Beatrice Grosvenor, and Miss Ada Seton to display their powers to advantage. [*The Era* (London, England), Saturday, February 11, 1882; Issue 2264.]

13 – 18 Feb. Stratford-on-Avon

MEMORIAL THEATRE. – The æsthetic opera *Patience* was produced on Monday by Mr. D'Oyly Carte's opera company, the house being crowded in every part. The audience testified its hearty appreciation of the performance by loud and frequent plaudits. [*The Era* (London, England), Saturday, February 18, 1882; Issue 2265.]

20 – 25 Feb. Cardiff

“PATIENCE” AT THE THEATRE ROYAL, CARDIFF.

Since 1876 [*sic*], the year in which “Trial by Jury” was produced at the St. James’s Theatre, London, Mr. W. S. Gilbert and Dr. Arthur Sullivan have acquired a world-wide fame by their witty and sparkling operettas – an unique description of entertainment which has been received with delight by the English public. The æsthetical opera “Patience,” which was performed at the Theatre Royal, Cardiff, last night, is one of the most recent productions of this prolific dramatist and this charming composer. In satirising the follies of the æsthetes, Mr. Gilbert is at his best; at any rate, the libretto of “Patience,” like those of “H.M.S. Pinafore;” “The Pirates of Penzance,” and “The Sorcerer,” is replete with witty allusions, pungent humour, and grotesque rhymes. The music is characterised by that playfulness and freshness for which Mr. Sullivan’s light compositions are so famous. Fresh, lively, full of melody and grace, and abounding in charming harmonical progressions, the music of “Patience” is some of the most pleasing the composer has ever written. And, on the whole, we may say that it was rendered in a most satisfactory manner by Mr. D’Oyly Carte’s Opera Company. Mr. Walter Greyling (*Archibald Grosvenor*) possesses what *Sir Andrew Aguecheek* would justly term a “most exquisite voice,” whose tender tones are specially in keeping with the dreamy sentimental music to which the songs of the “idyllic poet” are set. He scored a well-deserved success in the duet with Miss Marion Grahame (*Patience*) “Prithee, pretty maiden, prithee tell me true” – one of the most charming things Mr. Sullivan has ever penned. Mr. Richard Purdon (*Reginald Bunthorne*) made a capital “fleshly poet.” His facial contortions, gestures, and acting throughout were highly commendable. In the scene in the second act between the rival seekers after the admiration of the “too” easily adoring young ladies he and Mr. Greyling scored one of the most marked successes of the evening, and the inimitable delivery of the antiphonal song describing the changed condition of the two poets called forth loud applause from the audience. This is one of the most humorous of the many witty songs in the libretto. *Bunthorne* (Mr. Purdon) declared that for the future he would be

.A pallid and thin young man -
A haggard and lank young man -
A greenery-yallery, Grosvenor Gallery,
Foot-in-the-grave young man!

While *Mr. Grosvenor* (Mr. Greyling) described himself as

A Chancery-lane young man –
A Somerset House young man -
A very delectable, highly respectable,
Threepenny-bus young man:

The way in which Mr. Purdon recites the “Fleshly Poet’s” song, which its author asserts is “a wild, weird, fleshly thing, yet very tender, very yearning, very precious,” was really “quite too utter;” and the burst of admiration in which the fair ones indulged over this precious effusion was “delicious.” As *Patience*, Miss Grahame was particularly charming, both her singing and acting being artistic. The never to be discouraged, irrepressible *Lady Jane* received ample justice from Miss Fanny Harrison, who bestowed her unasked-for and unappreciated favours upon the fleshly *Bunthorne* with the delicacy of a true æsthete. The other rapturous maidens “fair to see” were Miss Katie Cohen (*The Lady Angela*), Miss Constance Snow (*The Lady Saphir*), and Miss Florence Dysart (*The Lady Ella*), all of whom clung passionately upon the gods of their idolatry, and looked as languid with love as the very lilies. Mr.

Gilbert having been a captain in the army, it is only natural that he should have a special regard for Dragoons. This is, perhaps, fortunate, for Mr. Sullivan's military choruses are some of the very best things in the opera as regards the music. In the chorus, "Now, is not this ridiculous?" and in *Colonel Calverley's* song (which was capitally sung by Mr. Federici) Mr. Sullivan has been especially happy. The music falling to *Major Murgatroyd* and the *Duke of Dunstable* was most efficiently executed by Mr. E. Clowes and Mr. H. Lucas respectively. The performance was entirely satisfactory. The house was packed, and the audience highly enthusiastic. [*Western Mail* (Cardiff, Wales), Tuesday, February 21, 1882; Issue 3989.]

"PATIENCE" AT THE THEATRE ROYAL, CARDIFF.

Last night a large, enthusiastic, and fashionable audience again filled every portion of the Cardiff Theatre Royal to witness the performance of "Patience." The fame of Messrs. Gilbert and Sullivan's production appears to have spread, for although Mr. Fletcher's Theatre was well filled on Monday evening there was scarcely a seat vacant in the whole house on the occasion of the second representation of the new "æsthetic opera." Certainly Mr. D'Oyly Carte's Company fully deserve their great success. A more efficient company has seldom visited the provinces. Not only are all the members accomplished artistes, but the greatest care has been taken in the mounting of the operetta. The dresses are at once superb and in perfect keeping with the character of the burlesque, being of the most delicate æsthetic-too-utter colours, and limp as the limbs they adorn. The scenery is excellent, especially the painting of the glade with a sheet of water in the background, discovered upon the rising of the curtain in the second act. On the whole, the second performance of "Patience" was even more satisfactory than the first. Mr. Federici (*Colonel Calverley*), whose charming voice lends itself admirably to the execution of Mr. Sullivan's light, humorous, quizzical music, sang the famous popular song, "If you want a receipt for that popular mystery," in a manner which gained him the heartiest applause of the audience. Mr. Richard Purdon's original and vigorous acting as the "fleshy" poet, *Bunthorne*, elicited the same hearty applause as on Monday night; while Miss Grahame more than sustained the reputation she acquired by her vivacious interpretation of the character of *Patience*. The success with which "Patience" is meeting may be gathered from the fact that though, by taking away the private boxes, Mr. Fletcher has placed a number of new seats in the dress circle and in the pit stalls and pit at the disposal of the public, the house was quite full both last night and on Monday evening. The alterations which the lessee has effected have not only added to the material comfort of the public, and rendered a good view of the stage obtainable from every part of the dress circle, but they have also greatly improved the general appearance of the interior of the theatre. The building is no longer the comfortless looking place it once was. The pillars which support the gallery have been painted, the walls have been covered with a rich warm-coloured paper, and many other little improvements have been made, all of which give the house a bright, cheerful appearance. The great success which Mr. Fletcher scored with his pantomime, and the large audiences which are now filling his theatre, are a well-merited reward for all his trouble and outlay in doing so much to improve the Cardiff Theatre, and provide excellent amusement for the public. [*Western Mail*, 22 Feb 1882]

THEATRE ROYAL. – Lessee and Manager, Mr. Edward Fletcher; Acting Manager, Mr. John Sheridan. – The enterprising lessee has scored another great success in the engagement of Mr. D'Oyly Carte's company with the æsthetic opera *Patience*, and so severely has the capacity of the house been taxed, that even standing

room has been at a premium. [*The Era* (London, England), Saturday, February 25, 1882; Issue 2266.]

27 – 28 Feb. Bridgwater

TOWN HALL. – *Patience*, by D'Oyly Carte's company (under the management of J. W. Beckwith), proved a great success on Monday and Tuesday last, the performance giving evident satisfaction to large and enthusiastic audiences. [*The Era* (London, England), Saturday, March 4, 1882; Issue 2267.]

1 – 2 Mar. Taunton

TAUNTON NEWS.

Many persons will hear with pleasure that Taunton is to be honoured with visit, although a short one, from Mr. D'Oyly Carte's opera company, in Messrs. Gilbert and Sullivan's new æsthetic opera, "Patience." The visit of the company, we may state, is due to the enterprise of Mr A. Fox. The performances are to take place on the 1st and 2nd March, the Assembly-rooms, Loudon hotel, having been engaged for that purpose. The opera has had an uninterrupted course of success both in London and the provinces, and we doubt not that it will meet with good reception here, not only from play-goers, but the public generally. Tickets for the performance, and plan of the room may be had at Mr. Smith's, music seller, East-street. [*Taunton Courier, and Western Advertiser*, 22 Feb 1882]

3 – 4 Mar. Newton Abbott

NEWTON.

Dr. [sic] D'Oyly Carte's Opera Company (see advertisement) is announced to appear in three entertainments at the Alexandra Hall next week, Gilbert and Sullivan's new æsthetic opera, in two acts, entitled "Patience; or Bunthorne's Bride." This is said to be the largest Company of the kind that has ever visited Newton, to consist of first class performers, and it is hoped they will be patronized accordingly. [*Western Times*, 24 Feb 1882]

Note: Advertisement confirms dates as 3 & 4 Mar 1882.

6 – 11 Mar. Torquay

ROYAL THEATRE AND OPERA HOUSE. – The play goers of this town have had quite a treat this week by the performance of Mr. D'Oyly Carte's opera *Patience*. It has one of the finest companies that has visited Torquay for some time past. [*The Era* (London, England), Saturday, March 11, 1882; Issue 2268.]

13 – 18 Mar. Exeter

"PATIENCE" AT THE THEATRE

On Monday evening Messrs. Gilbert and Sullivan's popular æsthetic opera "Patience" was produced for the first time in Exeter by a company organised by Mr. Richard D'Oyly Carte. There was a large audience, and the applause was hearty and unanimous throughout. Encores followed many of the pieces, and on each occasion *artistes* responded to the recall. The opera is full of charming music and sparkling dialogue, whilst some of the allusions are of the most humorous character. As *Patience* Miss Marion Grahame at once found favour with the audience, and her

rendering of the character was both natural and effective. Mr. Richard Purdon was most amusing as *Reginald Bunthorne*, and all the other characters were cleverly and skilfully sustained. The opera will be repeated each evening this week, preceded by a one-act vaudeville entitled "Mock Turtles," and on Friday there will be a morning performance. Few better companies have ever visited Exeter and the public will lose an opportunity that is not likely to soon occur again if they do not patronise the æsthetic opera which Mr. D'Oyly Carte's Company are now performing. [*Trewman's Exeter Flying Post or Plymouth and Cornish Advertiser* (Exeter, England), Wednesday, March 15, 1882; Issue 6039.]

THEATRE ROYAL. – Lessee and Manager, Mr. Frederick Neebe. – Mr. D'Oyly Carte's *Patience* company terminated a most successful week's engagement on Saturday last. [*The Era* (London, England), Saturday, March 25, 1882; Issue 2270.]

20 – 21 Mar. Bournemouth

TOWN HALL. – Manager, Mr. Harry Nash. – D'Oyly Carte's No. 2 *Patience* company opened here on Monday, and gave a morning and evening performance on the following day to crowded audiences. [*The Era* (London, England), Saturday, March 25, 1882; Issue 2270.]

22 – 23 Mar. Salisbury

24 – 25 Mar. Winchester

LOCAL AND DISTRICT NEWS

WINCHESTER. March 29.

COMIC OPERA.— Mr. D'Oyly Carte's capital opera company gave a performance of Messrs. Gilbert and Sullivan's opera *Patience*, an excellent satire on the æsthetic craze, on Friday and Saturday, to crowded and fashionable houses, at the Guildhall, and the excellence of the acting, singing, and scenery was an immense treat to the citizens, who were much obliged to our respected and energetic townsman, Mr. A. Conduit, for getting them to visit the city. [*Hampshire Advertiser*, 29 Mar 1882]

27 Mar. – 1 Apr. Reading

THEATRE ROYAL. – Sole Proprietor, Mr. Elliot Galer; Acting Manager, Mr. Frank Burgess. – Mr. D'Oyly Carte's celebrated *Patience* company, under the personal direction of Mr. J. W. Beckwith, commenced a six nights' engagement here on Monday last, the dresses, choruses, and staging of the piece being superb. The hall at each representation is crowded to excess. The following artists are as popular here now as on their previous visit in *The Pirates of Penzance*:— Miss Fanny Harrison, Miss Constance Snow, Mr. Walter Greyling, Mr. F. Federici, and Mr. Edward Clowes. The under mentioned, who are new to us, also come in for a fair share of applause: Miss Marion Grahame, Miss Florence Dysart, Miss Kate Cohen, and Mr. Richard Purdon. [*The Era* (London, England), Saturday, April 1, 1882; Issue 2271.]

3 – 8 Apr. ?

10 – 11 Apr. Colchester

THEATRE ROYAL. – Proprietors, Messrs Nunn Brothers and D. Vale. – On Easter Monday and Tuesday Mr. D'Oyly Carte's *Patience* opera company performed

here. The house was crowded on both nights. [*The Era* (London, England), Saturday, April 15, 1882; Issue 2273.]

12 – 13 Apr. Ipswich

“PATIENCE” AT THE PUBLIC HALL. – On Wednesday and Thursday evenings, Mr. D’Oyly Carte’s Opera Company treated Ipswich audiences to a performance of the New Æsthetic Opera, “Patience.” The affectations of the æsthetic school are satirised mildly by Mr. W. S. Gilbert’s verse, and “The Greenery Yallery Grosvenor Gallery” school is held up to mild laughter. The humour is never once stained by an unkind thought or word, for the æsthetic ladies and gentlemen are merely quizzed in verse that clicks off the lips, to Arthur Sullivan’s music, like a rattle. The scenery is admirable, and no pains or expense have been spared in mounting the piece. There were large audiences though Thursday evening was very wet and uncomfortable. [*The Ipswich Journal* (Ipswich, England), Saturday, April 15, 1882; Issue 8030.]

PUBLIC HALL. – Last Wednesday and Thursday evenings Mr. D’Oyly Carte’s *Patience* company paid a flying visit to this town. Large and fashionable audiences witnessed both performances, and were evidently delighted. [*The Era* (London, England), Saturday, April 15, 1882; Issue 2273.]

14 – 15 Apr. Bury St. Edmunds

MR. DOYLY CARTE’S OPERA COMPANY.

We have already had occasion, more than once, to commend the merits of the companies which Mr. D’Oyly Carte sends into the provinces, and we are assured that enterprise so well directed is far more likely to achieve pecuniary success than a false economy which places upon the boards two or three capable performers, whilst the rest are but “leather or prunello.” Modern travelling facilities have brought within the reach of the general public the performances which from time to time take possession of the metropolitan theatres, sometimes for an indefinite period, and as a consequence country audiences are no longer inclined to put up with that mediocrity which at one time sufficed to satisfy them. In entertainments of an operatic character a certain amount of ability is simply a necessity, but it is seldom that we are able to speak in such unqualified terms of approval as those which are due to the performance of *Patience* at the Bury Theatre on Friday and Saturday evenings. The humours of the opera in which Mr. Gilbert and Mr. Sullivan have so amusingly satirised the extravagances and affectations of the æsthetic school are, we doubt not, already familiar to most of our readers, and it is therefore unnecessary to enter into any description of the piece: suffice it to say that it was placed upon the stage in a manner which did the utmost credit to the management. With respect to the singing and acting we think those who have seen *Patience* in London, where it is still running, will agree with us that the entertainment here left little to be desired. Of course one misses the band, and the great additional effectiveness which it imparts to Sullivan’s charming music, but with this exception the performances now under consideration were as enjoyable, and, we may add, as effective, as those which nightly fill Mr. D’Oyly Carte’s new theatre in the Savoy. The principal performers – Miss Harrison as Lady Jane, Miss Grahame as Patience, Mr. Purdon as Reginald Bunthorne, and Mr. Greyling as Archibald Grosvenor – were admirable in their respective parts, their singing and acting being alike worthy of very high praise; the Ladies Angela, Saphir, and Ella, were also well personated by the Misses Cohen, Snow, and Dysart, and Messrs. Federici, Clowes, and Lucas were effective as Colonel Calverley, Major Murgatroyd, and the Duke of Dunstable. The singing of Miss Harrison and Mr.

Greyling was especially noteworthy for its excellence; but it may fairly be said that the music was well rendered throughout, not only by the principal singers, but by the chorus also. The picturesque dresses were very closely copied from the originals, and the interest and amusement of considerable audiences never flagged from the commencement to the close. A word of praise should be added in favour of the unseen pianoforte accompanist, on whom much of the success of the entertainment rested, and who proved himself fully equal to his arduous task, which was performed with undoubted ability and judgment. [*Bury & Norwich Post*, 18 Apr 1882]

THEATRE ROYAL. – Mr. D'Oyly Carte's opera company with *Patience* occupied the boards of this theatre during the latter part of last week, and was appreciated by full audiences on each representation. The piece was well mounted and most creditably performed. [*The Era* (London, England), Saturday, April 22, 1882; Issue 2274.]

17 – 19 Apr. ?

20 – 22 Apr. Kings Lynn

THEATRE ROYAL. – Lessee, Mr. H. Jex. On Thursday, Friday, and Saturday last week Mr. D'Oyly Carte's *Patience* company appeared at this theatre in *Patience*. Each evening the house was crowded. This week Mr. Bruce's *Squire* company has occupied the boards. [*The Era* (London, England), Saturday, May 6, 1882; Issue 2276.]

[NOTE: The publication of this notice was delayed by a week.]

24 – 27 Apr. Cambridge

ST. ANDREW'S HALL. – Mr. D'Oyly Carte's company has this week been producing *Patience* before large and appreciative audiences. [*The Era* (London, England), Saturday, April 29, 1882; Issue 2275.]

28 – 29 Apr. Northampton

“PATIENCE.” —This celebrated Gilberto-Sullivanic, anti-æsthetic Opera-Comique was performed at the Corn Exchange, on the 28th and 29th ult., before crowded audiences. The leading characters were honoured with frequent recalls:—Miss Marion Graham, the pretty dairymaid, *Patience*; Miss Fanny Harrison, Lady Jane; Mr. R. Purdon, Reginald Bunthorne, the fleshy poet; and Mr. Walter Greyling, Archibald Grosvenor, the idyllic poet. The chorus between the Dragoon Guards (Messrs. F. Frederici, Edward Clowes, Harvey Lucas, &c.) and the rapturous maidens (the Misses Kate Cohen, Constance Dysart [sic], &c.) was also one of the pieces that well earned an *encore*. The acting, clever in every detail, was equal to the charming singing, and could not fail to enhance the high reputation of Mr. D'Oyly Carte's talented company. Attention was likewise particularly directed to the beauty of the costumes, æsthetic, military, and general, to the picturesque scenery and all the carefully-studied groupings and arrangements calculated to enhance the beauty of the presentation, and to fully realise the enchanting conception of the composers of the opera. [*Northampton Mercury*, 6 May 1882]

1 – 6 May. Hanley

THEATRE ROYAL. Lessee, Mr. Jas. Elphinstone; Acting Manager, Mr. Chas. Elphinstone. – *Patience* has occupied the boards during the week, and has met with great success. The acting all round was so good that it would be invidious to make comparisons. The scenery was very effective, and the whole of the arrangements reflect the greatest credit on the management. [*The Era* (London, England), Saturday, May 6, 1882; Issue 2276.]

8 – 9 May. Chester

“PATIENCE” AT THE MUSIC HALL — Messrs. Gilbert and Sullivan’s new æsthetic opera, “Patience,” was presented to a large and appreciative Chester audience for the first time on Monday evening, at the Music Hall, by Mr. D’Oyly Carte’s Opera Company. The opera is still being played at the Savoy Theatre, London, and no doubt will continue to run with as great success as the two previous operas from the pens of the same talented authors, “H.M.S Pinafore” and “The Pirates of Penzance.” At the celebration of the anniversary of the production of the opera on the 24th April, when Dr. Sullivan conducted, Mr. D’Oyly Carte stated that this popular piece had then been played under his management in London 364 times, 323 times outside London in Great Britain and Ireland, and 180 times in New York, making a total of 977 times in all. It was also calculated that not less than 870,200 persons had paid to see the opera, and, as nearly as possible, £138,600 had been received for admission. Those returns do not include performances in Australia, where the opera has met with the most enthusiastic success, nor unauthorised performances in America. So that up to the time of the celebration of the first anniversary of its production, the opera had met with a success in the highest degree satisfactory to its popular authors, who have shown by their united efforts in the most striking manner the superiority of English over French opera bouffe. The libretto of “Patience,” which is a keen satire on the excesses of those so-called æsthetic high priests who preach the gospel of morbid languor and sickly sensuousness, half real and half affected, for the purpose of gaining social notoriety, is full of pungent humour, wit, and sharp satire, and of that extravagant fun which is truly Gilbertonian. All these are combined without the slightest approach to vulgarity or anything that could in the slightest degree offend the most delicate taste. As presented on Monday evening at the Music Hall, the opera met with the most unqualified success and the various points and sallies at the expense of spurious æstheticism which were conceived and carried out in a spirit of contagious humour, elicited most hearty laughter. The whole *mise en scene*, the hearty manner in which the performers entered into the spirit of the authors, and the *esprit de corps* with which they all worked together, ensured that success which has been hitherto a marked characteristic of the production of the piece. The opera was also successfully performed on Tuesday evening. [*Cheshire Observer*, 13 May 1882]

MUSIC HALL. – Since Mr. Sheridan left these shores and the old theatre was pulled down Chester has fared rather badly in the matter of amusement. On Monday evening, however, Messrs. Phillipson and Golder, local caterers, who had previously presented *Pinafore*, *The Pirates of Penzance*, and other dramatic novelties here, engaged one of Mr. D’Oyly Carte’s *Patience* companies, and that charming and highly successful work was performed here for the first time to a large and fashionable audience, and was received with every demonstration of delight. An irresistibly charming heroine was found in Miss Marion Grahame, who both sang and

acted with most refreshing spirit, and was from time to time very heartily applauded. The Lady Angela of Miss Katie Cohen was likewise a most bewitching assumption; the other rapturous maidens finding admirable representatives in Miss Constance Snow, Miss Florence Dysart, and Miss Fanny Harrison, the latter as the massive Lady Jane creating much mirth. Of the male performers unquestionably the most successful was Mr. F. Federici, who invested the role of the Colonel with a genial bonhomie and devil-may-care sort of air which told remarkably well with the audience. He also sang the music in grand style, and altogether is to be highly complimented upon a most successful performance. Mr. Walter Greyling, as the lackadaisical Archibald Grosvenor, was heard to advantage in the pretty duet "Prithee, pretty maiden," with Miss Grahame, and also in the "Silver charm," [*sic*] both of which were encored. His acting, too, was good. Mr. Harvey Lucas's singing as the Duke of Dunstable was not remarkable for anything save a tendency to shout his upper notes, and to drown the voices of his confreres when singing with them. Mr. R. Purdon, as Bunthorne, was not altogether to our liking, although he sang the patter songs fairly, and extracted considerable laughter out of the part. His performance seems to lack finish, descending, as it does, sometimes almost to pantomime. Mr. E. Clowes was satisfactory as the Major, and Mr. Chambers's incongruous appearance as the Solicitor was provocative of the usual result – a hearty laugh. The chorus, of course, was admirable, Mr. T. Silver conducting in capital style. Mr. W. T. Hemsley provided some pretty scenery, and a charming little fit-up. Messrs. Phillipson and Golder are to be congratulated upon the engagement, which was for two nights, and which, we trust, is only the forerunner of many similar entertainments to be provided by them until we get our new theatre, the first stone of which has been laid this week. [*The Era* (London, England), Saturday, May 13, 1882; Issue 2277.]

10 – 13 May. ?

15 – 20 May. Huddersfield

"PATIENCE" AT THE THEATRE ROYAL, HUDDERSFIELD.

Last evening a capital audience assembled at the Theatre Royal and Opera House to witness the production, for the first time in Huddersfield, of Gilbert and Sullivan's renowned æsthetic opera, "Patience," by a company organised by that popular theatrical *entrepreneur* Mr. D'Oyly Carte. And whilst "Patience" has not been played in Huddersfield before, we venture to think that all who are in any way interested in theatrical matters are too well acquainted with Gilbert and Sullivan's latest success to necessitate any description of the incidents forming the groundwork of the opera. But it may be stated that Mr. White has the opera exceedingly well mounted, that the dresses are very handsome, and that the band, under Mr. John Liversidge*, does not lack in efficiency. As regards the divers characters more must be said. Mr. R. Purdon enacts the part of Reginald Bunthorne, the fleshly poet, in a manner which, whilst not equalling Mr. George Grossmith's impersonation of the character, is by no means an ineffective one. In the duet with Lady Jane in the second act, and likewise in the duet with Archibald Grosvenor, Mr. Purdon is at his best. Archibald Grosvenor, the idyllic poet, is played by Mr. W. Greyling, and this is without doubt a most excellent representation of that individual whose fate it is to be so handsome that every damsel must needs fall in love with him. Perhaps Mr. Grayling's best number was that in the second act, "A magnet hung in a hardware shop," though he also evidenced his ability in the duet with Bunthorne. Colonel Calverley, of the Heavy Dragoons, falls to the lot of Mr. F. Federici, who has a

somewhat powerful voice, which comes out well in the patter song to be generally found in Mr. Gilbert's librettos, viz., "If you want a receipt for that popular mystery," whilst his solo "When first I put this uniform on," was received with great *éclat*. Mr. E. Clowes plays the part of Major Murgatroyd, and the Duke of Dunstable is well portrayed by Mr. H. Lucas, the chorus of dragoons being a powerful and well balanced one. Miss Marion Grahame is entrusted with the *rôle* of Patience, the heroine of the opera, and right well she plays the part. Her voice is a very sweet one, her acting natural, and her manner most charming. Indeed, she is an ideal representative of the village dairymaid. Her chief songs are: "I cannot tell what this love may be," and "Love is a plaintive song," which are admirably sung, and in the duet, with Grosvenor, "Hey willow waly, oh," Miss Grahame sings very effectively. Miss F. Harrison, a vocalist by no means unknown in the West Riding, plays the character of Lady Jane with remarkable success, her best number being "Silvered is the raven hair." The Lady Saphir (Miss. C. Snow), the Lady Ella (Miss F. Dysart), and the Lady Angela (Miss Katie Cohen) are all well portrayed, more especially the latter, and in concluding this necessarily brief notice of what is without doubt a capital performance of the opera, mention must be made of the septet towards the close of the first act, "I hear the soft note of the echoing voice," which was rendered in a most refined and artistic manner. [*The Huddersfield Daily Chronicle* (West Yorkshire, England), Tuesday, May 16, 1882; pg. 3; Issue 4612.]

[* See notice from *The Era* below.]

THEATRE ROYAL AND OPERA HOUSE. – Lessee, Mr J. W. White. — The Sullivan-Gilbert opera *Patience* was presented for the first time in Huddersfield to a large audience on Monday evening. Although, in common with most provincial towns, the "æsthetic craze" is scarcely understood by the multitude, yet the tuneful numbers of the opera have charmed their ears, while the ridiculous topsy-turvey ideas of life have raised their mirth. The piece is excellently staged and capitally played. Mr. R. Purdon, in make-up and action, imitates Mr. Grossmith as Bunthorne, but achieves success. Mr. W. Greyling, as Grosvenor, acted and sang nicely. Messrs F. Federici, E. Clowes, and H. Lucas, as the Officers of the Dragoons, were picturesque. Miss Marion Grahame made a delightful Patience; and Miss Fanny Harrison's impersonation of the massive Lady Jane added greatly to the "go" of the piece. Miss Katie Cohen, Miss C. Snow, and Miss F. Dysart, as principals amongst the twenty love-sick ones, also acquitted themselves satisfactorily. The band was fairly up to its work under the care of Mr T. Silver. [*The Era* (London, England), Saturday, May 20, 1882; Issue 2278.]

22 – 24 May. Dewsbury

THEATRE ROYAL. – Proprietors, Messrs. Shaw and Filed. – Mr. D'Oyly Carte's *Patience* company entered upon a three nights' engagement on Monday, and has attracted enthusiastic audiences. Miss Fanny Harrison as the Lady Jane, and Mr. Greyling as Archibald Grosvenor, call for special mention for the admirable rendering of their respective roles. [*The Era* (London, England), Saturday, May 27, 1882; Issue 2279.]

25 – 27 May. Halifax

THEATRE ROYAL. – Lessee, Mr. F. Rawlings. – ON Monday and Wednesday, Mr. Duck's comedy company produced in first class style *The Money Spinner*, by Mr. A. W. Pinero, and on Tuesday Mr. H. J. Byron's *Courtship*, Both pieces were well

patronised and much appreciated. On Thursday, Friday, and Saturday Mr. R. D'Oyly Carte's opera company were announced to appear in Gilbert and Sullivan's *Patience*. [*The Era* (London, England), Saturday, May 27, 1882; Issue 2279.]

29 May – 3 Jun. Burnley

THE "PATIENCE" OPERA COMPANY. — The public of Burnley during the coming week will have afforded them an opportunity of witnessing Mr. D'Oyly Carte's Opera Company in the new æsthetic opera "Patience," who will appear for six nights in the Mechanics' Institution. The brilliant success of this, the latest work by Messrs. Gilbert and Sullivan, in the metropolis and provinces, alone ensures a crowded house on each representation. The piece is full of pungent humour, smart allusions, grotesque rhymes, and playful ridicule of the so-called æsthetic school. The artistes are of the best repute, whilst the dresses and other accessories are of the highest order. Seats can be booked with Mr. W. C. Homer, Manchester Road. [*Burnley Express*, 27 May 1882]

MECHANICS' INSTITUTION. — This week has witnessed the production, at this place of amusement, of the æsthetic opera *Patience*, by Mr. D'Oyly Carte's talented company. We may say that the piece has taken immensely among all classes, the place being well filled nightly. The costumes are, indeed, excellent, and show a refinement of taste which must be gratifying to the general public. On the whole, with the limited means the hall allows for the rendering of such a piece, the opera *Patience* will rank A1 in the opinion of Burnley playgoers. [*The Era* (London, England), Saturday, June 3, 1882; Issue 2280.]

5 – 10 Jun. Blackburn

"PATIENCE" AT THE THEATRE ROYAL. — It is with feelings of real pleasure that we record the great success of the æsthetic opera "Patience," which has during the week been represented at this house. The company is of the first class order, and each character has been sustained in a most satisfactory manner, which has had the effect of exciting much interest and general admiration. The company on the whole is one of the finest that has visited Blackburn for a very long time. We cannot refrain from mentioning in particular the wonderful success attained by Mr. Richard Purdon, as Reginald Bunthorne, upon whom several spontaneous bursts of applause were bestowed. This week closes the season. [*The Blackburn Standard: Darwen Observer, and North-East Lancashire Advertiser* (Blackburn, England), Saturday, June 10, 1882; pg. 5; Issue 2433.]

THEATRE ROYAL AND OPERA HOUSE. — Lessee and Manager, Mr. C. H. Duval. — *Patience* has been given during the week, for the first time here, and has proved a great success in every way. The company is a splendid one, and crowded houses have nightly testified their thorough appreciation. [*The Era* (London, England), Saturday, June 10, 1882; Issue 2281.]

12 – 17 Jun. Bury

OPERA HOUSE AND THEATRE. — Proprietors, Messrs. Purcell and Revill; Responsible Manager, Mr. F. W. Purcell. — After a lengthened delay, involving a considerable amount of *Patience*, combined with hopeful expectations, we have been gratified with the production, for the first time here, of Messrs. Gilbert and Sullivan's

æsthetic opera. It will be no exaggeration to say that it must prove one of the most attractive and successful engagements of the present season. Mr. D'Oyly Carte's company opened on Monday night, and earned at once the appreciation and confidence of the audience, and encores became the order of the evening. It is sufficient to say that the principal characters are all adequately represented, that the chorus is thoroughly efficient, that the band has done its work well, being augmented and under the conductorship of Mr. T. Silver, and that the staging has been admirable, new scenery having been painted by the artist of the theatre. [*The Era* (London, England), Saturday, June 17, 1882; Issue 2282.]

19 – 24 Jun. ?

26 – 28 Jun. Preston

THEATRE ROYAL AND OPERA HOUSE. – Lessee and Manager, Mr. E. Anderson. – Playgoers have had a treat this week during a three nights' visit of Mr. D'Oyly Carte's opera company, who have gone through the æsthetic opera of *Patience* to houses crowded almost to suffocation with well-nigh unexampled success. The piece was excellently mounted, the choruses were sung with excellent effect, and the acting of each member of the talented corps gave unbounded satisfaction. [*The Era* (London, England), Saturday, July 1, 1882; Issue 2284.]

29 Jun. – 1 Jul. Music Hall, Lancaster

“PATIENCE.”

On Thursday evening, Mr. D'Oyly Carte's “Patience” Opera Company gave the first of three performances in the Music Hall. There was an appreciative, though not a large audience, but it is to be hoped that the public of Lancaster will come out in large numbers on Friday and Saturday and support Mr. Fletcher in his enterprising efforts to bring new and first-class entertainments to the town. “Patience, or Bunthorne's Bride,” amuses and charms the audience, and the performance on Thursday evening was highly meritorious. The vocalists are highly trained, and admirably fitted to their parts. Indeed, we have no hesitation in affirming that the “Patience” Company is the strongest musically, that ever appeared before the public of Lancaster, and taken as a whole they are equal to the metropolitan company which performed at the Opera Comique in the autumn of last year. Of course, we speak now of the musical powers and the acting of the members of the company; the grand scenic effects are absent, a piano has to take the place of a well-trained band, and the stage is small, but with these exceptions the provincial performance compares favourably with that of London. Mr. Richard Purden gives a clever impersonation of the fleshly poet Reginald Bunthorne; the character is sustained admirably, and when baffled and humiliated the æsthetic sham is unimpeachably artistic. Archibald Grosvenor found a careful and highly-finished exponent of the Idyllic poet in Mr. Walter Greyling; his acting was perfect, and his songs were heartily applauded. Miss Marion Graham as “Patience,” completely carried away her audience; she has a sweet clear voice; her intonation is irreproachable, and she is graceful and smart in her movements, and her efforts were awarded by several encores. The officers of the dragoon guards were ably represented by Mr. F. Frederici (Col. Calverley), Mr. E. Clowes (Major Murgatroyd), and Mr. Cadwaladr (Lieut. the Duke of Dunstable). Mr. Frederici was already favourably known in Lancaster, and he fully sustained his reputation. Of the rapturous maidens we can only say they made the most of their opportunities. The “massive” Lady Jane (Miss Fanny Harrison) is a very clever

actress, and in the duet with Bunthorne received a hearty encore. In the second performance of “Pinafore” in Lancaster this lady took the part of “Buttercup.” As we said, the whole of the parts were ably filled, and the performance ran smoothly from the rise of the curtain to the fall. The music is tuneful and cheery, and well suited to the words of the songs and choruses. There were several *encores*, including the song of the “Magnet and the churn” (Mr. Grayling), and the duet “Hey willow waly, O,” “Sing hey to you,” and the dragoons’ chorus, all of which were well deserved. The dresses were rich and truly æsthetic in style and colour, and the public of Lancaster have every reason to be well pleased with the way in which Messrs. Gilbert and Sullivan’s last comic opera was put before them. (*Lancaster Gazette*, 1 Jul 1882)

3 – 8 Jul. Southport

THE WINTER GARDENS. – Mr. J. Long, Manager. – We are favoured this week with one of Mr. D’Oyly Carte’s opera companies in Mr. Gilbert’s satire on the æsthetic craze, viz., *Patience*. This is the second time the opera has appeared here. Miss Grahame, as *Patience*, was admirable; and Miss Fanny Harrison was an excellent Lady Jane. Mr. Cadwaladr, as the Duke, and Mr. Federici, as Colonel Coverlie [*sic*], were worthy representatives of their respective characters. [*The Era* (London, England), Saturday, July 8, 1882; Issue 2285.]

10 – 15 Jul. Blackpool

WINTER GARDENS. – Manager, Mr. Morgan. – The æsthetic opera *Patience* has been the attraction here this week, and has been well received by large and enthusiastic audiences. It is admirably sustained throughout, the vocal abilities of the principal performers being well appreciated. [*The Era* (London, England), Saturday, July 15, 1882; Issue 2286.]

17 – 18 Jul. Warrington

PUBLIC HALL. – Licensee, Mr. Wm. Johnson. – Mr. D’Oyly Carte’s *Patience* company appeared here on Monday and Tuesday last, and the play going public took advantage of the treat offered to them by crowding the building each evening. The cast, which was most efficient, was as follows:– Reginald Bunthorne, Mr. Richard Purdon; Archibald Grosvenor, Mr. Walter Greyling; Bunthorne’s Solicitor, Mr. Chambers; Colonel Calverley, Mr. F. Federici; Major Murgatroyd, Mr. Edward Clowes; Duke of Dunstable, Mr. Harvey Lucas; Lady Angela, Miss Kate Cohen; Lady Saphir, Miss Constance Snow; Lady Ella, Miss Florence Dysart; Lady Jane, Miss Fanny Harrison; and *Patience*, Miss Marion Grahame. The audience were enraptured with the sparkling music of Mr. Sullivan, several portions being redemanded, as a compliment to Misses Grahame and Harrison and Messrs. Greyling and Federici for their vocalisation; whilst the funny points in Mr. Gilbert’s libretto caused continual laughter. The staging of the opera was most complete, no little effect being added by the splendid scenery with which the company travel, the handiwork of Mr. W. T. Hemsley. Mr. T. Silver was the conductor, which position he filled in a masterly manner. It was the generally expressed wish that Mr. Carte may favour this hall with visits from the other companies he has on the road. [*The Era* (London, England), Saturday, July 22, 1882; Issue 2287.]

19 – 20 Jul. ?

I suspect that the company occupied the Town Hall, Rhyl because there is a note about the application of a theatrical licence for the premises which mentions that the D'Oyly Carte company were engaged for the following week in *The North Wales Chronicle* for Saturday, 15 July 1881, p. 6.

21 – 22 & 24 Jul. Llandudno

“PATIENCE.” – Mr. D'Oyly Carte's Opera Company performed Messrs. Gilbert and Sullivan's æsthetic opera “Patience” at the St. George's Hall, Llandudno, on Friday, Saturday, and Monday nights last. On each occasion the hall was crowded. Mr. Richard Purdon performed the part of Reginald Bunthorne, the fleshly poet, in a brilliant manner. He acted and sang with much ease, and an entire absence of stage mannerisms which proclaim him an actor of a very high order. Mr. Walter Greyling was also eminently successful in his delineation of Bunthorne's rival. His splendid baritone voice was generally admired, and he was frequently encored. Mr. Federici as Colonel Calverley, Mr. Edward Clowes as Major Murgatroyd, and Mr. Llewelyn Cadwaladr as the Duke of Dunstable deserve great praise for their excellent singing and conscientious acting. Miss Marion Grahame's impersonation of Patience, the heroine, was all that could be desired. She possesses a soprano voice of extraordinary richness and compass, and her vivacious and charming acting rendered her a great favourite. Miss Fanny Harrison, as the faithful Lady Jane, also created a most favourable impression. The parts of Lady Angela, the Lady Saphir, and the Lady Ella, the rapturous maidens, were cleverly rendered by Miss Kate Cohen, Miss Constance Snow, and Miss Florence Dysart. The choruses were all sung in splendid style, and the accompaniments were ably played by Mr. T. Silver. The dresses were superb, and the scenery very effective. In fact the whole performance, thanks to Mr. Beckwith and the artistes, was worthy of the London boards, and the Llandudnoites never had such a treat before. The general wish is that Mr. D'Oyly Carte may see his way to pay us another visit at an early date. [*North Wales Chronicle* (Bangor, Wales), Saturday, July 29, 1882; Issue 2856.]

25 Jul. Bangor

PENRHYN HALL, BANGOR.

Tuesday, July 25th.

ENGAGEMENT FOR ONE NIGHT ONLY of
MR. D'OYLY CARTE'S

OPERA COMPANY!!

IN MESSRS. GILBERT AND SULLIVAN'S NEW ÆSTHETIC
OPERA,

“PATIENCE,”

As still being played (after more than 400 performances) at the Savoy Theatre, London, with enormous success; the Æsthetic Dresses designed by the Author, and executed by Miss Fisher; other Dresses by Messrs. E. Moses and Son, G. Hobson and Co., and Madame Auguste.

DOORS OPEN at 7.30; Commence at 8.

Plans of Reserved Seats and Tickets may be had of Messrs. Humphreys and Parry, Booksellers, High Street, Bangor.

Price: Reserved Seats, 3s.; First Seats, 2s.; Second Seats, 1s.

Carriages may be ordered for 10.15. Children in arms not admitted. 6177--224

[*North Wales Chronicle* (Bangor, Wales), Saturday, July 22, 1882; Issue 2855.]

26 - 27 Jul. Wrexham

PATIENCE. - On Wednesday and Thursday one of Mr. D'Oyly Carte's companies performed the celebrated æsthetic opera "Patience" to very large audiences. The encouragement given by the town to this work will we trust be extended to other companies which may visit the town. The acting was all that could be desired and the singing exceptionally good. We hope that Mr. D'Oyly Carte will be so far satisfied with the success as to bring other specialities here. [*Wrexham Advertiser*, Saturday 29th July 1882, p.4.]

29 – 30 Jul. Shrewsbury

THEATRE ROYAL. – Proprietress, Mrs. Maddox. – The proprietress was influentially patronised at her pretty theatre on Thursday and Friday, the 29th and 30th July*, when the house was crowded. The attraction was Mr. D'Oyly Carte's celebrated opera company in *Patience*, which has been received with great enthusiasm. [*The Era* (London, England), Saturday, August 5, 1882; Issue 2289.]

* The 27th and 28th July were Friday and Saturday.

31 Jul. Malvern

DRILL HALL. – On Monday an overflowing and fashionable house greeted one of Mr. D'Oyly Carte's travelling companies in Messrs. Gilbert and Sullivan's æsthetic burlesque *Patience*. The cast was a very strong one. Mr. Richard Purdon was a most diverting Reginald Bunthorne; and the singing and acting of Mr. Walter Greyling as Archibald Grosvenor were alike excellent. Messrs. Federici, Clowes, and Cadwaladr made admirable Officers. Of the ladies Miss Marion Grahame was charming in the title role; and Miss Kate Cohen as the Lady Angela, and Miss Fanny Harrison as the Lady Jane, each did well. Dr. Sullivan's sparkling music was greatly appreciated, several numbers being redemanded. [*The Era* (London, England), Saturday, August 5, 1882; Issue 2289.]

1 – 3 Aug?

4 – 5 Aug. Bath

THEATRE ROYAL. – Lessee and Manager, Mr. Frederick Neebe. – On Friday, the 4th inst., we were favoured with a visit by the *Patience* company, who gave one performance on that day and two on Saturday. The members of the company are the same, with two exceptions, as appeared here with marked success upon previous occasions. The exceptions are Mr. Cadwalladr appeared as the Duke in place of Mr. Bolini, and Miss F. Marryat took the part of Lady Jane. The performances were in every respect as satisfactory as any of their predecessors, the house being full each time and the applause frequent and hearty. [*The Era* (London, England), Saturday, August 12, 1882; Issue 2290.]

7 – 12 Aug. Southampton

NEW THEATRE ROYAL AND OPERA HOUSE. – Lessee, Mr. J. W. Gordon. – Mr. D'Oyly Carte's celebrated opera company opened here on Monday for six nights, and have appeared to crowded and fashionable audiences in *Patience*. The piece has met with an immense reception, and has been interpreted in a manner that has given

complete satisfaction. [*The Era* (London, England), Saturday, August 12, 1882; Issue 2290.]

14 Aug. ?

15 – 16 Aug. Guernsey

GILBERT AND SULLIVAN'S OPERA "PATIENCE."

For the first time Guernsey was, on Tuesday evening, favoured with a visit from Mr. D'Oyly Carte's Opera Company, organised for the production of the popular "Patience." The previous productions of the now famous author and composer have always been so well received here that it was a foregone conclusion their latest effort would meet with equal success. We were scarcely, however, prepared for such a furore as welcomed it. On both evenings about 200 reserved seats were occupied, the back seats were crammed, the avenues were filled up, and yet a great many were turned away. The performance throughout was of a high class and finished character, and considering the limited stage accommodation, was put on in a style which several who had seen it at the Savoy pronounced admirable. The dresses and appointments were complete, and it is scarcely necessary to say that artistes, who, with one exception, have for some time worked together in the piece, were simply perfect in their parts, realizing them to the very life and bringing out with marked emphasis the many telling points. The vocalisation and accompaniment was good, and the dialogue delivered with such clearness of enunciation that the whole ensemble was most satisfactory. Miss Florence Marryat (the novelist), who has recently joined the company, was well fitted with the part of Lady Jane, and promises to be an able acquisition to the stage in similarly robust characters. The company left for Jersey this morning, where they will doubtless meet with another hearty reception. [*The Star* (Saint Peter Port, England), Thursday, August 17, 1882; Issue 31.]

ST. JULIAN'S HALL. – On Tuesday evening Mr. D'Oyly Carte's comic opera company, with *Patience*, opened here to a full and fashionable audience, numbers being refused admittance. The performance was excellent. [*The Era* (London, England), Saturday, August 19, 1882; Issue 2291.]

17 – 19 Aug. Jersey

21 Aug. ?

22 – 26 Aug. Ryde

THEATRE ROYAL. – Miss Sarah Thorne's dramatic company made a great hit here on 17th, 18th, and 19th inst., when they produced *The Half-Way House* by Geo. R. Sims, before huge houses. On Tuesday, the 22nd inst., Mr. D'Oyly Carte's opera company opened here with *Patience*. The house was literally packed, many people being unable to gain admittance. Mr. Walter Greyling was particularly admired in his impersonation of Archibald Grosvenor. [*The Era* (London, England), Saturday, August 26, 1882; Issue 2292.]

28 – 29 Aug. Eastbourne

PAVILION, DEVONSHIRE PARK. – On Monday and Tuesday evenings Mr. D'Oyly Carte's company gave two representations of *Patience* to crowded audiences. [*The Era* (London, England), Saturday, September 2, 1882; Issue 2293.]

30 Aug – 1 Sept. Hastings

“PATIENCE” AT THE GAIETY THEATRE.

On Wednesday last Gilbert and Sullivan’s latest and most successful opera was performed the Gaiety Theatre, and there have been representations each night since. There will be another performance this evening. The audiences have been larger than any yet assembled inside the new building. On Wednesday every part of the house, with the exception of the orchestra stalls, was crowded, and the result will doubtless be to encourage the proprietor, Mr. Gaze, and his manager, Mr. Turner, to enter into engagements with some of the best companies to be procured, such as those which appear at Brighton and other large centres of population the provinces. *Patience* is an æsthetic opera in two acts, and has already been performed for more than 300 nights at the Opera Comique and Savoy Theatres, London. The story is a very simple one. Reginald Bunthorne (a fleshy poet) is beloved by 20 rapturous maidens. His passions, however, are bestowed upon the village milkmaid, Patience, who is quite ignorant of what this love is “which cometh to others and not to me.” She is anxious also to know how it can be distinguished from insanity. The Lady Angela enlightens her, and then for the first time she discovers how “wicked” she has been. In the meantime the Dragoons have arrived, hoping to meet with a cordial reception from the ladies. But they are surprised to find their company is shunned, for they are “fleshy” men, and not imbued, with a Florentine fourteen-century frenzy. They go off declaring the conduct of their former loves to be ridiculous and preposterous. Patience falls in love with “her playmate when a child,” Archibald Grosvenor, an Idyllic Poet, who has the misfortune to be loved at first sight by every young lady he meets. These two love each other, but it would be selfish for Patience to wed one so beautiful they agree to part. She accepts the hand of Bunthorne, who had put himself up to be raffled for, and the rapturous maidens immediately return to their old loves, the soldiers. But Grosvenor enters, and immediately their affection is transferred to him, excepting that of Lady Jane, who resolves never to desert her Reginald. In the second Act, Bunthorne is depicted as being cast down by the popularity of Grosvenor with the ladies, and determines to meet his rival on his own ground, and beat him. Lady Jane offers her assistance. The two rivals meet, and Bunthorne compels Grosvenor to make himself commonplace—“to cut his curly hair, and stick an eyeglass in his ocular.” He thinks to regain his lost ground, but is surprised to find that his opponent, having made himself commonplace, his example is followed by the ladies, excepting Lady Jane, for Archibald, the All-right, is infallible, and what he does cannot be wrong. Patience then finds there can nothing selfish in loving her former playfellow, and they agree to become united. The other maidens listen with favour to the protestations of the military men. Lady Jane is accepted by Bunthorne, but, being claimed by the Duke of Dunstable, she forsakes him, and poor Reginald is compelled to remain single, and has “to be contented with their heartfelt sympathy.” The libretto full of fun and , absurdities. Of Mr. Sullivan’s part of the work it is not necessary to say much. We suppose there is scarcely a person in Hastings, at least, who has not heard musical selections from the opera played by one or other of the bands in the town, or by those which visit us from time to time. Certainly these performances—those of the bands we mean—are not always of a first-rate nature, but no matter how badly *Patience* is played there is still something in it which gives pleasure to the listener. It is not too much to say that the composition is more popular with the masses—as well as with those who are supposed to have a more refined ear—than any other. The music is English, by that we mean it is simple, yet beautiful and harmonious. There are those who look upon this piece as nothing but nonsense.

These may be answered in the words of the Lady Angela, “Oh! but such *precious* nonsense.” We will say nothing more of the opera itself, it has been paid the highest compliment which can be paid to any work, it has received the enthusiastic approval of the public. In speaking of the manner in which it was performed, we would first of all give the *caste*, which was as follows:—Reginald Bunthorne, a fleshy [*sic*] poet, Mr. Richard Purdon; Archibald Grosvenor, an idyllic poet, Mr. Ferdinand Theiler; Mr. Bunthorne’s Solicitor, Mr. W. Wright; Colonel Calverley, Mr. F. Federici; Major Murgatroyd, Mr. Edward Clowes; Lieut. the Duke of Dunstable, Mr. Harvey Lucas, Officers of the Dragoon Guards; chorus of Officers of the Dragoon Guards; the Lady Angela, Miss Katie Cohen; the Lady Saphir, Miss Constance Snow; the Lady Ella, Miss Florence Dysart; the Lady Jane, Miss Florence Marryat, rapturous maidens; Patience, a dairymaid, Miss Marion Grahame; chorus of rapturous maidens. The principal *rôle* is that of Bunthorne, and it is a character which presents peculiar facilities for exaggeration. There not one, but many situations, in which the limits might be overstepped. Mr. Purdon is careful to keep within bounds, and yet at the same time gives a free and correct rendering of the part. His acting was natural and clever, and created roars of laughter in all parts of the house. He appeared to best advantage, perhaps, in the duet with Lady Jane. This was so thoroughly enjoyed by the audience that it was encored three times. The Patience of Miss Marion Grahame was also an excellent performance. There was some pretty acting on her part in the scene between her and Archibald Grosvenor in the second act. Miss Grahame’s singing was quite in keeping with her other performance. “Love is a plaintive song” was sweetly and tastefully rendered, and was loudly *encored*. Lady Jane is another difficult character, but it will be acknowledged that in the hands of a lady so universally known and admired an accomplished elocutionist as Miss Florence Marryat, in one respect at least it ought not to suffer. And neither did it. Miss Marryat was very successful in the musical part of the *rôle* she sustained, to which it may be said she is every way, adapted. Mr. Theiler’s representation of the Idyllic poet was very good. The three military officers and the Ladies Angela, Saphir, and Ella were all capital performances. To speak generally, the company the best of its kind that has ever visited these towns. It would be difficult to find fault with any part, and those who have seen the opera at the Savoy could not have drawn a comparison which would have been unfavourable to the *artistes* now visiting Hastings. Of course, to make this comparison, certain allowances would have to be made. The chorus is smaller, but the singing is first-class. The orchestra was better than we have yet heard it, the substitution of the piano for the harmonium being decided improvement. The thanks of the borough are due to Mr. Gaze for once more having given them the opportunity of witnessing this celebrated opera. [*Hastings and St. Leonards Observer*, Saturday September 2, 1882, p.3.]

GAIETY THEATRE, HASTINGS. – Mr. G. Gaze, Proprietor; Manager, Mr. Henry Turner. – Mr. D’Oyly Carte’s company have been giving *Patience* to crowded houses. [*The Era* (London, England), Saturday, September 2, 1882; Issue 2293.]

4 Sept. ?

5 – 7 Sept. Margate

THE THEATRE. – Miss Sarah Thorne, Lessee. – On Tuesday evening all parts of the theatre were crowded, the occasion being the appearance of Mr. D’Oyly Carte’s *Patience* company. The various parts were filled with proper effect, the dresses must

have pleased the admirers of æstheticism, and the singing was good. Miss Marion Grahame made a charming Patience. Miss Kate Cohen and Miss F. Marryat contributed to the success of the programme. Mr. Richard Purdon was highly amusing as Reginald Bunthorne, and Mr. F. Theiler made an amusing idyllic poet. Mr. Clowes made a soldier-like Major Murgatroyd, and his singing was applauded. Mr. F. Federici and Mr. H. Lucas also appeared in prominent parts. The "Patience" company concluded their engagement on Thursday, and on Friday and Saturday Miss Thorne's company appear in *A Son of the Soil*, Miss Laura Williams playing the part of Beatrice. *The Ladies' Club* was also produced. [*The Era* (London, England), Saturday, September 9, 1882; Issue 2294.]

8 – 10 Sept. Ramsgate

2 – 7 Oct. Portsmouth

"PATIENCE" AT THE THEATRE ROYAL.

The English appreciation of the peculiar humour, literary and musical, of Messrs. Gilbert and Sullivan would seem to know no bounds. Familiar as our playgoers have become with the chief compositions of this harmonious pair, it would really appear that in this case the appetite does not pall by what it feeds on. Despite the counter attraction of a "grand concert" at the Portland Hall, which filled that large building to overflowing, there was an equally crowded audience at the Theatre Royal to witness the revival of "Patience" on Monday evening. This is perhaps the most extravagant in its humour of anything that Messrs. Gilbert and Sullivan have given us, though the fun is necessarily less rollicking than that which abounds in the nautical comic opera which may be reckoned as their first triumph. No "provincial" ever met the æsthetic people who flop and flounder so ludicrously "all over the place" in this opera, and there are sceptics bold enough to declare that no Londoner's experience is in this respect one whit more varied. However this may be, everybody can laugh heartily at the phase of fashionable folly which is here so mercilessly satirised, and if any doubts exist as its perfect genuineness, what does it matter when we are treated to such admirable fooling? Mr. D'Oyly Carte's Company, which is now appearing nightly at the Theatre Royal is, with four exceptions, the same as visited us last December, when "Patience" was produced in Portsmouth for the first time. The exceptions are these:— Mr. Allen Morris is the Archibald Grosvenor, in place of Mr. Greyling, whose exquisite, though not powerful tenor voice, so charmed us; Mr. Harvey Lucas replaces Mr. H. Bolini as Lieutenant the Duke of Dunstable; Mr. W. T. Wright has the small part of Bunthorne's solicitor previously taken by Mr. Chambers; and last, though not least by any means, Miss Florence Marryat is the Lady Jane, *vice* Miss Fanny Harrison. Only two of these changes could have any importance, and it is enough to observe that they have been effected without leading to any deterioration in the recognised excellence of the company. Miss Marion Grahame's interpretation of Patience, if not marked by much subtlety, is at any rate always pleasing, and her popularity is undeniable. Her voice strikes us as being just a little shrill, but it is always under command, and is often skilfully managed. The finest ballad in the opera is unquestionably the one towards the close, "Love is a plaintive song," and it must be acknowledged that Miss Grahame sings it splendidly. The audience was roused to enthusiasm on Monday night, and notwithstanding the strain on the singer's powers, she graciously repeated the last verse. Miss Florence Marryat displays considerable dramatic fire and a humour almost sardonic as the Lady Jane, while her singing is equally marked by good taste and feeling. Of the "love-sick maidens" special mention

should be made of Miss Kate Cohen and Miss Constance Snow, who form such a pleasing contrast both physically and artistically. Mr. Purdon's portrait of the "fleshly" poet is too well known to need detailed description. It is rather as a comedian than as a vocalist that he makes his mark, and certainly of the two gifts the former is more essential to an adequate rendering of the part. Mr. Morris is not an unfit exponent of the "idyllic" poet, and with an agreeable voice, it was quite an matter of course that his "Prithee, pretty maiden," should be encored. The wonder is that the same compliment was not rendered to the "Silver Churn," which, if somewhat flimsy, is certainly one of the gems of the opera. As before, the active interest of the audience is not roused until the entrance of the dragoons with their lively chorus, in which, as Colonel Calverley, Mr. F. Federici strengthens the very favourable impression he produced on his first visit here. His inspiring song "When I first put this uniform on," with its equally inspiring chorus, evoked enthusiastic applause and a repetition was inevitable. All three officers acquitted themselves well, and were especially amusing in their "stained-glass attitudes." The accompanying trio, with its moral, "You can't get high æsthetic tastes, like trousers, ready made," is as catching as ever. A pardonable piece of "gag" on Monday evening in reference to Egypt had, of course, the calculated effect of "bringing down the house." One feels more than ever that the conclusion of the opera is an anti-climax, even while being fully conscious that this was intended by the author and composer. It is certainly a descent from the "high æsthetic line" to the very delectable, highly respectable young man of the period, with his female partner of a corresponding type. The transformation is, indeed, too violent to be quite agreeable, and it is a curious illustration of the force of example that the eye has become so accustomed to the "flopping" maidens of the sickly school, that the sudden intrusion in the scene of "Madame Louise young girls," with their new clothes and their second-hand airs and graces produces a certain revulsion of feeling. This, however, is a comparatively trifling matter. All that an average English audience demands is that it shall be amused, and this want Messrs. Gilbert and Sullivan have supplied without stint. "Patience" will be repeated every evening this week, and there is also to be a special day performance on Saturday. [From *Hampshire Telegraph and Sussex Chronicle* (Portsmouth, England), Wednesday, October 4, 1882; Issue 5235.]

"PATIENCE" AT THE THEATRE ROYAL—Mr. Boughton, equally with Mr. Carte, is to be congratulated upon the very excellent manner in which the latest, and many think greatest, of the combined works of Messrs. Sullivan and Gilbert is now being produced at the Theatre Royal. The theatre last night was crowded in every part, even standing room being difficult of access, and the very large audience by the heartiness and frequency of their applause evidenced their keen appreciation of the pleasant treat provided for them. The various characters are excellently represented, and those who have seen the performances at Mr. Carte's own theatre, the Savoy, as several who were present last night had done, were as unstinted in their favourable criticism as the few who then saw and heard the opera for the first time. One knows not which to admire the most, the Reginald Bunthorne of Mr. Allen Morris the Colonel Calverley of Mr. Federici, the Major Murgatroyd, or the Duke of Dunstable*, whilst the parts of the ladies, Angela, Saplin [sic], Ella, and Jane, could not be in better hands, and the Patience of Miss Marion Graham was deemed by many superior to her London prototype. The scenery has been all especially prepared and painted, and, in short, the opera is presented in a manner to do credit to the theatre and to all concerned. The orchestra is full and good, and the chorus especially well-trained, whilst the various solos are equally worthy of mention. [*Portsmouth Evening News*, 3 Oct 1882]

* Richard Purdon played Bunthorne, Allen Morris played Grosvenor.

THEATRE ROYAL.— We never remember to have seen the Portsmouth theatre so crowded as it was last night, and never has a performance been so financially successful as the present engagement of Mr. Carte's "Patience" Company, Thus once more is the taste of the Portsmouth public amply vindicated, whilst Mr. Boughton derives a very tangible advantage from what is probably the most enterprising and liberal engagement which he has made for some time. That the company only remain until to-morrow night will be regarded by many as almost a public misfortune, but they are succeeded by that very charming actress Miss Marie de Grey, who, with her company, return to the Royal on Monday next. In our former notice of "Patience" we accidentally omitted a reference to the character of Grosvenor, which is rendered as successfully, carefully, and intelligently, as the other parts to which reference was made. For the convenience of those wishing to avoid a crush at the doors, Mr. Boughton has announced the opening of the stage door from half-past six until seven o'clock. [*Portsmouth Evening News*, 6 Oct 1882]

THEATRE ROYAL. – Lessee and Manager, Mr. J. W. Boughton. – D'Oyly Carte's opera company have again paid us a welcome visit this week with *Patience*, and, as on former occasions, their reception has been most cordial. Bunthorne and Grosvenor are most ably depicted by Messrs. Purdon and Morris. The Colonel, by Mr. F. Federici, is admirable. The ladies are all good, and the chorus most excellent. Miss Marion Grahame is the Patience. The piece has been elaborately staged, and some new scenes have been painted by Mr. T. H. Miller. *Turtle Doves* [sic] precedes the opera each evening. Mr. J. D. Young and Miss Agnes Taylor as Mr. and Mrs. Wranglebury are peculiarly happy in their respective parts. [*The Era* (London, England), Saturday, October 7, 1882; Issue 2298.]

9 – 10 Oct. Bournemouth

TOWN HALL. – Lessee, Mr. Chas. Rice. – Mr. Carton's *Imprudence* company concluded a three nights' engagement here on Saturday last. The comedy was well played. D'Oyly Carte's *Patience* No. 2 company opened here on Monday and played to a crowded house. A Matinee was given on Tuesday, and Tuesday evening's performance terminated the engagement. [*The Era* (London, England), Saturday, October 14, 1882; Issue 2299.]

11 – 12 Oct. ?

13 – 14 Oct. Taunton

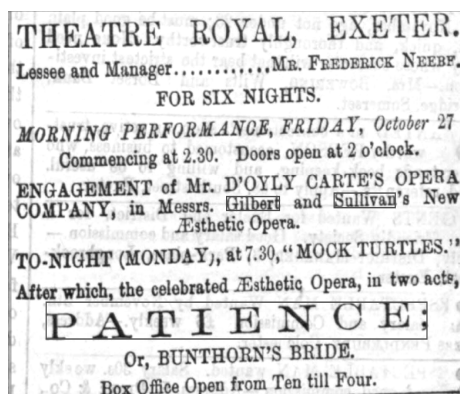
LONDON HOTEL ASSEMBLY ROOMS, TAUNTON.
FOR TWO NIGHTS ONLY, OCT. 13TH AND 14TH.
Morning Performance on Saturday at 2.30.
Reserved Seats, 4s; Unreserved, 2s; Balcony, 2s 6d; Back, 1s.
MR ALFRED FOX has much pleasure in
announcing that he has succeeded in making
arrangements with Mr R. D'Oyly Carte's Opera Company,
in Messrs. Gilbert and Sullivan's New Aesthetic Opera
PATIENCE,
As now played after more than 500 performances at the
Savoy Theatre, London.
Doors open at 7.30, to commence at 8. Tickets and plan
of the room at Mr SMITH'S, East-street.

Taunton Courier and Western Advertiser, Wednesday 4 October 1882, p.1.

16 – 21 Oct. Plymouth

THEATRE ROYAL. – Lessee, Mr. J. R. Newcombe; Business Manager, Mr. Arthur Newcombe. – Mr. D'Oyly Carte's company commenced an engagement on Monday with *Patience*. It is splendidly mounted and was both acted and sung in the most refreshing manner. *Patience* is well rendered by Miss Marion Grahame, who acts with simple taste and refinement, and possesses a sweet and tuneful voice. Mr. Richard Purdon and Mr. Allen Morris are very amusing poets. The choruses of rapturous maidens and the officers and Dragoon Guards were splendidly rendered, all their voices blending most harmoniously. [*The Era* (London, England), Saturday, October 21, 1882; Issue 2300.]

23 – 28 Oct. Exeter



Exeter and Plymouth Gazette Daily Telegrams - Monday 23 October 1882, p.1.

THEATRE ROYAL. – Lessee and Manager, Mr. Neebe; Business Manager, Mr. Russell Rosse. – Messrs. Gilbert and Sullivan's popular opera *Patience* has been played during the week to good houses, and so charmingly is the music rendered by the company that encores have been imperative and frequent. [*The Era* (London, England), Saturday, October 28, 1882; Issue 2301.]

30 Oct. – 4 Nov. Bath

THEATRE.—Mr. D'Oyly Carte's company on Monday commenced a week's engagement at the Theatre in Messrs. Gilbert and Sullivan's popular æsthetic opera "Patience." With one or two exceptions the company is the same as has appeared here on previous occasions, and it is almost needless to add that the performance is a clever one, and well received by the audience. [*Bath Chronicle*, 2 Nov 1882]

THEATRE ROYAL. – Lessee and Manager, Mr. Frederick Neebe. – ... This week we are favoured with another visit by Mr. D'Oyly Carte's opera company, with *Mock Turtles* and *Patience*. Miss Marion Grahame as *Patience*, and Mr. Richard Purdon as *Bunthorne* are liked. Mr. Allen Morris takes the place of Mr. Walter Greyling as *Archibald Grosvenor*, and proves efficient. The other parts are all capitally filled. [*The Era* (London, England), Saturday, November 4, 1882; Issue 2302.]

6 – 11 Nov. Cheltenham

THEATRE ROYAL, CHELTENHAM.—The lessees of this theatre may be congratulated upon the success attending the opening night of Mr. D'Oyly Carte's

Opera Company in Gilbert and Sullivan's æsthetic opera "Patience," which was produced last night before a large and enthusiastic audience. The company has undergone some changes since the last visit to Cheltenham, but on the whole maintains its character for the efficient manner in which the various parts of the opera are performed. Patience finds an admirable representative in Miss Marion Grahame, while Reginald Bunthorne is again taken by Mr. Richard Purdon, who appears to have improved in his part. Mr. Allen Morris performs the idyllic poet Archibald Grosvenor, Miss Florence Marryat appears to advantage as the Lady Jane, and the Ladies Angela, Sapir, and Ella are faithfully represented by Misses Kate Cohen, Charlotte E. Cobbe, and Florence Dysart. The Major, Mr. Edward Clowes, causes as much amusement as ever. The appreciation of the audience was constantly expressed by the warm applause and encores accorded to the performers. [*Gloucester Citizen*, 7 Nov 1882]

MESSRS. GILBERT AND SULLIVAN'S LIVELY SATIRE Opera of "Patience," has attracted crowded audiences to the Old Wells Theatre each evening of the past week, as it doubtless will do this evening, when it is to be reproduced by Mr. D'Oyly Carte's talented company, whose performances have deservedly elicited on each occasion enthusiastic applause; the singing and acting of Miss M. Graham as *Patience*, and of Miss F. Marryat as *Lady Jane*, receiving quite an ovation; while Mr. R. Purdon, as *Reginald Bunthorne*; Mr. Federici [sic], as *Colonel Calverley*, and Mr. A. Morris, as *Archibald Grosvenor*, were all quite in their element, enacting their respective characters to perfection. [*Cheltenham Looker-On*, 11 Nov 1882]

THEATRE ROYAL. – Lessees, Messrs Maisey and Shenton. – The return visit of the *Patience* company has proved a thorough success. Although the weather has been wretched, the audiences have been large, and the opera has been received with enthusiastic applause. Miss Marion Grahame has made an immense hit as Patience, and Lady Jane now finds a majestic representative in Miss Florence Marryat; while the Misses Kate Cohen, Charlotte Cobbe, and Florence Dysart give no cause for complaint as the three æsthetic ladies. Mr. Richard Purdon again delights everyone as Bunthorne, and Mr. Allen Morris has scored well as Archibald Grosvenor. Mr. Federici's Colonel is the same admirable performance as of yore, and the Duke and Major of Messrs. Lucas and Clowes deserve warm congratulation. [*The Era* (London, England), Saturday, November 11, 1882; Issue 2303.]

13 – 18 Nov. Worcester

"PATIENCE" AT THE THEATRE ROYAL. — The crowded audiences which "Patience" attracted when it was first represented at the Theatre Royal, and the unbounded satisfaction afforded by the performance, were circumstances which warranted the expectation that a numerous audience would greet the company on their paying the city a return visit. The pretty, tuneful, and sparkling music proved as pleasing as of yore, and the popular numbers, rendered with ability and appreciation, were loudly applauded, in some cases so vociferously that repetitions had to be given. The cast has undergone considerable alteration since the company were last here. The character of The Lady Jane is now impersonated by Miss Florence Marryat, who is better known and appreciated in literary than in theatrical circles. Miss Marion Graham was very satisfactory as Patience, her excellent vocalisation and spirited acting being much appreciated; and all that it is necessary to say of Mr. R. Purdon's matured impersonation of Reginald Bunthorne is that it is essentially amusing. Mr. A. Morris is a fair Archibald Grosvenor, and warm praise is due to Mr. F. Federici for his capital exposition of the part of Col. Calverley. The maidens and officers of the

Dragoon Guards make up a powerful chorus, who sing the music with admirable effect. The band, under the painstaking conductorship of Mr. T. Silver, last evening played excellently. Altogether the performance was satisfactory, and the audience were unstinted in their applause. "Patience" is preceded by the favourite vaudeville entitled "Mock Turtles" in which the several characters are personated with great spirit. [*Worcester Journal* - Saturday 18 November 1882, p.4.]

THEATRE ROYAL. – Lessee Mr. W. Gomersal. – This week Mr. D'Oyly Carte's very excellent *Patience* company has appeared here, this being their second visit within the past twelve months. The company is a very powerful one vocally and histrionically. The principals are Miss M. Grahame, *Patience*; Miss K. Cohen, *Lady Angela*; Mr. R. Purdon, *Bunthorne*; Mr. Federici, *Colonel*; Miss Florence Marryat, *Lady Jane*; Mr. Allen Morris, *Grosvenor*. On Monday evening scarcely one of the leading solos escaped an encore. [*The Era* (London, England), Saturday, November 18, 1882; Issue 2304.]

20 – 22 Nov. Gloucester

"PATIENCE."

Mr. D'Oyly Carte's admirable "Patience" company are paying a return visit to Gloucester this week, and gave their first performance of Messrs. Gilbert and Sullivan's æsthetic opera last night. The company were at Cheltenham the week before last, and there drew crowded houses each evening. Judging from last night's experience their stay in Gloucester will be attended with no less a measure of success, for the theatre was crammed in every part, there being scarcely a seat to spare. Since the last visit of the company to this city there have been some alterations in the cast, but they have not appreciably impaired the efficiency of the company. Mr. Richard Purdon is as exquisitely humorous as ever as *Bunthorne*, Mr. Allen Morris is good as *Grosvenor*, though his voice somewhat suffers by comparison with that of his predecessor in this part; Mr. Federici, Mr. Edward Clowes, and Mr. Harvey Lucas as the *Colonel*, the *Major*, and the *Duke* respectively do their parts exceedingly well. "Patience" is taken by Miss Marion Grahame, who is as nearly perfect in it as possible. Miss Kate Cohen as *Lady Angela*, Miss Charlotte E. Cobbe as *Lady Saphir*, Miss Florence Dysart as *Lady Ella*, and Miss Florence Marryat as *Lady Jane*, all sing and act admirably. The stay of the company in this city is limited to three evenings, and those who desire to hear Messrs. Gilbert and Sullivan's work efficiently rendered would do well to seize the opportunity now offered. [*Gloucester Citizen*, 21 Nov 1882]

THE THEATRE.—Mr. D'Oyly Carte's "Patience" opera company has paid a return visit to Gloucester this week and has met with great success. The engagement was for the first three evenings of the week only, and on each occasion the house was crowded in every part, considerable difficulty being found in accommodating the large numbers who were attracted by Messrs. Gilbert and Sullivan's ever popular æsthetic work. Many persons, indeed, had to be content with standing room only, not only in the pit but in the upper boxes also. The opera is now so well known that it is not necessary to go into any lengthened description. We had an opportunity on the occasion of Mr. D'Oyly Carte's company's first visit to this city of expressing an opinion on the merits of the performance, and, although one or two changes have since been made in the cast, the efficiency of the company as a whole has not been impaired to any great extent, and that its merits are still duly appreciated by the public

has been shown by the cordial applause and frequent encores with which the performances have been greeted. All the old favourite songs and choruses were enthusiastically re-demanded, some of them more than once. Mr. Richard Purdon as Bunthorne was as rightly humorous as ever; Mr. Allen Morris as Grosvenor was well received, although his voice does not quite equal in effect that of his predecessor in this part; Mr. F. Federici as the Colonel, Mr. Edward Clowes as the Major, and Mr. Harvey Lucas as the Duke, sang and acted in first-class style. Miss Marion Grahame as Patience was again most successful and quite deserved the hearty reception accorded to her while Miss Florence Marryat as Lady Jane, Miss Kate Cohen as Lady Angela, Miss Charlotte E. Cobbe as Lady Saphir, and Miss Florence Dysart as Lady Ella, were equally efficient in their respective parts. "Patience" was preceded each evening with the bright little vaudeville "Mock Turtles." The company have certainly reason to be gratified with the results of their visit to Gloucester, for they have attracted the best houses, that have been seen at our Theatre for a long time.— During the latter part of the week the Theatre has been occupied by Dr. Seaton, a skilful mesmerist, illusionist, &c., who gives his last performance to-night. He concludes each evening with dark séance.—Next week Miss Edith Bruce's "New Magdalen" company is announced to appear on each evening. [*Gloucester Journal* - Saturday 25 November 1882, p.5.]

THEATRE ROYAL. – Lessee and Manager, Mr. Thomas Dutton. – On Monday last Mr. D'Oyly Carte's *Patience* company paid us a return visit. There are some changes in the cast since the company was here some nine months ago, Mr. Allen Morris being now Grosvenor in the place of Mr. W. Greyling, and Miss Florence Marryat appearing as Lady Jane in lieu of Miss Fanny Harrison. The opera, however, has been splendidly performed throughout to crowded and enthusiastic audiences. As *Patience* Miss Marion Grahame sings and acts charmingly; and Mr. Richard Purdon, as Bunthorne, is as humorous as ever. [*The Era* (London, England), Saturday, November 25, 1882; Issue 2305.]

23 – 25 Nov. ?

27 Nov. – 2 Dec. Cardiff

“PATIENCE” AT THE CARDIFF THEATRE

Just when dramatic and musical circles throughout the country are furnished with a new topic of chat and gossip by the fresh triumph achieved by those inseparable collaborators, Messrs. Gilbert and Sullivan, with "Iolanthe" at the Savoy Theatre, London, the people of Cardiff are enabled to renew a pleasant acquaintance with the joint authors' previous success, "Patience." Whether it be that the enthusiasm of the audience was aroused by their appetite being whetted by the glowing accounts of the successful novelty of Saturday night, or whether it was merely a grateful recollection that prompted them, may remain a moot point – at any rate, it is but truth to record the enthusiastic reception accorded the present revival at the Cardiff Theatre on Monday evening, and equally safe to predict crowded houses during the company's brief stay. As might be expected at Mr. Fletcher's theatre, no detail is spared to ensure an adequate ensemble, both as regards interpretation and illustration, and with citing for special commendation the names of Mr. Richard Purdon as Bunthorne, Mr. Allen Morris as Grosvenor, Miss Marion Grahame as Patience, and Miss Florence Marryat as the Lady Jane our task is ended. [*Western Mail* (Cardiff, Wales), Tuesday, November 28, 1882; Issue 4228.]

THEATRE ROYAL. – Lessee and Manager, Mr. Edward Fletcher; Acting Manager, Mr. John Sheridan. – Thanks to the liberal enterprise of Mr. Fletcher we have this week been favoured with a return visit by Mr. D'Oyly Carte's company with the highly successful opera *Patience*. Miss Marion Grahame is efficient in the title role, and Miss Florence Marryat as the persevering Lady Jane is diverting. The Reginald is Mr. Richard Purdon, and the lines allotted to Archibald are rendered with effect by Mr. Allen Morris. The Dragoon Guards, led by Mr. F. Federici, succeeded admirably. *Mock Turtles* has preceded the opera each evening. [*The Era* (London, England), Saturday, December 2, 1882; Issue 2306.]

4 – 9 Dec. Swansea

SWANSEA.

NEW THEATRE, WIND-STREET.
 DIRECTOR.....A. MELVILLE.
 THIS EVENING (FRIDAY), December 8,
 LAST NIGHT BUT ONE of
 Mr. D'Oyly Carte's Opera Company in Messrs. Gilbert
 and Sullivan's Celebrated *Æsthetic Opera*
P A T I E N C E ;
 Or, BUNTHORNE'S BRIDE.
 Preceded by
M O C K T U R T L E S !
 Box Office, Messrs. Bradet's, Wind-street.
 Doors Open To-Night at 7; Commence 7.30.
 . To-morrow (Saturday) half-an-hour earlier.
"PATIENCE" TO-NIGHT, LAST TIME BUT ONE
"PATIENCE" TO-MORROW NIGHT, LAST TIME.

[*Western Mail* (Cardiff, Wales), Friday, December 8, 1882; Issue 4237.]

11 – 13 Dec. ?

NOTE:– *Patience* is mentioned as one of the “great successes” of 1882 at the Theatre Royal, Waterford in an advertisement in *The Era*, January 13, 1883; Issue 2312. These seem the likeliest dates for that engagement.

14 – 16 Dec. Limerick

THEATRE ROYAL. – Proprietor, Mr. Joseph Fogerty. – One of Mr. D'Oyly Carte's *Patience* companies occupied the boards on the 14th, 15th, and 16th inst., and, notwithstanding the severity of the weather, had good houses. Standing room was scarcely to be had on Tuesday [*sic*] evening, and every seat in the boxes was secured. A morning performance on Saturday took place, and drew a pretty good audience. [*The Era* (London, England), Saturday, December 23, 1882; Issue 2309.]

18 – 23 Dec. Cork

THEATRE ROYAL AND OPERA HOUSE. – The frost which visited us here during the past week extended with much severity to the theatre, where a comedy company was playing to wretched business, many frequenters of the house refusing to attend even “on very easy terms.” On Monday evening last Mr. D'Oyly Carte's company, under the skilful direction of Mr. Beckwith, commenced a six nights' engagement in *Patience*. Miss Marion Grahame, as *Patience*, was all that could have been looked for. She is the star of the piece, and her acting and singing were greatly admired and frequently applauded. [*The Era* (London, England), Saturday, December 23, 1882; Issue 2309.]

25 Dec. No Performance