

Mr. D'Oyly Carte's "C" Company
Patience No. 1 Company from 24 March to 5 July 1884
 Repertory Company from 28 July to 6 December 1884

MR. D'OYLY CARTE'S ARRANGEMENTS for
 1884.
 GREAT BRITAIN AND IRELAND
 OPERA COMPANIES.
 COMPANY A, "PRINCESS IDA,"
 Tour begins at
 THEATRE ROYAL, CARDIFF, February 11th.
 COMPANY B, "PATIENCE,"
 BARNSELY, January 7th; DONCASTER, January 9th;
 GAINSBOROUGH, January 11th.
 COMPANY C, "PATIENCE,"
 Tour recommences
 at THEATRE ROYAL, BRIGHTON, March 24th.
 COMPANY D, "PRINCESS IDA,"
 Tour begins at
 GAIETY THEATRE, GLASGOW, February 4th.
 COMPANY E, "IOLANETTE,"
 COVENTRY, January 7th; WISEBEC, January 10th;
 SPALDING, January 11th.
 COMPANY F, "IOLANETTE,"
 Tour re-commences at
 THEATRE ROYAL, EDINBURGH, March 8d.
 AMERICA.
 OPERA COMPANIES.
 "PRINCESS IDA,"
 at FIFTH AVENUE THEATRE, NEW YORK, February 4th.
 "PRINCESS IDA,"
 at MUSEUM THEATRE, BOSTON, February 11th.
 Mr MATTHEW ARNOLD'S LECTURE TOUR
 through the UNITED STATES and CANADA,
 under the Management of
 Mr D'Oyly Carte.
 AUSTRALIA.
 "THE PIRATES OF PENZANCE" and "PATIENCE,"
 with Mr J. C. Williamson.

The Era, 5 Jan. 1884, p. 23.

24 – 29 Mar. Brighton

THEATRE ROYAL. — Proprietress, Mrs. H. Nye Chart. — The closing performances of the Vokes Family last week were characterised by good houses, especially so on Friday, when they took their benefit, playing *The Rough Diamond* and *Fun in a Fog*. This week the newly organised *Patience* company, under Mr. D'Oyly Carte's management, commenced the first engagement of their provincial tour. The *personnel* of the company has been changed in its leading parts. Miss Josephine Findlay is entrusted with the title rôle. Her vocalisation is of the best order. Mr. W. E. Shine takes the place of Mr. Thorne as Bunthorne, and fully met the expectations raised. Mr. Walter Greyling is the Grosvenor, and his previous acquaintance with the part did him good service. Mr. Byron Browne is the Colonel, Mr. Halley the Major, and Mr. R. Christian plays the Duke. Miss Elsie Cameron is Lady Jane, and sings the contralto music with remarkable finish. Miss Rosa Husk, Miss Blanche Symonds, and Miss Mina Rowley are the Ladies Angela, Saphir, and Ella; and the chorus is composed of excellent voices. The piece is mounted splendidly, and the costumes are superb. Mr. P.W. Taylor, for many years the acting-manager and secretary of the Brighton Aquarium, is the acting-manager of the company. [*The Era*, 29 Mar. 1884.]

31 Mar. – 5 Apr. Bristol

NEW THEATRE ROYAL, PARK ROW.
Managers—GEO. and JAS. M. GRUTE.
Doors open at 7; commence at 7.30; Stage Door at 8.30.

ENGAGEMENT FOR SIX NIGHTS ONLY OF
MR. D'OYLY CARTE'S (PERA COMPANY)
In the Popular Æsthetic Opera,
P A T I E N C E,

TO-NIGHT (MONDAY), March 31st, 1884, and following
Evenings, at 8.0 p.m., the celebrated Æsthetic Opera,
In 2 Acts,

P A T I E N C E;
Or, Bunthorne's Bride.
Written by W. S. Gilbert. Composed by Arthur Sullivan.

Preceded each Evening at 7.30 by
A PRIVATE WIRE.

5849

Bristol Mercury, 31 Mar. 1884.

“PATIENCE” AT THE NEW THEATRE ROYAL.

Last evening, an operatic company, formed under the auspices of that experienced and always efficient *entrepreneur*, Mr. D'Oyly Carte, appeared at this house for the second of a six nights' engagement. Since the opera was last performed in Bristol many changes have been made in the *personnel* of the company. This, of course, has necessitated the reposing of several of the principal characters in new hands, a result from which the representation of plays so often suffers. It cannot be said that such has been the case in the present instance, for regarded as a whole we do not think that “Patience” has ever been more efficiently rendered in Bristol. The title *rôle* is filled by Miss Josephine Findlay, than whom we have not had here a better or more satisfying representative of the character. She is young, pretty, has a fresh and well cultivated voice, acts naively, and sings well. She has produced a marked impression upon the audience, who have applauded her heartily at every point and encored her more striking numbers. As Lady Jane, Miss Elsie Cameron has to play up against the favourable impression produced by Miss Edwards in the part, but she succeeds admirably, doing much justice to both singing and acting. The beautiful *aria*, “Silvered is the raven hair,” is given by her with a tenderness and art power which evokes vociferous redemands. The Misses Rosa Husk, Blanche Symonds, and Mina Rowley also prove excellent representatives of the Ladies Angela, Saphir, and Ella. The male character, which may be said to form the central figure of the opera, is Reginald Bunthorne, and we confess that with a memory of Mr. George Thorne acting the part, we were not without doubt as to the success of the new cast. We were well aware that Mr. Wilfred E. Shine (who now fills the *rôle*) is a member of an acting family of considerable reputation, but we anticipated some disappointment. That disappointed we were, we confess, but it was in a most agreeable direction. The character is, of course, very markedly drawn by the author, so that every actor who fills it would have to shape his performance pretty much upon the same lines, but Mr. Shine had obtained such a thorough grasp of it that it really seemed at times as if Mr. Thorne was still filling it. He has a stronger singing voice, but his general conception of the part is as much like that to which we have been accustomed as anything well could be. The character of Archibald Grosvenor is held by Mr. Walter Greyling. His impersonation may not be fully up to Mr. Arthur Rousbey's, but it is a very good performance. He looks the part admirably, and has a nice voice. He was encored in all the most striking parts of the music. Mr. Byron Browne's Colonel Calverley is as excellent and forcible as ever, and he, too, was encored last night in all his songs. The chorus is both large and good, the voices being fresh and tuneful and the orchestration

— always a matter of importance with Mr. [*sic*] Sullivan's operas—is excellent. It only remains to be said that the mounting of the piece is quite up to that of any previous representation, and that the *ensemble* leaves little if anything to desire. [*The Bristol Mercury and Daily Post*, 2 Apr. 1884.]

“PATIENCE” AT THE NEW THEATRE.

Last night one of D'Oyly Carte's opera companies commenced week's engagement at the New Theatre with Gilbert and Sullivan's æsthetic opera “Patience,” and despite the attraction at Colston Hall there was a very fair attendance. Although Gilbert's clever satire upon the æsthetic craze that prevailed a few years ago may have lost some of its pungency, the exceedingly attractive music provided by Sir Arthur Sullivan seem to possess an enduring charm, and hence the reception accorded to “Patience” last evening was as hearty as on any previous occasion. The encores were numerous, and the numbers redemanded included the pretty song for Patience, “I can't tell what this love may be,” the Colonel's two dashing songs, “If you want a receipt for that popular mystery” and “When first put this uniform on,” Bunthorne's song, “If you're eager for a shine,” [*sic*] the charming duet for Patience and Grosvenor, “Prithee, pretty maiden.” and the beautiful sestet towards the close of the first act. The choruses of the “love sick maidens” and of the dragoons were capitally delivered, and we never remember having heard a better rendering of the grand chorus with which the first act concludes. Taking the acting as well as the singing there has never been a better representation of the piece in Bristol, and there is no reason why the present tour, which was commenced last week at Brighton, should not equal in success any its predecessors. Hitherto the character of Bunthorne, as far as local playgoers are concerned, has been identified with Mr. George Thorne, but last night the part was undertaken by Mr Wilfred E. Shine whose impersonation of the fleshly poet was in every respect satisfactory. Excellent in make up, he seemed to enter thoroughly into the spirit of part, and there was an amount style and finish about his acting that soon won the cordial approval the audience. Miss Josephine Findlay, who if we mistake not has visited Bristol before in comic opera, made a most charming Patience, and the freshness of her vocalisation was much admired in the various numbers that fell to her lot. The Archibald Grosvenor of Mr. Walter Greyling, who was last here with the “Iolanthe” company, will bear comparison with that of any of his predecessors, and Mr. Byron Browne's Colonel Calverley as usual left nothing to desired. Mr. Browne looks the part, and his two songs already mentioned are always encored. Mr. R. Christian and Mr H. Halley were good as the Duke and Major, and Mr. Wilmot was entrusted with the small part of Bunthorne's solicitor. Miss Elsie Cameron now plays the part of Lady Jane instead of Miss Fanny Edwards, and judging by the manner in which she acquitted herself last evening, there is no reason to regret the change. The beautiful song “Silver'd is the raven hair,” was capitally sung, and elicited a hearty round of applause. Miss Rosa Husk, Miss Blanche Symonds, and Miss Rowley were all that could be desired the Ladies Angela, Saphir, and Ella. The opera, which was admirably mounted, was preceded by “The Private Wire,” in which the characters were well filled by Miss Blanche Grosvenor, Miss Mina Rowley, Miss Nelly Vibert, Mr. Jesse Smith, and Mr. Browning. [*Western Daily Press*, 1 Apr. 1884, p. 6.]

NEW THEATRE ROYAL. — Managers, Messrs. George and James Macready Chute. — Messrs. Gilbert and Sullivan's popular opera *Patience* has probably never been presented more completely than during the present engagement at the above house. As a rule, a great difficulty encounters the general public in disassociating

themselves from a popular “original,” but in the case of the opera now playing at the above house, it is a matter of congratulation that the audience has generally freely recognised one of the most complete casts which has yet been placed before the British public. Miss Elsie Cameron is Lady Jane; Miss Josephine Findlay, Patience; Mr. Wilfred E. Shine, Bunthorne; Mr. Walter Greyling, Grosvenor; Mr. B. Browne, the Colonel; and Miss Rosa Husk, the Lady Angela. The mounting was admirable, and although the orchestra seemed a little faulty, the present representation of the opera has proved a most thoroughly acceptable one, and certainly one most creditable to the management. [*The Era*, 5 Apr. 1884.]

MR. DOYLY CARTE'S ARRANGEMENTS
 for 1884.
 GREAT BRITAIN AND IRELAND
 OPERA COMPANIES.
 COMPANY A, “PRINCESS IDA,”
 THEATRE ROYAL, OLDHAM, April 7th.
 COMPANY B, “PATIENCE,”
 CORN EXCHANGE, ALLOA, April 7th;
 TOWN HALL, FALKIRK, April 8th;
 TOWN HALL, HAMILTON, April 9th;
 THEATRE ROYAL, DUMFRIES, April 10th.
 COMPANY C, “PATIENCE,”
 PRINCE OF WALES'S THEATRE, BIRMINGHAM, April 7th.
 COMPANY D, “PRINCESS IDA,”
 THEATRE ROYAL, SHEFFIELD, April 7th.
 COMPANY E, “IOLANTHE,”
 OPERA HOUSE, STOCKPORT, April 7th;
 TOWN HALL, ACCRINGTON, April 10th.
 COMPANY F, “IOLANTHE,”
 ROYALTY THEATRE, GLASGOW, April 7th.
 AMERICA.
 OPERA COMPANIES.
 “PRINCESS IDA,”
 on Tour through the United States.
 AUSTRALIA.
 “THE PIRATES OF PENZANCE” and “PATIENCE,”
 with Mr J. C. Williamson.

The Era, 5 Apr. 1884, p. 16

7 – 12 Apr. Birmingham

PRINCE OF WALES THEATRE.

Messrs. Gilbert and Sullivan’s ever welcome comic opera “Patience” was reproduced at this house last night by the same company, barring a few changes, which appeared in it with such success last autumn. The changes alluded to are some for the better, some for the worse; but, take it altogether, the company is a strong one, and its performance on this occasion appeared to give great satisfaction to a large and appreciative audience. The work itself has been so often heard here since its first performance in Birmingham some three years ago, and its gems are so familiar to music lovers and playgoers, that it would be superfluous to say anything more in praise of its humour, melody, and picturesqueness. Although the dramatic framework is even slighter than usual in Mr. Gilbert’s librettos, the text is inferior to none in point of brilliancy, whilst the music contains some of the choicest things which Sir Arthur Sullivan has written. The part of the pretty dairymaid, Patience, whose personal charms and excessive scrupulousness are among the chief factors of the little plot, introduced a new and promising aspirant in Miss Josephine Findlay, who unites a sweet and fairly powerful voice to an agreeable presence and some dramatic intelligence. Her intonation is good, and in simple cantabile she phrases well; but her powers of execution at present are limited. Her most effective efforts last night were the song, “I cannot tell what this love may be,” and in the madrigalian duet with Grosvenor, “Prythee, pretty maiden.” Mr. Wilfred E. Shine, who has succeeded Mr. Thorne in the part of the fleshy poet Bunthorne, has evidently modelled himself very closely upon his predecessor, whose manner, voice, and appearance he reproduces so successfully that one needs the printed testimony of the hand-bill to assure us of his identity. Mr. Shine, however, has more voice than Mr. Thorne, and somewhat less reserve, and while he does fuller justice to the music than was possible to his predecessor, he occasionally overdoes the acting. This latter defect, however, was not

so noticeable last night in the second as in the first act. In the former his humour occasionally verged upon extravagance, but in the latter he kept well within the obvious limits of the part, and his success was proportionately greater. His chief effects were produced in the famous duet with the Lady Jane, "So go to him and say to him," which was twice repeated in compliance with the enthusiastic demand of the audience, and the no less popular duet with Grosvenor, describing the rival types of young men—the "every day young man," and pseudo-æsthete—which was also repeated. Mr. Walter Greyling is neither vocally nor dramatically an adequate substitute for Mr. Rousbey in the part of the idyllic poet Grosvenor, but he looks the character fairly, and his singing of "The Magnet and the Churn" appeared to please the audience. Miss Elsie Cameron is of course quite at home in the part of the faithful and massive Lady Jane, and her Handelian solo at the opening of the second act and her part in the duet with Bunthorne, previously mentioned, were capitally sung. Mr. R. Christian is scarcely equal to the part of the Duke of Dunstable. Mr. Byron Brown is fairly effective as Colonel Calverley, whose song, with chorus, "When I first put this uniform on," won much applause. Mr. Halley, as Major Murgatroyd, did justice to the song of "The Heavy Dragoon;" and the trio and quintet in the second act, in which the three officers take part with the Ladies Angela and Saphir, were so well sung that it is a pity their effect should have been spoiled by an uncalled-for repetition of the quintet, which led to some confusion and loss of time on the stage. The chorus singing left little to be desired, the band was fairly efficient, and the costumes and *mise-en-scène* were as usual bright and picturesque. The entertainment concluded with a new musical comedietta entitled "A Private Wire," in which the principal performers were Miss Mina Rowley, Mr. Browning, and Mr. Jesse Smith. [*Birmingham Daily Post*, 8 Apr. 1884.]

PRINCE OF WALES THEATRE — Proprietor, Mr. J. Rogers; Acting-manager, Mr. C. M. Appleby.—Mr. D'Oyly Carte's opera company have during the past week met with marked success with *Patience*. The piece, under the able management of Mr. Taylor, has been admirably cast. Miss Josephine Findlay made an able representative of *Patience*, playing the part with a considerable amount of grace, whilst her vocalisation was exceptionally good. Miss Rose Husk as the Lady Angela, Miss Blanche Symonds as Lady Saphir, and Miss Mina Rowley were all perfect in their respective parts. Miss Elsie Cameron as Lady Jane gave an artistic rendering of that part. Mr. Wilfred Shine, who has recently joined the company, gave an almost perfect impersonation of Bunthorne. Mr. Walter Greyling was all that could be desired as Grosvenor, Mr. Byron Browne as the Colonel, Mr. Halley as the Major, and Mr. R. Christian as the Lieutenant, all played their parts with much skill. [*The Era*, 12 Apr. 1884.]

MR. D'OYLY CARTE'S ARRANGEMENTS
for 1884.
GREAT BRITAIN AND IRELAND
OPERA COMPANIES.
COMPANY A, "PRINCESS IDA,"
THEATRE ROYAL, PRESTON, April 14th.
COMPANY B, "PATIENCE,"
THEATRE ROYAL, ROCHDALE, April 14th.
COMPANY C, "PATIENCE,"
PRINCE'S THEATRE, MANCHESTER, April 14th.
COMPANY D, "PRINCESS IDA,"
OPERA HOUSE, LEICESTER, April 14th.
COMPANY E, "IOLANTHE,"
ALHAMBRA THEATRE, BARROW-IN-FURNESS, April 14th.
COMPANY F, "IOLANTHE,"
PRINCE OF WALES THEATRE, LIVERPOOL, April 14th.
AMERICA.
OPERA COMPANIES.
"PRINCESS IDA,"
on Tour through the United States.
AUSTRALIA.
"THE PIRATES OF PENZANCE" and "PATIENCE,"
with Mr J. C. Williamson.

The Era, 12 Apr. 1884, p. 17.

14 – 19 Apr. Manchester

PRINCE'S THEATRE.

“PATIENCE.”

It would be somewhat difficult to say how many different times *Patience* has been performed in Manchester; but the work of Messrs. Gilbert and Sullivan seems to have lost none of its power to charm and attract large audiences, if we may judge both by the number of people at the Prince's last night, and also by the pleasure which the opera seemed to impart. The æsthetic craze, upon which Mr. Gilbert so cleverly laid hold, has, to great extent, passed away, but the humour seems to be as much appreciated, and the pretty music was as welcome as ever. Mr. D'Oyly Carte's companies are always enjoyable, since they present general finish and happy working together which are so essential to a satisfactory representation. As a whole the performance last night was highly satisfactory, both principals and chorus giving their respective parts with much precision. One or two of the principals were suffering somewhat from colds, which is not to be wondered at considering the weather; but taking things altogether all parts were good, while too much praise can scarcely be accorded to the band under Mr. South's conductorship, for the very admirable manner which they accompanied both songs and choruses. The opera was followed by an amusing comedietta, called *A Private Wire*, by Arnold Felix and Frank Desprez, the music being by Percy Reeve. The parts were taken by Miss Beatrice Grosvenor, Miss Mina Rowley, Mr. Jesse Smith, Mr. Browning, and Miss Nelly Vibert. [*Manchester Courier*, 15 Apr. 1884, p. 5.]

PRINCE'S THEATRE.

Gilbert and Sullivan's æsthetic opera “Patience,” performed by Mr. D'Oyly Carte's company, was the holiday entertainment provided at the Prince's Theatre last evening, and it was clear from the crowded state of the house and the enjoyment of the audience that the selection was a decidedly happy one. Most of those present being more or less familiar with the charming music which has made the opera so successful, and the performers, with scarcely an exception, being fully competent, both as actors and vocalists, to sustain their respective parts, the entertainment ran smoothly throughout, and there were indications that the piece is likely to retain its popularity for some time to come. Miss Josephine Findlay as Patience, and Miss Elsie Cameron as Lady Jane, gave due effect to the songs which fell to their lot; Mr. W. E. Shine displayed much vocal ability as well as humour in the part of Bunthorne; and Grosvenor and Colonel Calverley had satisfactory representatives in Mr. W. Greyling and Mr. B. Browne. The opera was followed by a most amusing comedietta, entitled “A Private Wire,” in which the authors opened what appears to be a new mine of stage fun. It would not be surprising if after this there were quite a crop of farces based upon telephonic misunderstandings. [*Manchester Evening News*, 15 Apr. 1884, p. 2.]

PRINCE'S THEATRE. — Once more *Patience* is being represented here, but although the attendance on Bank Holiday was remarkably good, it has since declined considerably. Mr. Wilfred E. Shine is now the Bunthorne of the company, but his rendering of the part can scarcely be described as very successful, owing to a tendency to impart a farcical element to the character. Mr. Walter Greyling resumes his old part of Archibald Grosvenor, which he renders to great advantage; and Messrs. Byron Browne and H. Halley retain their parts of the Colonel and Major respectively, which they also render very satisfactorily. Mr. R. Christian, the new Lieutenant is scarcely so successful, his voice being of decidedly weak quality. Miss Josephine

Findlay's Patience is a fairly good performance, but if she could contrive to look a little more arch and somewhat to economise the limited resources of her voice she would be more successful. Miss Elsie Cameron is an excellent Lady Jane, and it would be impossible to find any fault with her performance, unless, indeed, it was suggested that she might appear more completely obtuse to the humour of the allusions made in her lines with regard to her own obesity. [*The Era*, 19 Apr. 1884.]

PRINCE'S THEATRE

That the popularity of Gilbert and Sullivan's "Patience" is not yet on the wane, in spite of the great number of times this amusing work has been played, was abundantly shown on Monday night, when it was performed at the Prince's Theatre by Mr. D'Oyly Carte's company. The house was well filled from pit to gallery, and the applause and laughter were loud and frequent. The various parts were, on the whole, well represented, the principal characters being in the hands of artistes with whom the Manchester public are pretty familiar. Mr. W.E. Shine was excellent as Bunthorne, both his singing and acting being worthy of praise. Mr. Byron Browne as the Colonel and Mr. Walter Greyling as Grosvenor, too, played well, but their vocal efforts were somewhat marred by colds from which they were evidently suffering. Miss Josephine Findlay made a charming Patience, and sang the music allotted to her with good effect, and Miss Elsie Cameron, as Lady Jane, was all that could be desired. "Patience" was followed by a comedietta by Arnold Felix and Frank Desprez entitled "A Private Wire." [*Manchester Times*, 19 Apr. 1884.]

MR. D'OYLY CARTE'S ARRANGEMENTS

for 1884.
 GREAT BRITAIN AND IRELAND
 OPERA COMPANIES.
 COMPANY A, "PRINCESS IDA,"
 THEATRE ROYAL, BLACKBURN, April 21st.
 COMPANY B, "PATIENCE,"
 THEATRE ROYAL, HALIFAX, April 21st;
 CORN EXCHANGE, WAKEFIELD, April 24th.
 COMPANY C, "PATIENCE,"
 ROYALTY THEATRE, GLASGOW, April 21st.
 COMPANY D, "PRINCESS IDA,"
 THEATRE ROYAL, BRADFORD, April 21st.
 COMPANY E, "TOLANTHE,"
 PUBLIC HALL, MILLOM, April 21st;
 THEATRE ROYAL, WHITEHAVEN, April 22d;
 THEATRE ROYAL, DUMFRIES, April 24th.
 COMPANY F, "TOLANTHE,"
 PRINCE OF WALES'S THEATRE, LIVERPOOL, April 21st.
 AMERICA.
 "PRINCESS IDA,"
 on Tour in the United States.
 AUSTRALIA.
 "THE PIRATES OF PENZANCE" and "PATIENCE,"
 with Mr J. C. Williamson.

The Era, 19 Apr. 1884, p. 19.

21 Apr. – 3 May. Glasgow

ROYALTY — "PATIENCE"

Since "Patience" was last produced in Glasgow a sufficient interval of time has elapsed to invest it with freshness even for those who know its music tolerably well. Nor has the delicious satire of the author lost its savour, although the craze against which it is directed has long fallen into neglect. The music is pleasant if not profound, and the writing unique. We might believe, and with reason, that the composer repeats himself, and that the method of the author is unvaried, yet we never fail to enjoy these operas, with their charm of melody and colour and general refinement. The company appearing at the Royalty Theatre this week is for the most part unchanged in composition. Miss Josephine Findlay now takes the part of Patience, the dairymaid, and sings and acts with fine appreciation of the music and the character. Mr. Wilfred E. Shine succeeds Mr. George Thorne as Bunthorne, and suggests his predecessor in make-up and voice and poetic rapture. Archibald, the idyllic poet who loves Patience with "a Florentine fourteenth century frenzy," is again

impersonated by Mr. Walter Greyling; and the Lady Jane is once more admirably sustained by Miss Elsie Cameron, whose song, "In the coming by-and-bye," was the most artistically rendered number of the evening. But all the leading melodies were encored, some of them more than once, and at the close of the opera the principals of the company were called to the front. "Patience" will be performed throughout the week. [*Glasgow Herald*, 22 Apr. 1884.]

ROYALTY. — Lessee and Manager, Mr. E. L. Knapp. — The engagement of Signor Salvini did not prove so very great a pecuniary success as might have been anticipated. His Othello was the most powerful attraction, and drew another large audience on the Saturday evening, which cannot be said of either *The Gladiator* or *Hamlet*. About the artistic success of Signor Salvini in these plays, however, there is no question or doubt. This week one of Mr. D'Oyly Carte's companies is appearing in *Patience*. Taken as a whole, the company is not up to the former standard. Mr. Wilfred Shine's Bunthorne made the excellence of his predecessor's performance stand out greater than ever. It is a fairly good attempt, nothing more. Miss Elsie Cameron is an admirable Lady Jane, Miss Josephine Findlay is an acceptable Patience, and Messrs. Byron Browne and Walter Greyling sing and act with taste and much discretion as Grosvenor and Colonel Calverley respectively [*sic*]. The chorus is very good, as is also the orchestra. It is with pleasure we chronicle the fact that the courteous and clever resident musical director, Mr. Tom Smythe, was last Friday presented with a very handsome marble clock by the members of the Royalty orchestra as a mark of their esteem. At the same time a valuable brooch and earrings were presented to Mrs. Smythe. The presentations were made by Mr. E. L. Knapp on behalf of the subscribers in a few eulogistic sentences, to which Mr. Smythe suitably replied. [*The Era*, 26 Apr. 1884.]

ROYALTY. — Lessee and Manager, Mr. E. L. Knapp. — *Patience* is still the attraction, and business is fairly good. [*The Era*, 3 May 1884.]

MR. D'OYLY CARTE'S ARRANGEMENTS
for 1884.
GREAT BRITAIN AND IRELAND
OPERA COMPANIES.
COMPANY A, "PRINCESS IDA,"
THEATRE ROYAL, HALIFAX, May 5th.
THEATRE ROYAL, DEWSBURY, May 5th.
COMPANY B, "PATIENCE,"
THEATRE ROYAL, HANLEY, May 5th.
COMPANY C, "PATIENCE,"
HER MAJESTY'S THEATRE, ABERDEEN, May 5th.
COMPANY D, "PRINCESS IDA,"
GALEYS THEATRE, DUBLIN, May 5th.
COMPANY E, "IOLANTHE,"
THEATRE ROYAL, GREENOCK, May 5th.
COMPANY F, "IOLANTHE,"
GRAND THEATRE, LEEDS, May 5th.
AMERICA.
"PRINCESS IDA,"
on Tour in the United States.
AUSTRALIA.
"THE PIRATES OF PENZANCE" and "PATIENCE,"
with Mr J. C. Williamson.

The Era, 3 May 1884, p. 16.

5 – 10 May. Aberdeen

HER MAJESTY'S THEATRE—"PATIENCE."—A delightful contrast to the vivacious and highly-flavoured French importation that occupied the local boards last week was presented yesterday evening in the popular æsthetic comic opera by Messrs. Gilbert and Sullivan. This is the second time "Patience" has been performed in Aberdeen. On the former occasion, some eighteen months ago, the "too-too," "utterly utter," &c., school had scarcely passed the hey-day of its prosperity. *Punch* delighted to chaff the sect, their ways, manners, and vagaries, while society talked and laughed freely on the subject. Since then, however, the recognised apostle of the fraternity, Mr. Oscar Wilde, has been among us, and we found him not only very much like

other people, but the exponent of views singularly sensible and instructive. Much, therefore, of the peculiarities of the so-called æsthetic movement came to be set at rest, and it, consequently, would not have been surprising if, with the development of public opinion, the popularity of this work, which is throughout a happy satire on the æsthetes, came to be seriously endangered. Judging, however, from the hearty applause with which the performance was last night received, there appears to be still vitality enough in its clever humour, the droll genuflexions, graceful and melodious music, to maintain the opera a genuine and delectable source of amusement. With the exception Miss Cameron (Lady Jane) and Messrs Greyling (Grosvenor) and Byron Browne (Colonel), the members of the present company are new, and give, one and all, an exceedingly happy and satisfactory exposition of the opera. Miss Josephine Findlay is a sufficiently artless "Patience," inspiring her part with artistic appreciation of rustic simplicity, and displaying a voice of pleasing quality. One of the most entertaining characters the cast is the "massive" Lady Jane, and it must be said that every justice is done to it by Miss Elsie Cameron. Added to a rich voice, this lady possesses histrionic talent of a high order, and her various efforts were consequently in great favour. The Fleshly Poet Bunthorne had a skilful representative in Mr. Wilfred Shine, from whom we have the typical posings and absurdities of the æsthetes cleverly and artistically caricatured. His more idyllic brother, Grosvenor (Mr. Walter Greyling), was also able hands; while the officers, Messrs. Byron Browne, H. Halley and R. Christian, were no less successful, with just the single exception of the Duke, whose high notes were invariably faulty in tune. The choruses are of good vocal quality, and may be said to be almost faultless, but for a hurried and somewhat careless treatment of the charmingly harmonised sestette at the end of the first act—"I hear the soft note." Altogether the performance, as has been indicated, was highly enjoyable, applause and encores being frequent and hearty. To this result the band, under the skilful management of Mr. Isaac South, contributed in no small measure. The opera was preceded by a brief but amusing comedietta entitled "A Private Wire," in which Miss Grosvenor, Miss Rowley, Mr. Jesse Smith, and Mr. Browning bear creditably the leading parts. [*Aberdeen Evening Express*, 6 May 1884, p. 4.]

HER MAJESTY'S THEATRE. — Lessee, Mr. W. M'Farland; General Manager, Mr. Hodges. — Opera comique is in favour here at present. Last week we had Mr. Crookshank with *Olivette*, doing fair spring business. Now *Patience* pays a return visit, and retains much of its former popularity. The principals in Mr. D'Oyly Carte's company are Miss Josephine Findlay, Miss Elsie Cameron, and Messrs. W. Shine, Greyling, and Brown. The chorus is good, and under the baton of Mr. Isaac South a very satisfactory rendering is given of *Patience*. [*The Era*, 10 May 1884, p. 3.]

MR. D'OYLY CARTE'S ARRANGEMENTS
for 1884.

GREAT BRITAIN AND IRELAND
OPERA COMPANIES.
COMPANY A, "PRINCESS IDA,"
OPERA HOUSE, BURY, May 12th.
COMPANY B, "PATIENCE,"
OPERA HOUSE, ASHTON-UNDER-LYNE, May 12th.
TOWN HALL, ACORINGTON, May 15th.
FREE TRADE HALL, COLNE, May 16th.
COMPANY C, "PATIENCE,"
THEATRE ROYAL, DUNDEE, May 12th.
COMPANY D, "PRINCESS IDA,"
THEATRE ROYAL, BELFAST, May 12th.
COMPANY E, "IOLANTHE,"
QUEEN'S ROOMS, AYR, May 12th.
HER MAJESTY'S THEATRE, CARLISLE, May 15th.
COMPANY F, "IOLANTHE,"
THEATRE ROYAL, SHEFFIELD, May 12th.

AMERICA.
"PRINCESS IDA,"
on Tour in the United States.
AUSTRALIA.
"THE PIRATES OF PENZANCE" and "PATIENCE,"
with Mr J. C. Williamson.

The Era, 10 May 1884, p. 16.

12 – 17 May. Dundee

THEATRE ROYAL “PATIENCE”

As we anticipated would be the case, a very large audience assembled last night in the Theatre Royal to enjoy Messrs. Gilbert and Sullivan’s extremely pleasant opera of “Patience,” and the audience was not more numerous than it was enthusiastic. Dundee theatre-goers are acquainted with the piece, but though most of them may have attended it when performed here two years ago, very few will fail to see and hear it once more. We can promise them a renewed treat, and assure one and all that they will suffer no reaction to their relish by hearing the work a second or even a third time. The company is, taking it all round, an excellent one, and renders with grace the lively caricature of Mr. Gilbert, and sings with truthfulness the tuneful numbers of Mr. [sic] Sullivan. There are three members of the present company who performed in the opera on its last presentation in Dundee—namely, Miss E Cameron (Lady Jane), Mr. Walter Greyling (Archibald Grosvenor), and Mr. Byron Browne (Colonel Calverley). These gave the same satisfactory account of their respective parts that they did when last with us. Miss Josephine Findlay gave a bright and sparkling personation of Patience, acting and speaking with a naiveness, and singing with an archness that added piquancy to the clever work of Messrs. Gilbert and Sullivan. Mr. Shine acquitted himself in the arduous and difficult part of Bunthorne in a very artistic fashion, displaying no small sense of the humorous in his performance. The chorus was well balanced, and sang with sweetness and well together. Many of the numbers were vehemently redemanded, and the dressing of the opera and general appointments were highly creditable. The opera is preceded by a musical trifle entitled “A Private Wire,” a telephone contretemps, provocative of much laughter on the part of the audience. During the week the house will doubtless be still more crowded than it was last night. [*The Dundee Courier & Argus*, 13 May 1884.]

THEATRE ROYAL. — Lessee, Mr. W, M’Farland, — The *Patience* company, conducted by Mr. Ben Wilkinson, have attracted immense audiences this week. Everybody has been charmed with the singing and acting, and general regret has been expressed at the shortness of the engagement. Mr. Wilfred Shine as Bunthorne, and Miss Josephine Findlay as Patience, had most brilliant receptions on this their first appearance here. [*The Era*, 17 May 1884.]

MR. D’OYLY CARTE’S ARRANGEMENTS
for 1884.
GREAT BRITAIN AND IRELAND
OPERA COMPANIES.
COMPANY A, “PRINCESS IDA,”
MECHANICS’ INSTITUTE, BURNLEY, May 19th.
COMPANY B, “PATIENCE,”
THEATRE ROYAL, BOLTON, May 19th.
COMPANY C, “PATIENCE,”
THEATRE ROYAL, EDINBURGH, May 19th.
COMPANY D, “PRINCESS IDA,”
PRINCE OF WALES’S THEATRE, LIVERPOOL, May 19th.
COMPANY E, “IOLANTHE,”
THEATRE ROYAL, SUNDERLAND, May 19th.
COMPANY F, “IOLANTHE,”
THEATRE ROYAL, MANCHESTER, May 19th.
AMERICA.
“PRINCESS IDA,”
on Tour in the United States.
AUSTRALIA.
“THE PIRATES OF PENZANCE” and “PATIENCE,”
with Mr J. C. Williamson.
The Era, 17 May 1884, p. 16.

19 – 31 May. Edinburgh

THEATRE ROYAL. — Lessee, Mr. John Heslop; Acting Manager and Secretary, Mr. John D. Gray. — Mr. D’Oyly Carte’s *Patience* company commenced a fortnight’s engagement here on Monday evening, when a large and appreciative

audience assembled to enjoy the performance. This picturesque and tuneful opera has had a career of remarkable success since its first production, and has been played in Edinburgh oftener than any other of the Gilbert and Sullivan works. Its reception on Monday evening was most enthusiastic, and laughter, applause, and encores were frequent during the evening. The company, as on former occasions, is exceptionally good, and contains both old and welcome friends, as well as several new candidates for public favour. Of the first, one of the most popular in the cast is Mr. Byron Brown, the clever representative of the Colonel, whose fine voice and handsome appearance pre-eminently qualify him for the character. Miss Elsie Cameron again appears as Lady Jane, a character she has already played here with great success. Chief among the new comers is Mr. Wilfred E. Shine, the droll impersonator of Bunthorne. The gentleman exhibited varied ability throughout, looked the part to the life as we know it, sang and danced well, and should be a valuable acquisition to the ranks of comic opera. Mr. Walter Greyling made a vocally excellent Grosvenor, Mr. R. Christian sang tastefully as the Duke, and Mr. H. Halley was capital as the Major. Patience is now played by a very charming and very clever young lady, Miss Josephine Findlay, whose captivating appearance and undoubted musical ability commanded immediate admiration. Of the other parts, Miss Rose Husk scored a notable success as Lady Angela, and Miss Blanche Symonds appeared to much advantage as Lady Saphir, Miss Mina Rowley also making quite a feature of Lady Ella. [*The Era*, 24 May 1884.]

MR. D'OYLY CARTE'S ARRANGEMENTS

for 1884

GREAT BRITAIN AND IRELAND
OPERA COMPANIES.

COMPANY A, "PRINCESS IDA,"
THEATRE ROYAL, MACCLESFIELD, May 26th;
TOWN HALL, CREWE, May 29th

COMPANY B, "PATIENCE,"
NEW ROYALTY THEATRE, CHESTER, May 26th;
COMPANY C, "PATIENCE,"

THEATRE ROYAL, EDINBURGH, May 19th;
COMPANY D, "PRINCESS IDA,"
PRINCE OF WALES THEATRE, LIVERPOOL, May 19th;

COMPANY E, "IOLANTHE,"
THEATRE ROYAL, WEST HARTLEPOOL, May 26th;

COMPANY F, "IOLANTHE"
THEATRE ROYAL, MANCHESTER, May 19th.

AMERICA.

"PRINCESS IDA,"
on Tour in the United States.

AUSTRALIA.

"THE PIRATES OF PENZANCE" and "PATIENCE,"
with Mr. J. C. Williamson.

The Era, 24 May 1884, p. 16

THEATRE ROYAL. — Lessee, Mr. John Heslop; Acting Manager and Secretary, Mr. John D. Gray. — *Patience*, with its quaint characters, droll dialogue, and sparkling music, continues to be represented here by Mr. D'Oyly Carte's opera company to excellent houses, the spirited acting and capable singing of both principals and chorus receiving much well deserved applause each evening. The opera is preceded by a light little vaudeville entitled *A Private Wire*. [*The Era*, 31 May 1884.]

MR D'OYLY CARTE'S ARRANGEMENTS

for 1884.

GREAT BRITAIN AND IRELAND

COMPANY A, "PRINCESS IDA,"

MECHANICS' INSTITUTE, STAFFORD, June 2d.

ST. GEORGE'S HALL, BURTON ON TRENT, June 4th.

LECTURE HALL, DERBY, June 6th.

COMPANY B, "PATIENCE,"

THEATRE ROYAL, OXFORD, June 2d.

TOWN HALL, MAIDENHEAD, June 5th.

THEATRE ROYAL, WINDSOR, June 6th.

COMPANY C, "PATIENCE,"

THEATRE ROYAL, NEWCASTLE, June 2d.

COMPANY D, "PRINCESS IDA,"

WINTER GARDENS, BLACKPOOL, June 2d.

COMPANY E, "IOLANTHE,"

THEATRE ROYAL, SOUTH SHIELDS, June 2d.

COMPANY F, "IOLANTHE"

THEATRE ROYAL, HUDDERSFIELD, June 2d.

AMERICA.

"PRINCESS IDA,"

on Tour in the United States.

AUSTRALIA.

"THE PIRAES OF PENZANCE" and "PATIENCE,"

with Mr. J. C. Williamson.

The Era, 31 May 1884, p. 17.

2 – 7 Jun. Newcastle

THEATRE ROYAL. — Lessees, Messrs. Howard and Wyndham; Acting Manager, Mr. Frank Sephton. The undiminished popularity of *Patience* was fully attested by the large audience present at this theatre on Monday evening. Mr. Wilfred E. Shine as Bunthorne secured hearty applause; Mr. W. Greyling as Grosvenor, Miss Elsie Cameron as Lady Jane, and Miss J Findlay as Patience were well deserving of commendation. Mr. B. Browne as Dunstable [*sic*], Mr. H. Halley as the Major, Mr. R. Christian as the Duke of Dunstable, materially contributed to the success of the production. The comedietta of *A Private Wire* preceded the opera, supported by Misses Grosvenor and Rowley, and Messrs. J. Smith and F. Browning. [*The Era*, 7 Jun. 1884.]

MR. D'OYLY CARTE'S ARRANGEMENTS

for 1884.

GREAT BRITAIN AND IRELAND

OPERA COMPANIES.

COMPANY A. "PRINCESS IDA,"

CORN EXCHANGE, COVENTRY, June 9th.

ST. JAMES'S HALL, LICHFIELD, June 12th.

COMPANY B, "PATIENCE,"

TOWN HALL, STAINES, June 9th.

STAR AND GARTER, RICHMOND, June 10th.

DRILL HALL, KINGSTON, June 11th.

PUBLIC HALL, EPSOM, June 13th.

DRILL HALL, WIMBLEDON, June 14th.

COMPANY C, "PATIENCE,"

PRINCE OF WALES THEATRE, LIVERPOOL, June 9th.

COMPANY D, "PRINCESS IDA,"

NEW THEATRE ROYAL, BRISTOL, June 9th.

COMPANY E, "IOLANTHE,"

THEATRE ROYAL, MIDDLESBROUGH, June 9th.

COMPANY F, "IOLANTHE,"

THEATRE ROYAL, BELFAST, June 9th.

AMERICA

"PRINCESS IDA,"

on Tour in the United States.

AUSTRALIA.

"THE PIRATES OF PENZANCE" and "PATIENCE,"

with Mr. J. C. Williamson.

The Era, 7 Jun. 1884, p. 17.

9 – 14 Jun. Liverpool

PRINCE OF WALES.

"Patience," perhaps the most favourite of the many operas produced by Mr. W. S. Gilbert and Sir Arthur Sullivan, is making another visit to this theatre, and, as has been hitherto the case in Liverpool, was, on its first performance last night, warmly received by an appreciative audience. The cast is much altered from that of any previous occasion, but all the parts are effectively taken. The title role is filled by Miss Josephine Findlay, and the other principals are Reginald Bunthorne, Mr. Wilfred E. Shine; Archibald Grosvenor, Mr. Walter Greyling; Colonel Calverley, Mr. Byron Browne; Duke of Dunstable, Mr. Walter Grey; and Lady Jane, Miss Elsie Cameron. [*Liverpool Mercury*, 10 Jun. 1884, p. 6.]

PRINCE OF WALES THEATRE. — Proprietor, Mr. A. Henderson; Lessee and Manager, Mr. Frank Emery; Acting Manager, Mr. Walter Hatton. — *Patience* was once more brought back to the "little house" on Monday, when there was no mistaking the thorough enjoyment experienced by a large audience. Mr. W. E. Shine now takes the role of Reginald Bunthorne with considerable success, and associated with the other leading parts we find the names of Miss Elsie Cameron (the Lady Jane), Miss Josephine Findlay (Patience), Miss B. Symonds, Miss M. Rowley, and Miss R. Husk (the three Rapturous Maidens), and Mr. Walter Greyling (Archibald Grosvenor). The Gilbert-Sullivan work was preceded by a comedietta called *A Private Wire*. [*The Era*, 14 Jun. 1884.]

MR. D'OYLY CARTE'S ARRANGEMENTS

for 1884.

GREAT BRITAIN AND IRELAND
OPERA COMPANIES.

COMPANY A, "PRINCESS IDA,"

THEATRE ROYAL, LEAMINGTON, June 16th.

EXCHANGE THEATRE, BANBURY, June 18th.

NEW THEATRE, NORTHAMPTON, June 20th.

COMPANY B, "PATIENCE,"

PUBLIC HALL, NEW CROSS, June 16th.

PUBLIC HALL, REIGATE, June 19th.

CRYSTAL PALACE, SYDENHAM, June 20th.

COMPANY C, "PATIENCE,"

THEATRE ROYAL, SHEFFIELD, June 16th.

COMPANY D, "PRINCESS IDA,"

PRINCE OF WALES THEATRE, BIRMINGHAM, June 16th.

COMPANY E, "IOLANTHE,"

CENTRAL HALL, DARLINGTON, June 16th.

THEATRE ROYAL, JARROW, June 19th.

COMPANY F, "IOLANTHE,"

GAIETY THEATRE, DUBLIN, June 16th.

AMERICA

"PRINCESS IDA,"

on Tour in the United States.

AUSTRALIA.

"THE PIRATES OF PENZANCE" and "PATIENCE,"

with Mr. J. C. Williamson.

The Era, 14 Jun. 1884, p. 16.

16 – 21 Jun. Sheffield

THEATRE ROYAL. — Lessee and Manager, Mr. E. Romaine Callender: — The visit of Mr. D'Oyly Carte's *Patience* Company last week was not attended with so much success as most of these operas have secured here, a prejudice against the numerous changes in the cast perhaps producing this result. Artistically the performances were undoubtedly praiseworthy. No little interest in the theatrical circles here is centred on the fact that Mr. Romaine Callender's lease of the theatre expires this week, and it may at once be said that this gentleman's withdrawal is a matter of almost universal regret. Mr. Callender's lesseeship will always be remembered, not only for its inauguration of the newly-constructed theatre, but of new ideas of the importance of management and of the dignity of the drama. Foremost among the features of Mr. Callender's rule must be noticed that during his lesseeship every part of the theatre has been rigidly and successfully protected from persons of doubtful character, a fact that has drawn encomiums from the magisterial bench on several occasions. Next must be given a word of praise for the excellent dramatic fare that has been provided. Of course, there have been a few inevitable exceptions to this rule, but these have been very few indeed. During Mr. Callender's lesseeship the Sheffield public have had the opportunity of seeing Madame Ristori, Miss Wallis, Miss Genevieve Ward, Miss Bateman, Mr. J. L. Toole, Mr. Edwin Booth, Mr. Kyrle Bellew, Mr. Lytton Sothern, Mr. Edward Compton, and a host of the foremost ornaments of the modern stage, and in every case the lessee has been complimented by the local press, not only on the engagements, but on the manner in which the various plays have been mounted. On Friday, the 27th, Mrs. E. Romaine Callender, who has been a quiet but powerful factor in the work of the past four years, takes a farewell benefit, which we hope to notice in our next issue. [*The Era*, 28 Jun. 1884.]

MR. D'OYLY CARTE'S ARRANGEMENTS

for 1884.

GREAT BRITAIN AND IRELAND

OPERA COMPANIES.

COMPANY A, "PRINCESS IDA,"

NEW EXCHANGE, BEDFORD, June 23d.

THEATRE ROYAL, WINDSOR, June 25th.

ALBERT HALL, READING, June 26th.

COMPANY B, "PATIENCE,"

TOWN HALL, SITTINGBOURNE, June 23d.

ASSEMBLY ROOMS, WHITSTABLE, June 25th.

CORN EXCHANGE, ASHFORD, June 26th.

PUBLIC HALL, SUTTON, June 27th.

COMPANY C, "PATIENCE,"

GRAND THEATRE, LEEDS, June 23d.

COMPANY D, "PRINCESS IDA,"

PRINCE OF WALES THEATRE, BIRMINGHAM, June 23d.

COMPANY E, "IOLANTHE,"

THEATRE ROYAL, STOCKTON-ON-TEES, June 23d

COMPANY F, "IOLANTHE,"

GAIETY THEATRE, DUBLIN, June 23d.

AUSTRALIA,

"THE PIRATES OF PENZANCE" and "PATIENCE,"

with Mr. J. C. Williamson.

The Era, 21 Jun. 1884, p. 17.

23 – 28 Jun. Leeds

THE GRAND THEATRE. — Lessee, Mr. Wilson Barrett; Acting Manager, Mr. Lee Anderson. — After a rather long interval, Messrs. Gilbert and Sullivan's *Patience* has been performed here during the past week by, to the frequenters of this theatre, a nearly new company, Miss Elsie Cameron and Mr. Byron Browne (Lady Jane and the Colonel) being the only members of the old cast left. The cast of the opera now is unexceptionally good, and the whole performance went off with great éclat. Mr. W. E. Shine excelled as Bunthorne, and Mr. Walter Greyling was a good Grosvenor. Miss Josephine Findlay both sang and acted well as *Patience*, and Miss Rose Husk and Miss Blanche Symonds pleasingly supported the parts of the Ladies Angela and Saphir. We think the Colonel of Mr. Browne and the Lady Jane of Miss Elsie Cameron could not be improved on. Miss Mina Rowley, Mr. Walter Grey, and Mr. H. Halley completed a most efficient cast. Mr. Isaac South carefully conducted. The chorus was a good one, and the opera, as usual, was beautifully mounted. It was preceded by the comedietta *A Private Wire*. [*The Era*, 28 Jun. 1884, p. 4.]

MR. D'OYLY CARTE'S
ARRANGEMENTS

for 1884.

GREAT BRITAIN AND IRELAND
OPERA COMPANIES.

COMPANY A, "PRINCESS IDA,"
THEATRE ROYAL, BATH, June 30th.

COMPANY C, "PATIENCE,"
THEATRE ROYAL, HULL, June 30th.

COMPANY D, "PRINCESS IDA,"
THEATRE ROYAL, BRIGHTON, June 30th.

COMPANY E, "IOLANTHE,"
VICTORIA HALL, SHIPLEY, June 30th.

FREE TRADE HALL, COLNE, July 1st.
PUBLIC HALL, CLITHEROE, June 2d.

THEATRE ROYAL, CHORLEY, July 3d.
COMPANY F, "IOLANTHE,"

THEATRE ROYAL, CORK, June 30th.
AUSTRALIA.

"THE PIRATES OF PENZANCE" and "PATIENCE,"
with Mr. J. C. Williamson.

The Era, 28 Jun. 1884, p. 18.

30 Jun. – 5 Jul. Hull

"PATIENCE" AT THE THEATRE ROYAL. — Much of that genuine enjoyment, theatrically speaking, which the English people have been afforded during the past ten or twelve years must be attributed to that marvellously successful dual control which Messrs Gilbert and Sullivan have been able so closely, and with such apparent affinity of sympathies, to foster and maintain. Their long list of comic operas never fails to be well received, and the sweet strains of the music have become as current coins, whilst Mr. Gilbert's keen and well-selected apophysis strike home their true meaning in spite of the skill which may be used to waive or tone down the plain insinuations which they most assuredly breathe. One of the most successful — if, in fact, not *the* most successful — addition to their musical productions is that ever charming and transcendental of ethereal operas "Patience." The insinuations, the mockery of cant and humbug, of dilettanti æstheticism, contained in this, is perfect; and the music with which it is clothed is as an ermine cloak vesting the flimsiest of theories. Perhaps there might be one or two improvements in the company at the Royal, although, on the whole, the opera is fairly represented. *Patience* is personated by Miss Josephine Findlay, a young lady possessed of a fine, fluent range of voice, with clearness of enunciation prominently in her favour. We think, however, that the character of Phyllis in "Iolanthe" suits these accomplishments to greater advantage, Wilfred Shine's Reginald Bunthorne is as good almost as it could be. The Lady Jane was trusted to Miss Elsie Cameron, in whose hands it was capitally cared for. The remainder of the company were efficient, and their efforts received the loudest approbation which small houses could muster. This engagement marks the termination of the present theatrical season in Hull, and the theatre during the next few weeks will be subjected to a much needed and, we understand, very desirable renovation. It is expected that a new piece of Spanish origin will be staged for the opening, perhaps on the 28th instant. [*The Hull Packet and East Riding Times*, 4 Jul. 1884.]

THEATRE ROYAL. — Lessee, Mr. Wilson Barrett; General Manager, Mr. Alfred Cuthbert. — *Patience* is again paying us a visit here, and a genial welcome was accorded her on Monday night. Numerous changes have taken place in the cast since the last visit. The most noteworthy change is that of Mr. Wilfred Shine (Bunthorne),

who, following closely in the footsteps of his predecessor, gives a cleverly rendered impersonation of the æsthetic imposter. Mr. G.B. Browne is still to the fore as the Colonel, and Miss Elsie Cameron now capably portrays the massive Lady Jane. The tuneful strains of the “twenty love-sick maidens” closes the present season, and, before the re-opening on the 28th inst., much needed alterations will have been effected behind the curtain. [*The Era*, 5 Jul. 1884.]

7 – 26 Jul. No Performances

28 Jul. – 2 Aug. Scarborough

LONDESBOROUGH THEATRE. – Proprietors and Managers, Messrs. W. A. Waddington and Sons. – The great attractions of the week have been the well known and highly popular operas of *Patience* and *Pinafore*, in which Messrs. Geo. Thorne, F. Cooke, Byron Browne, Frank Boyle, Miss Alice Barnett, Miss Clara Merivale, and a strong company have appeared before large and enthusiastic audiences. [*The Era*, 2 Aug. 1884.]

4 – 9 Aug. York

THEATRE ROYAL, YORK.

BANK HOLIDAY WEEK,
COMMENCING MONDAY NEXT, AUGUST 4th, 1884.

Mr. D'OYLY CARTE'S OPERA COMPANY,
Over Fifty Artistes, including
Miss ALICE BARNETT.

From the Savoy Theatre, London.
Miss CLARA MERIVALE,

Mr. FURNEAUX COOKE,

Mr. BYRON BROWNE,

Mr. FRANK BOYLE,

AND

Mr. GEORGE THORNE.

MONDAY, TUESDAY, & WEDNESDAY,
4th, 5th, and 6th, AUGUST,
Gilbert and Sullivan's *Æsthetic Opera*,

PATIENCE.

THURSDAY, FRIDAY, & SATURDAY, 7th, 8th, & 9th AUG.,
Gilbert and Sullivan's *Nautical Opera*,

H.M.S. PINAFORE.

Seats secured at BAKER'S Music Warehouse, Stonegate,
Prices as usual.

York Herald, 1 Aug. 1884, p. 1.

YORK THEATRE ROYAL.—One of Mr D'Oyly Carte's popular opera companies is at the Theatre Royal this week to the great delight of lovers of comic opera, who will have a rich treat afforded them by the production of two of Messrs. Gilbert and Sullivan's famous operas, namely, “Patience” and “H.M.S. Pinafore.” The present company is one of the best ever organised by Mr Carte, containing as it does such well-known artistes as Miss Alice Barnett, who has been connected with almost all the Gilbert and Sullivan operas; Miss Clara Merivale of “Corneville” fame; Mr. Furneaux Cook, Mr. George Thorne, and many other equally well-known artistes. “Patience” was produced last night before a large and fashionable audience. The marvellous success which has attended this opera was sufficient to justify the vociferous applause with which it was greeted, and the successful efforts of the excellent selected company justify us in predicting a most lucrative engagement for the management. Last night the piece went smoothly from the opening to the close. The object of the piece, as is well known, is to expose, or rather ridicule, what is known as æstheticism, and in his attempt to do so Mr. Gilbert has been thoroughly successful. In the title role Miss Clara Merivale acquitted herself most gracefully, singing with great sweetness and effect the songs allotted to the part. Mr. George Thorne, as Reginald Bunthorne (a fleshly poet), played with great gusto, receiving, in

conjunction with Miss Alice Barnett (Lady Jane), a perfect "ovation" in the second act, and Mr. Furneaux Cook was quite the idyllic poet (Grosvenor). Miss Constance Stanhope gives an excellent personation of the Lady Angela. Mr. Frank Boyle as His Grace the Duke was good, and the other subordinate characters were equally well sustained. The orchestra is everything that can be desired, and the costumes are extremely effective and pretty. "Patience" will be repeated tonight and tomorrow night. On Thursday, Friday, and Saturday, "H.M.S. Pinafore" will be played. To what extent the æsthetic craze ever got a hold upon the public is difficult to realize. Our own impression is that it never travelled far out of the pages of *Punch*, and we feel sure that the silly side of Mr. Oscar Wilde's teaching will never attract common-sense English people, and especially Yorkshire people. [*Yorkshire Gazette*, 5 Aug. 1884, p. 3.]

"PATIENCE" AT THE YORK THEATRE ROYAL.

Messrs. Gilbert and Sullivan's comic operas lose none of their popularity in the provinces. On Monday night the York Theatre was crowded by an audience who assembled to witness the performance of the opera "Patience" by Mr. D'Oyly Carte's (No. 1) Company. Perhaps no dramatic satire of a fashionable craze has been more effective than that which is heaped on nineteenth century æstheticism by "Patience." With the score and libretto of the opera theatre-goers are so fully acquainted that we have no need to dwell upon them here. Of the presentation of the piece last night we cannot speak too highly. The quaint, melodious music was rendered most effectively and the delineation of the various characters was on the whole almost all that could be desired. Alluding primarily to the vocalism, we must pay a tribute to the singing of Miss Clara Merivale (Patience) and Miss Alice Barnett (Lady Jane). The former possesses an exceedingly sweet voice, which conforms admirably to the character assigned to her whilst the latter has a rich contralto, which was heard to great advantage in the song, "Silvered is the raven hair." Amongst the gentlemen of the company we must particularly mention Mr. Frank Boyle (Lieut. The Duke of Dunstable), who appeared in the cantata, "Psyche," performed in the Festival Concert Rooms, some months ago. Mr. Boyle seems to be as highly successful on the operatic stage as he has hitherto been in the concert room. Mr. G. Byron Browne (Colonel Calverley) is gifted with a fine baritone voice, which he employs with great skill. Mr. Furneaux Cooke (Archibald Grosvenor) possesses a capital voice, and uses it well, but he is rather unsympathetic as an actor. The other soloists are good. The chorus is one of the best balanced and most powerful we have heard on the York stage for a long time. The acting on the whole is very good, and Mr. George Thorne's "Bunthorne" cannot be surpassed. The applause of the audience last evening was deservedly hearty, and no doubt the attendance to witness the performance of "Patience" to-night and tomorrow night, and that of "H.M.S. Pinafore" on the three remaining nights of the week will be large. [*The York Herald*, 6 Aug. 1884; p. 7.]

YORK THEATRE ROYAL.—Our prophecy that the engagement of Mr. D'Oyly Carte's company at the Theatre Royal would be a successful one has so far proved correct. "Patience" has been produced three times to large and enthusiastic audiences, and was last night succeeded by the production of Messrs. Gilbert and Sullivan's famous nautical comic opera, "H.M.S. Pinafore." The production was a success in every way. The opera is far too well known to need our detailing the plot to our readers. A striking proof of Mr. Carte's well-known judiciousness shows itself in the casting of "Pinafore," for each person in the cast has a part exactly suiting his or her abilities. Mr. George Thorne again distinguishes himself by his clever personation of

the Right Hon. Sir Joseph Porter, K.C.B. (First Lord of the Admiralty). We have seen several distinguished artistes play this part, but we do not think we have seen it played better than it was last night by Mr. Thorne. As Ralph Rackstraw we were better able to judge of Mr. Frank Boyle's abilities than we were in "Patience," and found that he played the part in a way which left nothing to be desired. Mr. Furneaux Cook was excellent as Dick Deadeye; Mr. G. Byron Browne, as Captain Corcoran, played and looked the part admirably; and Tom Tucker (midshipmite) was acted in a very amusing and clever manner by Mr. Fitzaltamont, jun. Amongst the ladies, the chief honours fell to Miss Clara Merivale, whose charming rendering of the part of Josephine was greatly enjoyed. Her singing, too, was very good. Miss Alice Barnett, as Little Buttercup, sang with great skill, and acted charmingly, as also did Miss Constance Stanhope, as Hebe (Sir Joseph's first cousin). The two remaining characters were played by Mr. Edgar Manning (Bill Bobstay), and Mr. S. King (Bob Becket) very creditably. The choruses are rendered extremely well, and were greatly enjoyed, and the orchestra performed its part admirably. After tomorrow (Saturday), the theatre will remain closed for a few days, re-opening on Thursday, August 14th, with Miss Kate Santley's company, in the new and successful opera entitled, "La Cosaque," which will be performed for the first time in York. "Pinafore" will be played tonight and tomorrow night. [*Yorkshire Gazette*, 8 Aug. 1884, p. 3]

"PINAFORE" AT THE THEATRE ROYAL.

There was a crowded house on Thursday to witness the production of the well known nautical comic opera, "Pinafore, or the Lass that Loves a Sailor," at the York Theatre. Notwithstanding the popularity attained by the "Pirates of Penzance" and "Patience," "Pinafore" is still well received. Mr. D'Oyly Carte's company this week at the theatre is good all round. Mr. George Thorne, who is so well known as Bunthorne in "Patience," with the title *rôle* last night of the Right Hon. Sir Jos. Porter, K.C.B., made an excellent First Lord of the Admiralty. Captain Corcoran, the commander of Her Majesty's Ship Pinafore, was represented by Mr. G. Byron Browne, whilst Mr. Frank Boyle took the part of Ralph Rackstraw, Mr. Furneaux Cooke personated Dick Deadeye; Miss Clara Merivale made a very pleasing and sprightly Josephine. Miss Constance Stanhope as Hebe, and Miss Alice Barnett as Little Buttercup were both very successful. [*The York Herald*, 9 Aug. 1884; p. 4.]

THEATRE ROYAL. – Lessees, Messrs. Waddington. – Mr. D'Oyly Carte's company is here this week with *Patience* and *H.M.S. Pinafore*. Mr. George Thorne is still the Reginald Bunthorne, and is seen to even better advantage than previously. Mr. Furneaux Cooke is a good Archibald Grosvenor; and the other male parts are creditably filled by Mr. G. B. Browne, Mr. Ed. Clowes, and Mr. Frank Boyle. Miss Alice Barnett is excellent as Lady Jane; and the rapturous maidens are portrayed by Miss C. Stanhope, Miss F. Harcourt, and Miss Agnes Taylor. [*The Era*, 9 Aug. 1884.]

11 – 14 Aug. Harrogate

15 – 16 Aug. Dewsbury

THEATRE ROYAL. – Proprietors, Messrs. Shaw and Field; Manager, Mr. A. Grimmett. – Mr. Charles Harrington's company are still in possession here, and during the first two nights of the week have produced *The Ticket of Leave Man* in conjunction with *Saved*. Last night (Friday) Mr. D'Oyly Carte's company appeared in *Patience*, and to-night produce the ever-popular *Pinafore*. [*The Era*, 16 Aug. 1884.]

18 – 23 Aug. Bradford

THEATRE ROYAL.—Mrs. Rice's patrons have this week had the chance to compare some of the earlier Gilbert-Sullivan works with some of the later. During the first part of the week the attraction was "H.M.S. Pinafore," while for the latter "Patience" has been the piece. It is difficult to decide which opera has the more taking music, and the easier and wiser course is to sit and enjoy both, and not bother about it. The company, including Mr. George Thorne, Mr. Byron-Browne, Mr. Frank Boyle, Mr. F. Cooke, Miss Clara Merivale, and Miss. Alice Barnett, is bound to make both pieces succeed. It would be difficult to find a better Bunthorne than Mr. Thorne, and his vivacity and activity seem unaffected by the weather. Miss Barnett, too, as the Lady Jane, appears in her original character; and Miss Merivale displays power and sweetness of voice in both operas. There are several other excellent vocalists. Next week the Vokes' Family will be on the boards. [*Leeds Times*, 23 Aug. 1884, p. 3.]

THEATRE ROYAL.—Lessee, Mrs. C. Rice. – Mr. D'Oyly Carte's company are appearing again in the well-worn opera *H.M.S. Pinafore*, which was presented to a good audience on Monday night last. On Wednesday evening *Patience* was reproduced. The company is a strong one, and both operas are receiving careful rendition. [*The Era*, 23 Aug. 1884.]

MR. D'OYLY CARTE'S ARRANGEMENTS

for 1884.

GREAT BRITAIN AND IRELAND
OPERA COMPANIES.

COMPANY A, "PRINCESS IDA,"
GUILDHALL, WINCHESTER, August 25th.
THEATRE ROYAL, JERSEY, August 26th.

COMPANY C,
THEATRE ROYAL, HUDDERSFIELD, August 25th.

COMPANY D, "PRINCESS IDA,"
THEATRE ROYAL, NEWCASTLE, August 25th.

COMPANY E, "IOLANTHE,"
GAIETY THEATRE, HASTINGS, August 25th.

COMPANY F, "IOLANTHE,"
THEATRE ROYAL, NOTTINGHAM, August 25th.

AUSTRALIA.
"THE PIRATES OF PENZANCE" and "PATIENCE,"
with Mr. J. C. Williamson.

The Era, 23 Aug. 1884, p. 17

25 – 30 Aug. Huddersfield

THEATRE ROYAL, HUDDERSFIELD.—Unusual attractions are offered at the Theatre Royal, for six nights only, commencing on Monday next, the 25th inst. As will be seen by the advertisement elsewhere Mr. D'Oyly Carte's No. 1 Opera Company will appear on Monday, Tuesday, and Wednesday in "H.M.S. Pinafore," and for the remaining evenings in the week in "Patience." These well-known operas by W. S. Gilbert and Arthur Sullivan have so great a reputation that it only remains left to be observed that the artistes (over 50 in number) have been specially selected, and with such names as Miss Alice Barnett, Messrs. Thorne, Frank Boyle, Edgar Manning, Furneaux Cooke, and Miss Clara Merivale in the cast a most enjoyable musical treat may be safely predicted. [*Huddersfield Chronicle*, 23 Aug. 1884, p. 5.]

THEATRE ROYAL AND OPERA HOUSE. – Lessee, Mr. J. W. White. – Still another of Mr. D'Oyly Carte's companies is bidding for the public patronage here, the week being divided between *Pinafore* and *Patience*. The company, although it includes several old favourites, and amongst them Miss Alice Barnett, is not so strong

all round as those which have visited us previously. The chorus, however, is spirited and fully up to, if not above, the average. Mr. George Thorne plays Bunthorne capitally. Miss Clara Merivale sings the parts of Josephine and Patience excellently; and, of course, Miss Barnett is capital in her parts of Lady Jane and Little Buttercup. Miss Constance Stanhope, Mr. G. Byron Browne, Mr. Frank Boyle, Mr. Furneaux Cooke, and Mr. E. Manning are also efficient members of the troupe. [*The Era*, 30 Aug. 1884.]

MR. D'OYLY CARTE'S ARRANGEMENTS

for 1884.

GREAT BRITAIN AND IRELAND

OPERA COMPANIES.

COMPANY A, "PRINCESS IDA,"

September 2d, THEATRE ROYAL, RYDE,

September 4th, DRILL HALL, NEWPORT, I.O.W.

September 5th, ASSEMBLY ROOMS, VENTNOR,

September 6th, TOWN HALL, SANDOWN,

COMPANY C,

WINTER GARDENS, SOUTHPORT, September 1st.

COMPANY D, "PRINCESS IDA,"

ROYALTY THEATRE, GLASGOW, September 1st.

COMPANY E, "IOLANTHE,"

THEATRE ROYAL, PORTSMOUTH, September 1st.

COMPANY F, "IOLANTHE,"

THEATRE ROYAL, BRADFORD, September 1st.

AUSTRALIA.

"THE PIRATES OF PENZANCE" and "PATIENCE,"

with Mr. J. C. Williamson.

The Era, 30 Aug. 1884, p. 17.

1 – 6 Sept. Southport

THE WINTER GARDENS. – Manager, Mr. J. Long. – There was a crowded house on Monday evening to welcome Mr. D'Oyly Carte's (No. 1) *Patience* company, who are here giving a selection of Messrs. Gilbert and Sullivan's operas. On Monday and Tuesday *H.M.S. Pinafore* was produced, and never with greater success. From the principals to the minor characters the parts were exceedingly well filled. Mr. George Thorne admirably portrayed Sir Joseph Porter. Mr. Byron Browne assumed the part of Captain Corcoran of which he gave a capital rendering. Mr. Furneaux Cook as Dick Deadeye was highly humorous. As Ralph Rackstraw, Mr. Frank Boyle, who is possessed of a fine tenor voice, was not as energetic as he might have been. Miss Clara Merivale's Josephine was artistically enacted; whilst Miss Constance Stanhope proved a charming Hebe. Last, but not least, Little Buttercup found and admirable representative in Miss Alice Barnett. On Wednesday and Thursday the same company took part in *Patience*; and on Friday and Saturday the programme concluded with the representation of *The Pirates of Penzance*. [*The Era*, 6 Sept. 1884.]

MR. D'OYLY CARTE'S ARRANGEMENTS

for 1884.

GREAT BRITAIN AND IRELAND

OPERA COMPANIES.

COMPANY A, "PRINCESS IDA,"

ASSEMBLY ROOMS, CHICHESTER, September 8th;

NEW HALL, WORTHING, September 10th;

THEATRE ROYAL, CANTERBURY, September 12th.

COMPANY C,

THEATRE ROYAL, PRESTON, September 8th.

COMPANY D, "PRINCESS IDA,"

ROYALTY THEATRE, GLASGOW, September 8th.

COMPANY E, "IOLANTHE,"

HAMILTON HALL, SALISBURY, September 8th;

GUILDHALL, WINCHESTER, September 9th;

THEATRE ROYAL, WEYMOUTH, September 11th.

COMPANY F, "IOLANTHE,"

LONDESBOROUGH THEATRE, SCARBOROUGH, September 8th.

AUSTRALIA.

"THE PIRATES OF PENZANCE" and "PATIENCE,"

with Mr. J. C. Williamson.

The Era, 6 Sept. 1884, p. 16.

8 – 13 Sept. Preston

THEATRE ROYAL, PRESTON
Lessee and Manager Mr. HARRY SMART
TO-NIGHT (SATURDAY), positively the Last night of
CALLED BACK
NEXT WEEK, Great Special Engagement of
R. D'OYLY CARTE'S OPERA COMPANY
in the undermentioned works by
W. S. GILBERT and ARTHUR SULLIVAN.
MONDAY and TUESDAY, September 8th and 9th.
H.M.S. PINAFORE.
WEDNESDAY and THURSDAY, Sept. 10th and 11th.
PATIENCE.
FRIDAY and SATURDAY, September 12th and 13th,
THE PIRATES OF PENZANCE.
Prices:—Dress Circle, 4 s.; Side boxes, 2s 6d.; Pit Stalls, 1s 6d.;
Pit, 1s.; Gallery, 6d.
Doors open at 7. Commences 7.30.
Box Office open at the Theatre from 11 till 4.

Preston Chronicle, 6 Sept. 1884, p. 1.

THEATRE ROYAL.—On Monday and Tuesday, the popular comic opera “H.M.S. Pinafore, or The Lass that Loved a Sailor,” was produced before fair audiences. On Wednesday and Thursday, “Patience, or Bunthorne’s Bride” saw the footlights. Last night (Friday), the “Pirates of Penzance” received a hearty welcome. The same comic opera will be repeated tonight. The town during the week has fairly patronised the company which, in its individual capacity, is neither strong, over musical, or dramatic, but in its collective capacity it achieves a popular triumph all along the line. [*Preston Chronicle*, 13 Sept. 1884, p. 5.]

THEATRE ROYAL. – Lessee and Manager, Mr. Harry Smart. – Mr. D’Oyly Carte’s company is here this week representing *H.M.S. Pinafore*, *Patience*, and *The Pirates of Penzance*. Mr. George Thorne is as self-possessed and deliberate as ever. Mr. Frank Boyle’s singing and acting are also exceedingly good. Mr. Charles Conyers makes a capital Grosvenor. Mr. G. Byron Browne is very majestic in his various commanding parts. Mr. Fitzaltamont, jun., as the Midshipmite, is very happy. Miss Clara Merivale charms the house with her grace of bearing and finished style of elocution and vocalisation. Miss Alice Barnett is a truly prodigious exponent of *Buttercup*, the *Lady Jane*, and *Ruth*. Miss Constance Stanhope is very clever. Miss F. Wolffe and Miss Florence Harcourt also appear. [*The Era*, 13 Sept. 1884.]

15 – 20 Sept. Blackpool

WINTER GARDENS. – Manager, W. Morgan. – Mons. Riviere is always sure of a full house in response to his annual appeal, and last Saturday proved no exception to the rule. On Monday Mr. D’Oyly Carte’s No. 1 opera company opened, playing *Patience*, *Pinafore*, and *Pirates of Penzance*. Mr. George Thorne and Miss Alice Barnett are included in the cast. [*The Era*, 20 Sept. 1884.]

22 – 27 Sept. Belfast

NEW THEATRE ROYAL, BELFAST.

Sole Proprietor and Manager, Mr. J. F. WARDEN
Special Engagement for One Week only of
MR. R. D'OYLY CARTE'S COMIC OPERA
COMPANY,
In Gilbert and Sullivan's Three Principal Works,
as under.

GRAND MIDDAY PERFORMANCE,
FRIDAY, September 26, at 2 o'clock; open 1-30.
RAILWAY ARRANGEMENTS.

Late Trains—On Monday and Wednesday
Evenings, to Carrickfergus at 10-45; on Friday
Evening, to Ballymena and Larne at 11-0. On
Tuesday and Saturday Evenings, to Newtownards,
at 10-45; on Friday Evening, to Newtownards,
Ballynahinch, and Downpatrick, at 10-45. On
Monday, Wednesday, and Friday, to Lisburn, at
10-45. To Bangor every night at 10-45. In every
case calling at all Stations.

Powerful Company! Full Chorus!
Conductor Mr. RALPH HORNER.

PRINCIPAL ARTISTES:—

Mr. George Thorne	Mr. Charles Conyers
Mr. George Wilmot	Mr. G. Byron Brown
Mr. Edward Clowes	Mr. Frank Boyle
Mr. Edgar Manning	Mr. S. King
Mr. Fitzaltamont	Mr. Furnesux Cook
Miss Alice Barnett	Miss C. Stanhope
Miss Florence Harcourt	Miss Agnes Taylor
Miss Fanny Wolff	Miss Clara Merivale

MONDAY and TUESDAY, September 22nd
and 23rd, 1884, the celebrated *Æsthetic Opera*, in
Two Acts, entitled—

PATIENCE:

Or, *BUNTHORNE'S BRIDE.*

WEDNESDAY and THURSDAY, September
24th and 25th, 1884, the popular Nautical Comic
Opera, in Two Acts, entitled—

H.M.S. PINAFORE,

Or, *THE LASS THAT LOVED A SAILOR.*

FRIDAY, September 26th, Mid-day, at 2;
Evening, at 7-30; and SATURDAY EVENING,
September 27th, the

PIRATES OF PENZANCE.

Preceded each Evening, at 7-30, with an
Operetta, entitled—

MOCK TURTLES.

On MONDAY NEXT, for Six Nights only,
MISS PAULINE FAIRFAX and Special Com-
pany, under the direction of Mr. ALFRED BENDON.
Great Attractions.

Prices as usual.

18458

Belfast Newsletter, 22 Sept. 1884, p. 1.

THEATRE ROYAL. – The popular D'Oyly Carte Company commence a week's engagement at the Theatre Royal this evening. Three of the principal works of Gilbert and Sullivan will be produced – *Patience* on this and to-morrow evening, *Pinafore* on Wednesday and Thursday, and *The Pirates of Penzance* on Friday and Saturday. There will also be a day performance on Friday. The present company is a strong one, and from the popularity of the operas the present week will be an interesting one. [*The Belfast News-Letter*, 22 Sept. 1884.]

THEATRE ROYAL – “PATIENCE.”

The marvellous popularity of the most charming of all the comic operas that succeeded “Pinafore” was proved in an unmistakable manner by the large audience present at the theatre last evening, when “Patience” was produced for the fourth time in this town by one of Mr. D'Oyly Carte's numerous companies. Though the æsthetic craze is now as dead as Queen Anne – much more defunct indeed, for the Queen Anne style is enjoying a vigorous vitality in the furnishing of modern houses as it is in their architecture – yet the clever satire of Mr. Gilbert upon what was really only an

imagined state of society remains as attractive as it ever was. This is the more remarkable, as it was prophesied on good grounds that the existence of “Patience” would be much more brief than that of either “Pinafore” or “The Pirates.” The most popular as well as the wittiest satire upon the “habits of good society” was undoubtedly Pope’s “Rape of the Lock,” yet who nowadays reads the pointed couplets of the great Queen Anne poet? They are absolutely meaningless to most people, just as the pointed dialogue in “Le Bourgeois Gentilhomme” seems nowadays spiritless. And yet both Pope and Racine dealt with actual life, while Mr. Gilbert satirizes a purely imaginary society. The popularity of “Patience” is undoubtedly remarkable, and it cannot, we think, be accounted for solely on the ground that its music hath charms; charming undoubtedly its music must be considered, but the humour of the libretto is quite as attractive to a general audience. So long, however, as the opera draws large audiences it will be kept upon the stage, and managers will not take the trouble to analyse the elements of its popularity. We do not think a better comic opera company than that by which the work was represented last evening was ever on the stage of the theatre. Of course, here and there throughout the performance deficiencies were apparent, but “taking one consideration with another,” the members were more than adequate to the requirements of the piece. It is unnecessary to speak of the humour displayed by Mr. Thorne in his representation of Bunthorne; this actor is as admirable as ever, as is also Byron Browne, who appears as the Colonel, and Mr. Clowes, who is still the representative of the Major. The part of the Duke was sung last evening by Mr. Lucas, and that of Grosvenor found a highly efficient representative in Mr. George [*sic*] Conyers. The Patience of Miss Clara Merivale cannot be too heartily praised. This young lady possesses a most agreeable mezzo-soprano, which she uses with the utmost discretion. She sang and acted with admirable effect in every scene. Miss Alice Barnett certainly towers above every Lady Jane we have seen – not merely in stature, but in capacity. She sang with exquisite taste last evening. Miss Stanhope, Miss Harcourt, and Miss Taylor also appeared with good effect in their respective parts. The performance was altogether so excellent a one that we shall look forward with unusual interest to the productions of the other operas in the course of the week. [*The Belfast News-Letter*, 23 Sept. 1884. p. 5.]

THEATRE ROYAL – “PINAFORE.”

The strength of Mr. D’Oyly Carte’s company at present occupying the stage at the Theatre, was amply displayed in the performance of the ever popular “Pinafore” last evening. Not only were the melodies, which are familiar to all ears, rendered with spirit and in good taste, but the various parts were represented in a manner that calls for the highest commendation. Miss Clara Merivale proved herself to be beyond doubt the best representative that has yet appeared in this town of the part of Josephine – indeed, we scarcely know in what comic opera company at present in the provinces a more cultured or a more efficient vocalist may be found. Her rendering of the romanza in the early part of the second act was by far the most artistic piece of singing we have heard since Miss Florence St. John appeared in this town in the part of Germaine. Miss Alice Barnett’s representation of Little Buttercup contained many points of interest, and her singing was highly effective in every scene. Miss Constance Stanhope made an efficient Hebe, and sang with spirit and intelligence. Mr. George Thorne gave a quaint and highly humorous reading of the part of Sir Joseph; but Mr. Byron Browne was evidently suffering from indisposition, and the part of the Captain suffered accordingly. Mr. Frank Boyle sang the charming airs assigned to Ralph Rackstraw with correctness. Mr. Furneaux Cook made an excellent Dick Deadeye.

Altogether the performance was a capital one, and it cannot but add to the prestige the company already enjoys in this town. [*The Belfast News-Letter*, 25 Sept. 1884.]

THEATRE ROYAL – “THE PIRATES OF PENZANCE”

The performances of “The Pirates of Penzance,” which took place at the Theatre yesterday, served still further to display the capacity of the excellent company which has occupied the stage during the present week. Though the peculiar paradoxical humour of the book of “The Pirates” never seemed to take such a hold upon the people either of England or America as that of “Pinafore” or of “Patience,” yet assuredly the piece is appreciated in this town, not merely on account of the charm of the music, but by reason of the quaint Gilbertian vein in which most of the songs are written. Both at the morning and the evening performances yesterday the theatre was crowded. In the evening those of the audience who obtained standing room nearest the windows of the balcony stalls were regarded as fortunate, numbers being compelled to content themselves by listening to the music filtrated through a double row of spectators. The acting and singing of every member of the company were quite as praiseworthy as in the other operas. At the mid-day performance Miss M’Alpine, who, it will be remembered, has appeared in this town as Patience, took the part of Mabel, and proved that her soprano has lost nothing of its sweet quality. In the evening Miss Clara Merivale added to her triumphs of the week by her charming impersonation of the same heroine. She sang the airs with the greatest spirit, and her cultured style made the impassioned scenes at the close of the work unusually attractive. Miss Merivale’s voice is as rich in quality as it is sweet in tone, whilst her acting is natural and refined, rather than piquant. Miss Alice Barnett made an effective Ruth, acting with spirit and a good deal of humour. Miss Florence Harcourt, Miss F. Wolff, and Miss Constance Stanhope appeared to great advantage in the smaller soprano parts, each lady singing most artistically. Mr. George Thorne was certainly “a model Major-General.” He sang his patter song with great cleverness, every phrase being distinctly audible. His acting was even less demonstrative than Mr. George Grossmith’s in the same part. Mr. Byron Browne was heard to greater advantage as the Pirate King than in either of the parts he has assumed during the week. Mr. Frank Boyle made an admirable Frederic, the fine quality of his tenor being perceptible in his solos in the first act, and also in the concerted music. Mr. Furneaux Cook sang well as the Sergeant of Police, but his acting, particularly in the “Constabulary Duty” song, was wanting in restraint. The other members of the company were quite equal to the requirements of their respective parts, and the choruses were admirable. [*The Belfast News-Letter*, 27 Sept. 1884.]

THEATRE ROYAL. – Proprietor and Manager, Mr. J. F. Warden; Business Manager and Treasurer, Mr. W. Brickwell. – Mr. D’Oyly Carte’s company opened a most successful week’s business on Monday last. *Patience* was produced on Monday and Tuesday, *Pirates of Penzance* on Wednesday and Thursday, and *H.M.S. Pinafore* on Friday and Saturday evenings. [*The Era*, 27 Sept. 1884.]

29 Sept. – 4 Oct. Dublin

G A I E T Y T H E A T R E
Engagement (for Six Nights only) of
R. DOYLY CARTE'S
OPERA COMPANY,
THIS EVENING (Monday), Sept 29th (at 8),
The Operetta—"MOCK TURTLES,"
After which
W. S. GILBERT and ARTHUR SULLIVAN'S
Celebrated Æsthetic Opera,
PATIENCE,
OR, **BUNTHORNE'S BRIDE.**
Full Chorus and Augmented Band.
To-morrow (Tuesday)—"H M S PINAFORE."
Wednesday next—"THE PIRATES OF PENZANCE."
Day Performance of } SATURDAY NEXT,
"PINAFORE," } Oct 4th (at 2).
Prices as usual—6d to 5s. Box Office at Cramer's.
MONDAY NEXT,
The Eminent Tragedienne
MISS WALLIS. 5186
Freeman's Journal, 29 Sept. 1884, p.4.

G A I E T Y T H E A T R E
For Three Nights only,
R. DOYLY CARTE'S
OPERA COMPANY,
THIS EVENING (Thursday), Oct 2nd (at 8),
The Operetta—"MOCK TURTLES,"
After which (at 8.30)
W. S. GILBERT and ARTHUR SULLIVAN'S
Celebrated Æsthetic Opera,
PATIENCE,
OR, **BUNTHORNE'S BRIDE.**
Full Chorus and Augmented Band.
To-morrow (Friday)—"H M S Pinafore."
Day Performance of } SATURDAY NEXT,
"PINAFORE," } Oct 4th (at 2).
Prices as usual—6d to 5s. Box Office at Cramer's.
MONDAY NEXT, October 6th,
MISS WALLIS.
Freeman's Journal, 2 Oct. 1884, p.4.

G A I E T Y T H E A T R E
THIS DAY (Saturday), October 4th,
At 2 o'clock, Grand Illuminated
DAY PERFORMANCE of
H.M.S. PINAFORE.
Last Night of
R. DOYLY CARTE'S
OPERA COMPANY,
THIS EVENING (Saturday), Oct 4th (at 8),
The Operetta—"MOCK TURTLES,"
After which (at 8.30)
W. S. GILBERT and ARTHUR SULLIVAN'S
Entirely Original Melodramatic Opera,
THE PIRATES OF PENZANCE,
Or, **THE SLAVE OF DUTY.**
Prices as usual—6d to 5s. Box Office at Cramer's.
MONDAY NEXT, October 6th,
MISS WALLIS. 5498
Freeman's Journal, 4 Oct. 1884, p.4.

THE GAIETY THEATRE. – The engagement is announced for six nights only of D'Oyly Carte's popular opera company by the management of the Gaiety Theatre. During the ensuing week the following works of Messrs. Gilbert and Sullivan will be produced:— *Patience, or Bunthorne's Bride*, the æsthetic opera; *H.M.S. Pinafore, or the Lass that Loved a Sailor*; and the melodramatic opera *The Pirates of Penzance*. The operas will be preceded each evening by the performance of the operetta, *Mock Turtles*. [*Freeman's Journal and Daily Commercial Advertiser*. 29 Sept. 1884.]

THE GAIETY THEATRE.

Last evening was the first of the engagement for six nights of Mr. D'Oyly Carte's Opera Company, the work performed being Gilbert and Sullivan's ever charming burlesque of the "æsthetes," "Patience." There was a crowded house. The opera of the evening was preceded by the amusing operetta, "Mock Turtles," which may be described as a matrimonial farce, touched up with music, and in which Mr. Percy Charles, Miss Lily Webb, Miss Agnes Taylor, and Miss Ada Seaton appeared. Then came "Patience." It was excellently put upon the stage as regards dresses and scenery. Miss Clara Merivale as Patience looked her part to perfection, and sang and acted with a brilliancy that won hearty plaudits and encores. Mr. George Thorne as Bunthorne was admirable in every way. Mr. George Browne as Colonel Calverley sang capitally. The other parts were well filled. The choruses were sung with great point and precision. "Pinafore" will be performed to-night. [*Freeman's Journal*, 30 Sept. 1884]

THE GAIETY THEATRE.

Last evening *H.M.S. Pinafore* was performed. Notwithstanding that the weather was very inclement, the house was filled in every part. The performance was well carried out, and the different songs were most enthusiastically applauded except "He is an Englishman," which was received with hisses, mingled with applause. To-night *The Pirates* will be performed. [*Freeman's Journal*, 1 Oct. 1884]

THE GAIETY THEATRE.

An excellent performance of the "Pirates of Penzance" was given last evening by Mr. D'Oyly Carte's Opera Company to a crowded house. Mr. George Thorne, as the Major-General, was as funny, and felicitous, and as much at home as he was a night or two since in the very different *rôle* of the æsthete in "Patience." Miss Alice Barnett's dramatic talent and fine voice made the part of Ruth most effective. Miss Clara Merivale, in the part of the General's daughter, Mabel, threw meaning and intelligence into every motion, while her singing was full of sweetness and sensibility. Mr. Byron Browne, as the Pirate King, sang and acted very effectively, while the fine voice of Mr. Frank Boyle kept the audience interested in his part of Frederick. Mr. Edgar Manning gave an effective representation of the pirate lieutenant, Samuel. The choral parts, particularly the fine pæan about poetry, were well given. To-night "Patience" will be repeated. [*Freeman's Journal*, 2 Oct. 1884]

<p>MISS CLARA MERIVALE, as Prima Donna with Mr. D'Oyly Carte's Repertoire Company. JOSEPHINE, Mabel, Patience. At Liberty for Christmas. October 6th, THEATRE ROYAL, WATERFORD, Three nights. October 9th, THEATRE ROYAL, LIMERICK, Three nights.</p>	<p>MISS ALICE BARNETT, on Tour with R. D'Oyly Carte's Repertoire Company, in her Original Parts. Disengaged for Christmas. Address, 7, Heathcote-street, Mecklenburgh-square, W.C. Three Nights, WATERFORD; Three Nights, LIMERICK.</p>
<p><i>The Era</i>, 4 Oct. 1884, p. 2.</p>	

6 – 8 Oct. Waterford

9 – 11 Oct. Limerick

13 – 18 Oct. Cork

THEATRE ROYAL AND OPERA HOUSE. – Managing Director, Mr. Jas. Scanlan; Acting Manager, Mr. J. J. Scanlan. – Mr. D'Oyly Carte's opera company, which includes old favourites in the Misses Clara Merivale and Ethel M'Alpine and Messrs. Geo. Thorne and Frank Boyle, opened here on Monday evening, the opera selected being the ever popular *Patience*. On Tuesday and Friday *The Pirates of Penzance* was produced, and on Wednesday and Thursday *Pinafore* was on the bill. Good business was done on each occasion. [*The Era*, 18 Oct. 1884.]

20 – 25 Oct. Cardiff

THEATRE ROYAL, CARDIFF

LESSEE AND MANAGERMR. EDWARD FLETCHER
 ACTING MANAGERMR. JOHN SHERIDAN
 RETURN VISIT, FOR SIX NIGHTS ONLY, of
 Mr. R. D'OYLY CARTE'S CELEBRATED NUMBEE
 ONE OPERA COMPANY,
 In the undermentioned works by W. S. Gilbert and
 Arthur Sullivan.
 TO-NIGHT (MONDAY), OCTOBER 20th, TUESDAY
 AND WEDNESDAY, OCTOBER 21st and 22nd,
 The Celebrated Esthetic Opera,
 P A T I E N C E,
 OR, BUNTHORNE'S BRIDE.
 PATIENCE { Monday & Wednesday, Miss Ethel M'Alpine
 Tuesday Miss Clara Merivale
 THURSDAY AND FRIDAY, OCTOBER 23rd and 24th,
 The Popular Melo-Dramatic Opera, the
 P I R A T E S O F P E N Z A N C E,
 OR, THE SLAVE OF DUTY.
 MABEL { Thursday..... Miss Clara Merivale
 Friday.....Miss Ethel M'Alpine
 SATURDAY, OCTOBER 25th,
 The Popular Nautical Comic Opera,
 H.M.S. P I N A F O R E,
 OR, THE LASS THAT LOVED A SAILOR.
 Preceded Each Evening at 7.30 by an Operetta,
 M O C K T U R T L E S.

Western Mail, 20 Oct. 1884, p. 1.

THEATRE ROYAL. – Lessee and
 Manager, Mr. Edward Fletcher; Acting-
 Manager, Mr. John Sheridan. – Mr. D'Oyly
 Carte's clever company have appeared in
Patience, *The Pirates of Penzance*, and
Pinafore, and we are not surprised at the
 liberal patronage afforded. Miss Ethel
 M'Alpine, Miss Clara Merivale, Mr. George
 Thorne, Mr. Charles Conyers, Mr. George
 Byron Browne, and Mr. Frank Boyle, have
 done ample justice to the works provided;
 and also deserving of mention are also Miss
 Alice Barnett, Miss Elsie Cameron, Miss
 Florence Harcourt, &c. [*The Era*, 25 Oct.
 1884.]

“PATIENCE” AT THE CARDIFF THEATRE ROYAL.

Once more those in these parts who admire Sullivan's tuneful music and Gilbert's quaint phraseology have the opportunity of enjoying themselves to the top of their bent. Perhaps the most popular of all the operas which bear the dual names is that of “Patience,” and this was produced last night with all the old *éclat* at the Cardiff Theatre Royal, and will be continued this and to-morrow evenings. There is little change in the cast since the company made its last appearance on the scene of its former triumphs. The part of Patience is announced to be played alternately by Miss M'Alpine and Miss Clara Merivale, and of the former it may be said – we shall have to write of the latter to-morrow – she sings so pleasantly and acts as naturally as of old. Mr. George Thorne is still the Bunthorne, and, if this could be, he has added subtler tricks to an already subtle part, and is never without the hands, if lacking the sympathies, of the audience. Mr. Charles Conyers is again the Archibald Grosvenor, but there has been a change in the part of Colonel Calverley, who now finds a robust exponent in Mr. G. B. Browne; and in that of Lieutenant the Duke of Dunstable, who is represented by Mr. Frank Boyle. Mr. Edward Clowes continues the part of Major Murgatroyd, and all are successful in their efforts to make the *ensemble* complete. Miss Alice Barnett is the overpowering Lady Jane and the Misses E. Cameron, F. Harcourt, and A. Taylor represent with effect the Ladies Angela, Saphir, and Ella. [*Western Mail*, 21 Oct. 1884.]

“PATIENCE” AT THE CARDIFF THEATRE ROYAL.

Last night “Patience” was repeated at the Theatre Royal, Cardiff, to a large audience. All the familiar solos were enthusiastically received, and in most cases encores would not be denied. This was particularly the case in the “Prithee, Pretty Maiden,” duet, “When I first put this uniform on,” the beautiful septet by the military and the maidens – a splendid piece of harmony which was done full justice to by the singers – “Silvered is the raven hair,” and the duet, “Sing hey to you.” Last night Miss Clara Merivale was the Patience. She has a voice of large compass and tone, and sings with delightful ease all the trying measures which fall to her lot. The whole production is worthy of Mr. D'Oyly Carte's reputation as an organiser, and creditable

to the local management, who have done everything that was necessary to stage the piece with effect. [*Western Mail*, 22 Oct. 1884.]

27 Oct. – 1 Nov. Birmingham

PRINCE OF WALES THEATRE

Mr. R. D'OYLY CARTES CELEBRATED COMPANY in W. S. Gilbert and Arthur Sullivan's Operas. MONDAY and FRIDAY, at 7.30, "PATIENCE;" TUESDAY and SATURDAY, the "PIRATES OF PENZANCE;" WEDNESDAY AND THURSDAY, "H.M.S. PINAFORE;" concluding each evening with "MOCK TURTLES."
SPECIAL MORNING PERFORMANCE of "H.M.S. PINAFORE" on THURSDAY NEXT, at 2 o'clock.

Birmingham Daily Post, 27 Oct. 1884, p. 1

PRINCE OF WALES THEATRE.

The lovers of Gilbert and Sullivan's opera will this week have ample opportunity to indulge their tastes, whether æsthetic, piratical, or nautical, as the repertory of Mr. D'Oyly Carte's company on this occasion comprises no less than three pieces—"Patience," "The Pirates of Penzance," and "Pinafore." Last night, the first of these lyric absurdities was performed, and a large and demonstrative audience gave proof that the public craving for "Patience" is still insatiable, and that Messrs. Gilbert and Sullivan's heroine, whatever else she may be, is decidedly not the proverbial "Patience on a monument" whose vocation is that of "smiling at grief."

Since its first production here nearly four years ago, the work has been so often performed, and its charming melodies and piquant nonsense have become so universally familiar, that further comments upon the music or the libretto would be superfluous. All that the public are now interested to know is how the present company compares with its predecessors, and with what measure of success the performance is attended. On these points we are happy to be able to give at once a favourable report. The company is in nearly every particular a strong one; it is admirably disciplined, even to the details of stage business by the chorus, and the performers, one and all, enter thoroughly into the humorous spirit of the work, whilst preserving the gravity which is essential to the effect intended. Mr. George Thorne is still the fleshly poet Bunthorne, and a better one, in merely histrionic sense, it would be difficult to imagine. It is true that his vocal powers are scarcely adequate to the musical requirements of the part, but his intonation is so true and his utterance is so articulate that he never offends the most fastidious ear, whilst his acting is full of genuine drollery and grotesqueness. His success last night was complete and unequivocal from the opening song, in which Bunthorne confidentially announces himself to the audience as an æsthetic sham to the famous duet with Grosvenor, "When I go out of door," which the public apparently are not tired of listening to, and which had, like every other number of note in the opera last night, to be repeated. Indeed, the preceding duet between Lady Jane and Bunthorne, "So go to his and say to him," tickled the taste of the audience so much that it was awarded a double encore. The idyllic poet Grosvenor found a new and creditable representative in Mr. Charles Conyers, who, though he has not the exceptional vocal qualifications of his predecessor, Mr. Rousbey, sings well and acts with all the requisite affectation of grace. His best effort was in the Willow Waley duet with Patience in the first act, but he was very successful also in "The Magnet and Churn" song in the second act, the second verse of which had to be repeated in compliance with an enthusiastic encore. Miss Alice Barnett, as the massive and constant Lady Jane, was a great success. Her voice is scarcely equal in power, perhaps, to that of her predecessor, but it is of good

quality, and she uses it with judgment and skill, as shown more particularly by her singing of the Handelian solo with violoncello in the second act. In stature she altogether eclipses her predecessors, and greatly emphasises, therefore, the grotesque contrast between the personality of Lady Jane and Bunthorne, whilst her acting is distinguished by humour and consistency. We cannot speak in terms of unqualified praise of the Patience of Miss Clara Merivale, which, though intelligent and painstaking, suffered by comparison with the efforts of former representatives of the part here, more particularly in regard to voice. Mr. G. Byron Brown makes an excellent Colonel Calverley, eliciting much applause in the stirring song, with chorus, "When I first put this uniform on." Mr. Edward Clowes makes a somewhat ancient Major Murgatroyd, and the plutocratic Duke of Dunstable finds a competent representative in Mr. Frank Boyle, who exhibits a pleasing voice in the numbers which fall to him. The rapturous maidens were personated with more than average success by the several ladies concerned, among whom may be specially named Miss Elsie Cameron and Miss Florence Harcourt, as the Ladies Angela and Saphir respectively, and the various concerted pieces, including more particularly the male trio and the quintet in the second act, in which the three officers take part with the ladies last named, which had, of course, to be repeated, The chorus singing all through was excellent, and the stage business of this part of the execution also showed improvement in several particulars. The band was fairly efficient, and the costumes and general *mise en scène* were more than ordinarily effective.

To-night the "Pirates of Penzance" will be given, and to-morrow "Pinafore." [*Birmingham Daily Post*, 28 Oct. 1884, p. 8.]

PRINCE OF WALES THEATRE – Proprietors and Managers, Messrs. J. Rodgers and Son; Acting-Manager, Mr. C. M. Appleby. – Mr. D'Oyly Carte's company have appeared in a round of Sullivan operas during the week, including *Pinafore*, *Patience*, and *The Pirates of Penzance*. The company is essentially the same as that which appeared at this house a month or two ago. All the operas were well put upon the stage, and the acting in every respect is worthy of the highest commendation. [*The Era*, 1 Nov. 1884.]

PRINCE OF WALES THEATRE.

The revival of "H.M.S. Pinafore" on Wednesday night attracted another large audience, whose interest in the loves of Josephine and Ralph Rackstraw and the whimsicalities of Captain Corcoran and Sir Joseph Porter, was demonstrated by the running *obbligato* of merriment and applause which accompanied nearly the whole performance. Although bearing a strong family resemblance to the other musical extravagances which are the joint product of Messrs. Gilbert and Sullivan, "Pinafore" can scarcely be said to equal in finesse and musical refinement such more recent works as "Patience," "Iolanthe," and "The Princess Ida;" but its attractions are in some respects of a broader and more popular order, and the enthusiasm evoked by Wednesday night's performance, in which nearly every important number had to be repeated, showed that its charms are still very far from palling upon the public palate.

The same perfection of *ensemble* and close attention to detail and stage business which marked the performance of "Patience" on Monday were again observable, and their effect was, if possible, even more satisfactory by contrast with the somewhat slovenly manner in which the work was played here on one or two previous occasions. Miss Clara Merivale appears to more advantage as the love-sick and mock-heroic Josephine than in the naïve and pastoral character of Patience, and the music also is in some respects better suited to her style and qualifications. She was

especially successful in the somewhat trying scene at the beginning of the second act "The Sea, the Sea," [*sic*] and her singing in the following sprightly trio with Sir Joseph, Porter and Captain Corcoran, "Never mind the why or wherefore," [*sic*] which was of course encored and repeated, was also very satisfactory. A new and accidental element of humour was imparted to the assumption of Little Buttercup by the spacious personality of Miss Alice Barnett, who sang the introductory ballad with excellent voice and spirit, and acquitted herself in other respects very creditably. Mr. Thorne is immensely funny as the First Lord, Sir Joseph Porter, whose complacent self-sufficiency, official *hauteur*, and petty red-tapeism he brings out with caustic humour and mirth-provoking effect. The famous autobiographical ditty and the address to the crew, with moving choral refrain for "his sisters and his cousins and his aunts," were admirably given, and redemanded. The conceited and aspiring lover, Ralph Rackstraw, who in spite of all temptations to belong to other nations persists in remaining an Englishman, finds a spirited and competent representative in Mr. Frank Boyle. Mr. Furneaux Cooke is entitled to warm praise for his grimly humorous impersonation of Dick Deadeye, which never oversteps the line that divides caricature from painful realism, whilst his singing is more than respectable. The brow-beaten Captain Corcoran of Mr. G. Byron Browne is likewise an excellent performance; and Mr. Edgar Manning produces a great effect as Bill Bobstay, in the famous song with chorus, "For he himself has said it," which was rapturously encored. A word is due to the old-fashioned mannish gravity of the Midshipmite, Master Fitzaltamont; and the chorus is to be commended scarcely less for its acting and by-play than for its singing. It is scarcely necessary to say that the instrumental accompaniments were well rendered, and that the costumes and scenic accessories were bright, picturesque, and effective.

There was a day performance of "Pinafore" yesterday, when Miss Ethel M'Alpine sustained the part of Josephine, in place of Miss Merivale, and the opera was repeated to a large audience, with the same cast, last night. This evening "Patience" will be repeated, with the same cast as on Monday; and to-morrow the season will close with a repetition of the "Pirates of Penzance." [*Birmingham Daily Post*, 31 Oct. 1884.]

3 – 8 Nov. Liverpool

ROYAL COURT THEATRE.

This week Mr. D'Oyly Carte has arranged to present to the Liverpool lovers of music three of Gilbert and Sullivan's comic operas—"Patience," "The Pirates of Penzance," and "H.M.S. Pinafore," so there will be no lack of bright and tuneful airs at the Court. Last night "Patience" was put on the stage, and that most successfully, and with unusual finish. We welcome back many old favourites—Miss Ethel M'Alpine played Patience; Messrs. G. Thorne and C. Conyers, Bunthorne and Grosvenor respectively; and Miss Alice Barnett, Lady Jane. It is unnecessary to make any comment on the acting and singing of those well-known *artistes*. The choruses were excellently concerted, and the scenery, which is new, is pretty and most effective. To-night "H.M.S. Pinafore" will be performed. [*Liverpool Echo*, 4 Nov. 1884, p. 4.]

THE THEATRES.

The series of performances of the operas of Gilbert and Sullivan, which began at the Court Theatre on Monday with "Patience" was continued on Tuesday and Wednesday with "H.M.S. Pinafore," while last night "The Pirates of Penzance" was added to the list of the productions of the week. In every respect of importance, this

representation of the latter work was admirable. A strong body of choristers, whose voices are fresh and who sing in tune; a group of principals of exceptional capacity, both musically and histrionically a yjprpughly competent orchestra, sufficient in number to deal adequately with Dr. Sullivan's ingenious instrumentation; and scenic accessories – notably in the second act – of the most complete and picturesque character, were the constituents of a very striking *ensemble*. *Mabel*, *Edith*, *Kate*, and *Isabel* were charmingly portrayed by Miss Clara Merrivale, Miss Elsie Cameron, Miss Florence Harcourt, and Miss Constance Stanhope, while Miss Alice Barnett repeated her vigorous impersonation of *Ruth*. Mr. Furneaux Cook as the *Sergeant of Police*, Mr. Frank Boyle as *Frederic*, Mr. Edgar Manning as *Samuel*, Mr. George B. Brown as *The Pirate King*, and Mr. George Thorne as *Major-General Stanley*, emphasised the humour with which Mr. Gilbert has invested these parts. Mr. Ralph Horner conducted. This (Friday) evening "The Pirates of Penzance" is again to be performed, and to-morrow evening "Patience" will be given. [*Liverpool Mercury*, Friday 7 November 1884, p.5.]

ROYAL COURT THEATRE. – Proprietor, Mr. Carl Rosa; General Manager, Mr. J. D. M'Laren. – The three popular "P's" – *Patience*, *Pinafore*, and *Pirates* – by the two delightful musical bees – Gilbert and Sullivan – have been supplied during the week as the strong Court attractions, and residents, as well as our sporting cousins who have come to see the races, appear to have been amply gratified and fully satisfied with the provision made for their entertainment. *Patience* came first on Monday, with an excellent cast, the specialists of the corps being an excellent quartette of rapturous maidens – Miss Alice Barnett (the Lady Jane of Lady Janes), Miss Elsie Cameron (the Lady Angela), Miss F. Harcourt (the Lady Saphir), and Miss Agnes Taylor (the Lady Ella). On Monday the *Patience* was Miss Ethel M'Alpine, who proved equal to all the requirements of the part, and it was announced that Miss Clara Merivale would assume the *rôle* on Saturday morning and evening, when the opera was promised for repetition. Mr. George Thorne revelled in the quaint conceits of the fleshly poet Bunthorne, and the idyllic Grosvenor was most aptly and vividly played by Mr. Charles Conyers. The chief parts in *Pinafore*, docked on Tuesday and Wednesday, were assumed by Mr. G. Thorne (the First Lord), Mr. G. B. Browne (Corcoran), Mr. F. Boyle (Rackstraw), Mr. Furneaux Cook (Dick Deadeye), and Josephine was played respectively by Miss C. Merivale and Miss E. M'Alpine; while Miss Constance Stanhope created a highly favourable impression by her impersonation of Hebe. Miss Alice Barnett, of course, was the Little Buttercup, in which she obtained a large measure of the cream of approbation. *The Pirates of Penzance* was on duty on Thursday and Friday, when the notables already mentioned were again most prominent in the performances. The Gilbert-Sullivan operas were excellently put on the stage, reflecting much credit on those concerned in the task. [*The Era*, 8 Nov. 1884.]

10 – 15 Nov. Manchester

T HEATRE ROYAL.		MONDAY NEXT,
Six Nights only, R. D'Oyly Carte's Opera Company.		
Mon. and Satur.	Tuesday & Friday	Wednes. & Thursday
PATIENCE	PIRATES OF	H.M.S. PINAFORE
PATIENCE	PENZANCE.	H.M.S. PINAFORE
Messrs. Furneaux Cook,		Misses Ethel M'Alpine,
George Thorne, G. Byron,		Alice Barnett, E. Cameron,
Browne, Edgar Manning,		Florence Harcourt, Agnes
Frank Boyle, Chas. Conyers.		Taylor, Clara Merivale.

Manchester Courier, 8 Nov. 1884, p. 1.

THEATRE ROYAL.

“PATIENCE.”

The strong hold which Messrs. Sullivan and Gilbert’s productions have upon the public is very clearly shown by the almost invariably large audiences which they attract. Last night the Theatre Royal was well filled in every part to hear what many consider the best of the series, namely, “Patience.” In every respect it was a most enjoyable performance, as in fact nearly all are, when done by one of Mr. D’Oyly Carte’s companies. There is such attention to detail, and all taking part (whether principals, band, or chorus) work so well individually, and so harmoniously collectively, that a result is arrived at which is highly satisfactory to the listener. The company now acting at the Royal is called a repertory company, no doubt from the fact that it brings three operas in its portfolio for performance in Manchester. It would seem that the more “Patience” is heard, the more it is enjoyed. Last evening there seemed to be as much pleasure derived from the old æsthetic songs, choruses, and eccentricities, as there was when first it was brought out, and encores, from the commencement to the end, were frequent. Though none of the principals shine as vocalists, they all sing with good taste, and are thoroughly masters of their work. The part of Patience was admirably represented by Miss Clara Merivale, and Miss Alice Barnett, Miss Elise Cameron, Miss Florence Harcourt, and Miss Agnes Taylor in the respective parts of Lady Jane, Lady Angela, Lady Saphir, and Lady Ella were good. Mr. George Thorne, as the fleshly poet, was, as usual, highly amusing, and Mr. Charles Conyers, Mr. George Wilmot, Mr. George B. Brown, Mr. Edward Clowes, and Mr. Frank Boyle sang and acted their parts with much skill. It was a great pleasure to hear the band kept so well under control, and not overpowering the singing. Tonight *The Pirates of Penzance* will be performed. [*Manchester Courier*, 11 Nov. 1884, p. 5.]

THEATRE ROYAL.

Last night a capital performance of the *Pirates of Penzance* was given by Mr. D’Oyly Carte’s company at this theatre. The audience, as on Monday, was a large one, and judging from the frequent laughter and applause the opera has lost none of its freshness and interest to lovers of this kind of music. The cast is not the same as when the piece last visited Manchester, but it is a very good one and the opera went exceedingly well. Mr. Geo. Thorne, who now plays the Major-general, imparted genuine humour into the part, and every word of his songs was distinctly given, adding in no small degree to the success of his impersonation. Mr. G. B. Browne looked the Pirate King to the life, and his fine voice was heard to advantage. Mr. Edgar Manning as Samuel was also good, and made the most of a small part. Mr. Frank Boyle sang well as Frederic, but his acting is still a little crude. Miss Ethel M’Alpine, who has only recently recovered from a serious illness, played the character of Mabel charmingly, and her voice, we were glad to hear, has lost none of its former sweetness. Her singing is that of a thorough artiste, and she well merited the applause she received. Mr. Furneaux Cook displayed considerable powers of comedy as the Sergeant of Police, and was in good voice. Miss Alice Barnett in her original character of Ruth, was capital, her singing and acting both being forcible and artistic. The remaining characters were in good hands, and all worked hard to make the opera a complete success, which end was certainly achieved. The piece was well mounted, and the orchestra was again most effective. [*Manchester Courier*, 12 Nov. 1884, p. 5.]

THEATRE ROYAL.

“PINAFORE.”

Last evening this well-known comic opera was given by Mr. D'Oyly Carte's company at the above theatre. It is some time since it was last played in Manchester, and it was welcomed as an old favourite, all the old jokes being apparently as keenly relished as ever; even the now familiar one of “Hardly ever,” met with a good reception. The music, sparkling as it is throughout, has always been popular, and the opera may be looked upon as one of Sullivan's best efforts. The plot, which is an elaboration of Mr. Gilbert's “Captain Reece of the Mantelpiece,” in the Bab Ballads, never fails to amuse with its topsy-turvydoms and quaint absurdities, and, when added to this, the opera is well mounted as it was last night, the result is a very enjoyable piece of fooling. In Sir Joseph Porter, Mr. George Thorne again had a part that exactly suited him, and he made the most of it. Mr. Byron Browne was most effective as Captain Corcoran, and sang in excellent voice. Mr. Frank Boyle had a part more suited to him in Ralph Rackstraw than either of the previous characters he has played this week, and the Dick Deadeye of Mr. Furneaux Cook was a capital performance in every way. Miss Clara Merivale played Josephine carefully, and worked hard for the applause which she received. Miss Alice Barnett as Little Buttercup sang and played in her usual thorough style and was capital. The chorus put plenty of go and vigour into their work, and the orchestra played remarkably well. The evening concluded with an operetta by Frank Desprez, entitled *Mock Turtles*, which was well given. [*Manchester Courier*, 13 Nov. 1884, p. 5.]

THEATRE ROYAL. – Lessee, Captain R. Bainbridge. – A surprisingly successful engagement of six nights is being fulfilled here by Mr. D'Oyly Carte's “repertory” company. On Monday evening the company appeared in *Patience*, and, although the opera has been heard in Manchester so many times during the last two years, a capital house was present to welcome the popular favourite back again. Mr. George Thorne proved as amusing as ever in the part of Bunthorne, Miss Clara Merivale made a fairly good *Patience*, and Miss Alice Barnett, of course, did all that could be done with her original part of Lady Jane. Mr. Charles Conyers's Grosvenor, Mr. Geo. Browne's Colonel, Mr. Frank Boyle's Lieutenant, Mr. Clowes's Major and Miss Elsie Cameron's Lady Angela were all excellent performances, and the opera was received with as much favour as ever, all the best known airs being enthusiastically encored. On Tuesday *The Pirates of Penzance* was presented, Mr. Geo. Thorne being again prominent with an exceedingly humorous impersonation as Major-General Stanley, while Miss Alice Barnett as Ruth, Miss Ethel M'Alpine as Mabel, Mr. Browne as the Pirate King, Mr. Frank Boyle as Frederic, and Mr. Furneaux Cook as the Sergeant of Police all rendered their parts admirably. The attraction on Wednesday was *Pinafore*, which was given in exceptionally good style, Mr. Thorne as the First Lord, Mr. Byron Browne as Captain Corcoran, Mr. Frank Boyle as Ralph, Mr. Furneaux Cook as Deadeye, Miss Clara Merivale as Josephine, and Miss Alice Barnett as Little Buttercup playing and singing quite as well as any of the representatives of those parts that have been seen and heard in Manchester. A morning performance of *Patience* is promised to-day (Saturday), the same opera will be repeated this evening, last night *The Pirates* was reproduced, and *Pinafore* was rendered for a second time on Thursday. In the parts of Josephine and *Patience* Miss Ethel M'Alpine has, on the second representations, supplanted Miss Merivale, and has been, as usual, completely successful. [*The Era*, 15 Nov. 1884, p. 17.]

17 – 22 Nov. Glasgow

ROYALTY THEATRE

LESSEE AND MANAGER.....MR. E. L. KNAPP.

SIX NIGHTS ONLY

MR. R. D'OYLY CARTE'S OPERA COMPANY

In the Undermentioned Works by

W. S. GILBERT and ARTHUR SULLIVAN.

THIS EVENING (MONDAY) NOV. 17 at 7.30,

MOCK TURTLES.

After which, at Eight,

MONDAY and SATURDAY..... PIRATES OF PENZANCE.

TUESDAY and WEDNESDAY..... H.M.S. PINAFORE.

THURSDAY and FRIDAY..... PATIENCE.

Box Office open at Theatre and Muir Wood's from 11 till 3.

Glasgow Herald, 17 Nov. 1884, p. 4.

THE ROYALTY.

Comic opera is once more at the Royalty. For the present week a remarkably strong combination, organised by Mr. D'Oyly Carte, will appear in three of Gilbert and Sullivan's popular productions—"The Pirates of Penzance," "Pinafore," and "Patience." Last night the company opened to a well-filled house with the first-named opera. Since the "Pirates" last occupied the stage at the Royalty the cast has undergone a good many changes, although most of the leading ladies and gentlemen have been heard in Glasgow on several occasions. Mr. George Thorne makes an admirable Major-General. The Pirate King is Mr. George B. Browne, who sings, and acts, and looks the part to perfection. Mr. Frank Boyle, to whom is entrusted the character of Frederic, the unhappy slave to duty is somewhat lacking as an actor, but he has a clear although not very strong voice, which he uses with excellent effect. The part of Mabel is in the hands of Miss Ethel M'Alpine, and it could scarcely be in better keeping. Her voice is sweet and sympathetic, and her vocalisation is marked by fine artistic taste and delicacy of expression, Miss Alice Barnett is Ruth—a most majestic representative of the pirate maid-of-all-work. The other characters, notably those of the Sergeant of Police, Mr. F. Cook, and the Pirate Lieutenant, Mr E. Manning, are also well filled. With such principals and a good chorus it is not necessary to state that the opera, which is one of the best of its kind, is carried along with becoming vivacity from the opening to the close, and that the bright and tuneful music—solos and concerted pieces alike—is adequately rendered by all concerned. To-night "Pinafore" will be performed. [*Glasgow Herald*, 18 Nov. 1884, p. 4.]

ROYALTY THEATRE. – Mr. D'Oyly Carte's opera company is here for a week, and last Monday night opened in *The Pirates of Penzance*. A new departure has this time been made; formerly it was the custom to present only one opera during the engagement, but the present company has arranged to give three pieces during their brief stay – namely *The Pirates of Penzance*, *Pinafore*, and *Patience*. The present company is an unusually strong one, including, as it does, Messrs. George Thorne, G. Byron Browne, Edgar Manning, Frank Boyle, Furneaux Cook, Charles Conyers, and Mesdames Ethel M'Alpine, Clara Merivale, Alice Barnett, Elsie Cameron, and others. The opera is preceded each evening by Eaton Fanning and Frank Desprez's operetta *Mock Turtles*, in which Mr. Percy Charles and Misses Taylor, Seaton, and Webb appear, and their efforts are always greatly relished. The company are drawing big houses. [*The Era*, 22 Nov. 1884.]

24 – Nov. – 6 Dec. Edinburgh

“PATIENCE” AT THE LYCEUM THEATRE.

Messrs. Gilbert and Sullivan once more possess the boards of the Lyceum. Of a performance of “Patience” the highest praise is to say that it remains faithful to its early days. The humour of the lines does not suffer by slovenliness or emphasis, by addition or omission; the music is as piquant as ever; the grouping and details are wrought out with the same amusing conscientiousness. Those who have had to lament the downward tendency of opera in the course of prolonged performance, will be grateful to the authors of “Patience” for supplying an opera so clear cut in conception and finished in minutiae, that it conveys all the pleasure of a polished art product, even when the effect of novelty is long past all hope of repetition. Last night the audience must have known every point by anticipation, but there was no shadow of dullness. There is a delicacy of inflection in Mr George Thorne’s Bunthorne that keeps the spectator pleasurably on tip-toe of expectation, however familiar the lines; and his mode of delivering the music, though hardly describable as singing, seems for the immediate purpose a higher kind of art. The other personations are quite as well-known though none are so strikingly good. Miss Merivale as Patience sings pleasantly and intelligently, but an unfortunate manner of speech renders her somewhat more “knowing” than quite accords with the stage ideal of the maid who carries a milking-pail. Mr. Conyers otherwise competent performance of the part of Grosvenor is marred by a tendency to sing flat, and Miss Barnett’s Lady Jane fortunately has other recommendations than colossal proportions. The dragoons play incisively enough, while the rapturous maidens are pleasant to hear and fair to see. [*Edinburgh Evening News*, 25 Nov. 1884, p. 2.]

“PINAFORE” AT THE LYCEUM THEATRE.

It might expected that Messrs. Gilbert and Sullivan’s famous nautical opera had about reached the limit of its dramatic existence. It might reasonably be supposed that its prolonged popularity would by this time be showing signs of waning. No such inferences could drawn from last night’s performance. The enthusiastic reception given to “Pinafore” by the large audience in the Lyceum Theatre last evening shows that it may still have a long career before it. Its continued popularity apart from its merits as a comic opera, which need not be discussed at this time of day, is in a measure due to the all-round excellence and artistic ease which distinguished the performance. Neither languor nor slovenliness could be detected last night; indeed the prevailing feature was hearty but not boisterous enthusiasm which excited the interest of the audience at the outset, and sustained it throughout. At the risk of being invidious where there was so much worthy praise, it may just be remarked that perhaps the best impersonation of the evening was that of Miss Barnett, who as Little Buttercup played and sang very effectively, giving the necessary individuality to the part without the least tendency to exaggeration. Miss M’Alpine as Josephine would have shown to greater advantage had she thrown more spirit into her acting, or rather had she been as sprightly in the first as in the last scene. In the hands of Mr. Thorne the representation of the First Lord of the Admiralty was nearly all that could be desired. The characterisation was neat, incisive, and sufficiently official to give zest to the performance without verging on the bombastic. Mr Thorne’s keen dramatic sense enabled him artistically to delineate a part which lends itself readily to burlesque. Its defects lay in the direction of refinement rather than exaggeration. The impersonation erred on the side of over daintiness—it might have been more robust with advantage. Mr. Boyle’s shrillness of voice and general bearing prevent him being an ideal Ralph

Rackstraw, but the performance was not without merit. Taken as a whole the opera went merrily, the songs choruses, dances, and crispness of dialogue preventing the slightest approach to monotony. [*Edinburgh Evening News*, 28 Nov. 1884, p. 2.]

LYCEUM THEATRE. – Proprietors, Messrs. Howard and Wyndham; Acting Manager, Mr. Sam H. S. Austin. – Mr. D'Oyly Carte's repertoire company commenced a fortnight's engagement here on Monday evening, when a delightful performance of *Patience* was given to a large and appreciative audience. This opera, of all the Gilbert and Sullivan series, is one of which the public seem never to tire, and although every line and every note is familiar, yet the humour of the words and piquancy of the music came again on Monday with all the charm and freshness of novelty, and awakened an enthusiasm that was in every way well deserved. The cast was one of notable strength, and included Mr. George Thorne in his inimitable impersonation of Bunthorne, which, vocally and artistically, is as great a treat as ever. He was the fleshly poet to the life, but we see he has now augmented his quaint costume by a symphony in silver bangle and a glittering accompaniment of diamond rings. Mr. Byron Browne was warmly welcomed as the Colonel of the Dragoon Guards, and looked as splendid as ever in his handsome uniform. Mr. Browne imparted appropriate spirit and fire into his brilliant rendering of the military music, and all his solos were encored. Mr. Frank Boyle, the eminent tenor, made an admirable Duke, and in the only solo of the part created a perfect furore with the rare excellence of his singing. Mr. Charles Conyers was fairly successful as Grosvenor, and Mr. Edward Clowes threw a strong dash of humour into his rendering of the Major. The *Patience* of Miss Clara Merivale was rather unequal, but she sang well and acted with considerable cleverness. Miss Elsie Cameron gave a charming picture of the love-lorn Lady Angela, acting with grace and refinement, and singing with fine quality of voice, and her accustomed musical skill. Miss Alice Barnett brought a ponderous presence and proportionate talent to bear on her original creation of Lady Jane; while Misses F. Harcourt and A. Taylor were eminently satisfactory as the Ladies Saphir and Ella. On Tuesday *Patience* was played by Miss Ethel M'Alpine, a graceful actress and admirable vocalist, whose excellent performance of the character is already well known here. On Thursday *Pinafore* was presented with a fine cast, including Messrs. Thorne, Browne, Boyle, Furneaux Cook, E. Manning, and Miss Alice Barnett, Misses Merivale and M'Alpine alternating the heroine as usual. On Saturday morning there will be a matinee of *Patience*. [*The Era*, 29 Nov. 1884, p.19.]

“PIRATES OF PENZANCE” AT THE LYCEUM THEATRE.

The evenness of excellence that marked the playing of Mr. D'Oyly Carte's company during last, week was fully sustained last night when “*Pinafore*” gave place to the equally amusing and melodious “*Pirates of Penzance*.” Indeed the last-named opera seems to permit of a peculiarly happy casting of parts. Mr Byron Browne's art is altogether more flexible under cover of the piratical garb; and his exposition as a whole is the best that has been heard here. The “robustious” songs of the pirate chief better fit his vocal method than the tripping music of “*Patience*.” Not unnaturally Mr. Thorne's Major-General is in parts reminiscent of Bunthorne. That it is piquant and incisive goes without saying, and the Major-General's scenes had, as usual, to be repeated. Mr Frank Boyle is a tenor who bears himself with an approach to ease on the stage, and can spare some energy from mere voice-production to impart life to his role. His tones, which are generally true, and occasionally are very engaging, have at other times a ring not quite pleasant. The duet music of the second act was, however, efficiently sung. This entire act, which displays all Sullivan's usual spontaneity and

refinement, and rather more than his usual constructive skill might be said to have been rendered without one charmless bar. Miss M'Alpine's delivery of the soprano music left little to desire, and the Ruth of Miss Barnett was sufficiently emphatic to render superfluous one or two attempts of the other performers to excite a laugh by personal contrasts. The male choruses went without a hitch, while the details had obviously been well rehearsed. As the Sergeant Mr. Furneaux Cook had some fresh points, and, in a vocal sense, added much to the interest of the closing scenes. The instrumental parts were carefully given, the descriptive wind accompaniment and the muted string playing in the second act contributing largely to the pleasurable result. [*Edinburgh Evening News*, 2 Dec. 1884, p. 2.]

EDINBURGH ROYAL LYCEUM.

Gilbert and Sullivan are names by which to conjure. Although their opera "The Pirates of Penzance" has been repeatedly played in Edinburgh within the last few years, the announcement of its re-production last night drew a large audience to the Lyceum, and the performance was one calculated to sustain the character which in earlier representations of the opera Mr. D'Oyly Carte's companies have won for themselves. As Mabel, Miss M'Alpine has been heard in rather better voice before, but she has lost nothing of the finish and style which characterise both her singing and her acting. Mr. Thorne makes an excellent Major-General. Mr. Browne sang the music allotted to the Pirate King with great spirit, while Mr. Boyle's impersonation of the part of Frederic was one of the most satisfactory performances of the evening, his refined and cultured singing being particularly pleasing. Chorus and orchestra were both thoroughly up to their work, and, as usual at this house, the staging of the opera was all that could be desired. [*Glasgow Herald*, 2 Dec. 1884, p. 4.]

LYCEUM THEATRE. – Proprietors, Messrs. Howard and Wyndham; Acting Manager, Mr. Sam H. S. Austin. – The very great success that attended the representations of Mr. D'Oyly Carte's opera company last week has been continued during this, the concluding portion of their engagement, with unquestionably satisfactory results. *The Pirates of Penzance*, an opera that has always been immensely popular here, was wisely reserved for this week, and Monday evening's performance, everything considered, was as nearly perfection as possible. Mr. George Thorne again heads the cast with an altogether admirable impersonation of Major-General Stanley. Mr. Byron Browne made a magnificent Pirate King. Mr. Frank Boyle again approved himself a competent actor and accomplished singer as Frederic; and Mr. Furneaux Cook played the Sergeant of Police with droll humour. Miss Ethel M'Alpine appeared as Mabel, and achieved a brilliant success. Miss Alice Barnett towered above her fellow artistes as Ruth, playing her original part with effect. Miss Elsie Cameron looked beautiful as Edith, and Misses Harcourt and Stanhope were Kate and Isabel respectively. On Wednesday *H.M.S. Pinafore*, which drew crowded houses last week, was repeated, and on Saturday evening *The Pirates of Penzance* concluded this interesting engagement and closes the season. [*The Era*, 6 Dec. 1884.]