

Mr. D'Oyly Carte's "D" (*Princess Ida* No. 1) Company
 4 February 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,"
 BARNSELEY, 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, "IOLANTEE,"
 COVENTRY, January 7th; WISEBCH, January 10th;
 SPALDING, January 11th.
 COMPANY F, "IOLANTEE,"
 Tour re-commences at
 THEATRE ROYAL, EDINBURGH, March 3d.
 AMERICA.
 OPERA COMPANIES.
 "PRINCESS IDA,"
 at FIFTH AVENUE THEATRE, NEW YORK, February 4th.
 "PRINCESS IDA,"
 at MUSEUM THEATRE, BOSTON, February 11th.
 Mr MATTHW 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.

4 – 23 Feb. Glasgow

The first performance in the provinces of Gilbert and Sullivan's new opera took place last night at the "Royalty," and in presence of a large and delighted audience. For reasons best known to himself Mr. Gilbert has not opened up fresh ground. Thus, his latest contribution to the particular class of musical art which includes "Pinafore," "Patience," and other popular works is simply a refurbished up edition of "The Princess," produced at the Royal Olympic Theatre some fourteen years ago. The play-book describes it as "a whimsical allegory, a respectful perversion of Mr. Tennyson's poem." Much of the dialogue to be found in this early effort has been imported into the operatic version under notice. A mere glance shows, indeed, that the operation has been a wholesale one. The lyrics are, however, new, as has already been stated in the account of the opera which appeared in the *Herald* on the production of the work at the Savoy Theatre early last month. That account was so full that it is quite unnecessary to again enter into details, showing how the Prince Hilarion was betrothed in the twelfth month of his existence; how his baby bride, the Princess Ida, became in process of time, the principal of a female university; and how the sacred academical precincts were rigorously closed against "Man," because, amongst other misfortunes, he happens to be "Nature's sole mistake." This must be correct, for "full a hundred girls" have said so. "They're safety matches, sir, and they light only on the knowledge box," declares King Gama, and as he is the principal's father he ought, also, to know all about her wondrous "Castle Adamant." Only "letter mails" arrive within those walls. Mr. Gilbert's college suffers not even "Dr. Watts' hymns," and, as all the animals owned by the Princess are "hers," there cannot possibly be any doubt about the exclusive character of this latest *Alma Mater*. Before parting with the clever writer of the Bab Ballads we have yet to say that it would be somewhat odd did he fail to adjust matters after approved stage methods. He doesn't. The Prince and his friends have scaled certain sacred walls, they have donned the lady undergraduates robes, consternation dire and dread follows the discovery of the "man-monsters," and, after a little bit, the happiness of everybody is supreme. While the libretto cannot be said to overdose with incongruities and absurdities of a familiar enough type, and while one or two lines might be eliminated with advantage, yet the

“book” contains material of a droll complexion, and Mr. Gilbert’s satire is as polished and delicate as of yore.

His coadjutor has given us some exceedingly agreeable music. Now and again old friends with new faces call, and make themselves thoroughly well at home, and Sir Arthur Sullivan’s imitations of more than one of the great masters are again acceptable by reason of their consummate skill. Voices and orchestra join in a refreshing mimicry, nowhere more remarkable than in the song for Arac towards the end of the opera, a number which might well have stepped out of one of Handel’s works. Here the treatment of the string contingent of the band has been conceived in an admirable style, but, indeed, all through the opera Sir Arthur’s orchestration is an engaging study. His combinations are often simple enough, wonderfully so when we note the felicitous effects obtained by legitimate means. One or two of the more prominent numbers in the work may be singled out for mention; almost every one, it must be candidly admitted, was last night held in signal favour by the audience. Good nature prevailed, indeed, throughout the presentation, the *encores* being so numerous that we fail to remember the one half of them. Several “trios” have been written to some purpose. Thus, abundant humour is to be found in the one describing all the wonderful phenomena pertaining to the “Universitee.” The succeeding example “I am a maiden” has a busy and tuneful refrain; and a fresh and dainty number beginning “Expressive glances” remains as one of the most agreeable pieces in Act 1. The quintette in the second act—in pure opera comique fashion—and the jocose duet for Melissa and Lady Blanche—remarkable also for its quaint, old world flavour—are pleasing and melodious, and so, generally speaking, are the various choruses. Some were sung with excellent effect, but others erred on the side of roughness. The material appears, however, to be good, and the needful refinement may be secured by a few extra rehearsals.

Miss Esme Lee sustained the part of the Princess. Her song “I built upon a rock” was given with earnestness and purity of intonation. In this air the ingenious work for the brass instruments could hardly escape observation. Miss Lee also made much of her aria in the second act, as fine a thing as the composer has sent out for a long time. Miss Fanny Edwards’ notions of “The three possibilities” were set forth with all the needful drollery; and in her new rôle—a professor of “Abstract Philosophy”—she experienced great favour, singing also Lady Blanche’s air “Come Mighty Must” with her well known breadth of style. Melissa found a bright and highly capable exponent in Miss Beatrix Young, admirable point and humour marking her realisation in the opening scene with Florian. The Lady Psyche is also efficiently represented by Miss Minna Louis. Mr. David Fisher, jun., is the King Gama of the cast, a part which unfortunately gives him but little to do. Needless to say it could hardly be in more acceptable keeping, and this was amply shown by the reception recorded the favourite comedian. Mr. Fred Billington is an admirable King Hildebrand; Hilarion’s song “Whom thou hast chained” was carefully sung by Mr. Courtice Pounds, and Cyril and Florian were worthily personated, respectively, by Mr. C. Rowan and Mr. Federici. So, it must also be added, were Gama’s sons, those warriors being represented by Messrs. Hayes, Hendon and Roche. The band was very good, and it will doubtless give an excellent account of itself with increased familiarity with its interesting work. Mr. Knapp has mounted the opera on a scale of great completeness. It would be more correct to say that seldom has the “Royalty” stage presented such a bright and attractive appearance. The costumes are rich and elegant in their design, the grouping at the end of the second act is highly artistic, and Mr. R. S. Smyth’s picturesque scenery has justly earned for him warm commendation,

that provided for the act just named more especially. [*Glasgow Herald*, 5 Feb. 1884, p.4.]

ROYALTY. —Lessee and Manager, Mr. E. L. Knapp.—*Princess Ida*, the latest Gilbert-Sullivan effort, was presented here, for the first time in the provinces, on Monday evening, by Mr. D'Oyly Carte's specially-organised company. There was a good although not crowded audience and it may be stated at the outset that the reception accorded to the work was entirely favourable, and augurs well for its provincial career. Still the applause was not always so spontaneous as to make it safe to predict for *The Princess Ida* the same degree of success—an extraordinary degree, truly—which attended *H.M.S. Pinafore*, *The Pirates of Penzance*, and *Patience*. A good deal of the success was due to the way in which the work was placed on the stage. No more rich and elegant costumes could be imagined, while the armour was dazzling in its brilliancy. The scenery, too, from the brush of our clever townsman Mr. R. S. Smythe, was exceedingly elaborate and beautiful, the Courtyard of Castle Adamant being in particular a "set" that should make a name for any artist. Alike in design, colouring, and execution, it did Mr. Smythe infinite credit. Mr. Carte's company is not the best he has sent round, but, making allowance for a first night, it proved fairly equal to the work in hand. Miss Esme Lee as the Princess Ida looked very charming, and sang the music allotted to her with artistic taste and discrimination. Miss Fanny Edwards was all that could be desired as Lady Blanche, singing and acting with all her wonted finish. The Melissa of Miss Beatrix Young was a graceful and very natural performance. Miss Minna Louis was also very pleasing as Lady Psyche, and the Girl Graduates were also impersonated by charming specimens of the fair sex. Among the male characters the palm was undoubtedly carried off by Messrs. Fred. Billington and David Fisher, jun., as Kings Hildebrand and Gama respectively. The acting of the former as the brusque, matter-of-fact, outspoken King was most artistic, nor was his singing a whit less so. Mr. Fisher's assumption of the misshapen old cynic was so good as to make the smallness of the part the more apparent. No need to say that he rendered the inevitable patter song in a way that pleased every one. Gama's three sons were fairly played by Messrs. Hayes, Hendon, and Roche. Mr. Federici was excellent as Florian, his capital baritone voice being heard to much advantage in the trio in the second act with Hilarion and Cyril, parts of which—musically speaking—were somewhat weakly performed by Messrs. C. Pounds and C. Rowan respectively. The gentlemen in question had a proper histrionic conception of their parts, but neither their voices nor their vocalisation seemed quite equal to the demands made on them. Nearly every important number was encored, the audience at times being a trifle more friendly than discreet. The band and chorus got through very well, and will improve with a few performances. [*The Era*, 9 Feb. 1884.]

25 Feb. – 8 Mar. Manchester

THEATRE ROYAL.

Mr. R. B. Bainbridge may be congratulated on being the first of the local managers to revolt against the tradition which makes pantomime rule the roast from Christmas until the eve of Easter. He; at all events, will not be pilloried for offering his audience too much of one good thing. Everyone wanted to see and hear the last work which had been produced by the collaboration of Mr. W. S. Gilbert and Sir Arthur Sullivan. Its repute had been spread by the most useful of all agents in advance. It had been praised immensely in the London newspapers, and one knew from other sources that it was drawing large houses. There was no cause for wonder, therefore, that the Theatre Royal on Monday night should have been crowded in an

exceptional way to give a cordial greeting to the last composition of the authors of "Trial by Jury" and "The Sorcerer" and "Patience." It was a good house; it was sympathetic; we take it also that it was thoroughly amused, since a ripple of laughter, now and then rising to a roar, accompanied the performance from the commencement of the prologue until the end of the play. The critic, however *blasé*, could not help laughing, now at the drolleries of Mr. Gilbert's libretto, or anon at the whimsicalities of Sir Arthur Sullivan's always companionable and appropriate music. There were innumerable echoes in the jests and in the melodies. The Laureate, whose Princess has been respectfully perverted, has himself supplied a line which describes the effect of the perversion. The joint labourers have "set the wild echoes flying," not of the ringing bugle notes of Tennyson's song, but of their own productions of old time, the echoes of the clever punster who is the librettist, the echoes of the dexterous musician who is responsible for the melody, and who, we are sorry to observe, has not been able to avoid a falling back upon the "Rataplan" chorus. To be quite frank with our readers, we would say of the "Princess Ida" that it is an echo of its combined authors' former works, but that only in the last degree can it be claimed as an echo or (to use Mr. Gilbert's words) a respectful perversion of "The Princess." The poem ought to have offered a grand opportunity to the creator of the delightful dramatic idyll of "Pygmalion and Galatea." There was such a mine of wealth for the humorist in the idea of the womanly world of wit and intellect wherein intruding man would stop to meet his doom. There was such a chance of taking a flight into the region of legitimate mock-heroics, where the jester might raise a laugh and leave a moral. Where lives such a woman now as "the feudal warrior lady-clad?" is the question to which

Quick answered Lilla. "There are thousands now
Such women, but convention beats them down:
It is but bringing up; no more than that;
You men have done it; how I hate you all."

But it has not pleased Mr. Gilbert to point his moral or adorn his tale in the ordinary way. He remains the great exemplar of what he himself has called topsey-turveydom. He makes no touch on the human pulse. He makes us laugh, and laugh heartily; but after the laughter comes a feeling that one has been just in the least degree entrapped into laughing, and that the dramatist has not made the most of his opportunities. We are bound to say we could have wished the company brought down here under Mr. D'Oyly Carte's auspices had been stronger in vocal talent. They form, however, a very good company of actors, and they give the piece as intelligent and expressive a representation as is likely to be seen anywhere away from the boards on which it was first produced. [*Manchester Times*, 1 Mar. 1884, p. 7.]

THEATRE ROYAL.—Lessee, Captain R. Bainbridge.—With Miss Jenny Hill's tremendously successful benefit on Friday night and the crowded houses of Saturday the pantomime of *The Babes in the Wood* reached the conclusion of its career, and all parties concerned in the production thereof are left now to congratulate themselves on the truly remarkable success which rewarded their efforts. This week *Princess Ida*, Gilbert and Sullivan's latest opera, has been produced before very large and fashionable audiences, who have greeted the production with storms of applause every night, the favourite numbers of Sir Arthur Sullivan's music being rapturously encored. The *mis-en-scène* of the opera is all that could be desired, the three scenes being very beautiful specimens of stage painting; while the dresses and armour are perfect in their tastefulness and richness. The company—Mr. D'Oyly Carte's "D" company—is scarcely so strong as might be desired, the vocal ability of the members

being specially deficient. Miss Esme Lee's Princess Ida scarcely answers to one's conception of the Princess that Tennyson painted, but her vocalisation, although not powerful, is at least artistic. Miss Beatrix Young is a pleasing Melissa, but it should not be impossible for her to improve upon her rendering of a part that is so full of opportunities. Miss Fanny Edwards is exactly suited to the rôle of Lady Blanche; and Lady Psyche finds a very competent representative in Miss Louis. Amongst the gentlemen engaged Mr. Billington decidedly carries off the chief honours for his exceedingly clever rendering of the part of King Hildebrand, and we question whether any member of the company so thoroughly realises and carries out Mr. Gilbert's ideas as this gentleman. Mr. Billington, moreover, renders his songs admirably, the delivery of "And I'm a peppery kind of King" being unexceptionable. Mr. David Fisher, jun., unquestionably contributes a capital King Gama, but, humorous as is Mr. Fisher's impersonation now, we incline to the belief, based on our knowledge of his ability, that he will find himself able to infuse even more humour into his part. Hilarion, Cyril, and Florian are represented respectively by Messrs C. Pounds, C. Rowan, and Federici, the latter of whom not only sings his music with excellent effect, but also imparts a great deal of humour to the opera by his expressive by-play. The two former also act their parts well. Competent representatives have been found for King Gama's three sons, and the chorus and orchestra leave nothing to be desired. [*The Era*, 1 Mar. 1884.]

THEATRE ROYAL.
"PRINCESS IDA."

Like all other productions of Messrs. Gilbert and Sullivan which have been given in Manchester, the *Princess Ida* draws immensely. It has now been going about a week, and the theatre on Saturday night was crowded in every part, and the same interest, the same laughter, and the same general pleasure seems to be experienced in listening to it as at the first. A second hearing in no way lessens the pleasure of listening to it, and the drollery of the words, and the prettiness of the music stand out as prominently as they did on the first occasion. The drollery, so characteristic of all Gilbert's writings, is incontestable, while the taking style of the music, seeming so thoroughly to suit the words, is not the least noticeable feature of the work. But what extraordinarily "strange perversion" of the original "Princess" is the operetta which is now being performed, how unlike in many respects, but how [like] in many others, to the original. Tennyson has indeed given the outline, but that only, while Mr. Gilbert has provided all the situations and the farcical element. The story of "The Princess" had suggested itself many years ago to the inventive mind of Mr. Gilbert as being worthy of dramatic treatment, and he accordingly brought out a play some 14 years ago bearing the title of the *Laureate's Poem*, but it achieved comparatively no success—that is with the success which the story lyrically treated seems likely to achieve. Tennyson, in the poem which is the ground-work of the operetta, says that

Lightlier move the minutes fledged with music;

and this we venture to think will be the experience of those who heard the play and now the same story, pretty nearly, set so ably to music by Sir Arthur Sullivan. The "medley" which Tennyson was pleased to call "The Princess" contains some of the most beautiful ideas, and some of the most charming language which are to be found in his many works. There are sentiments to suit almost all kinds and conditions men, but the women's education sentiment which follows almost of necessity the woman's rights question is the one which has given to Mr. Gilbert the strongest ground on which to build his airy structure. There is something extremely incongruous to our ideas about women studying all kinds of abstruse sciences and arguing—

Of sine and arc, spheroid and azimuth,
And right ascension,

but this is just the right material for a writer like Mr. Gilbert, with his wonderful powers of turning things upside down, to work upon. There is just sufficient in the original story to set him on the track, which he goes along according to his own sweet will, retaining the characters of some almost as he finds them but twisting others to serve his own ends. It is decidedly a “perversion,” but whether it is a “respectful” one we leave others to judge. No such character as King Gama, for instance, is to be found in Tennyson’s work, except in name, but we are all the same obliged to Mr. Gilbert for the creation, as a more humorous one it would be difficult to imagine, and the perspicuity with which he clothes many of his thoughts in language is remarkably clever. In Gama’s song in one verse of which he says—

Each little fault of temper, and each social defect
In my erring fellow-creatures I endeavour to correct,
To all their little weaknesses I open people’s eyes,
And little plans to snub the self-sufficient I devise.
I love all fellow creatures, I do all the good I can,
Yet everybody says I’m such a disagreeable man—
And I can’t tell why.

this is very apparent. There is in form and general style much in *Princess Ida* that reminds us of previous collaborations of Messrs. Gilbert and Sullivan, but it is in form and style only. As for the libretto, it has, like previous librettos by the same author, many faults if looked at with very critical eye, but it supplies an abundance of word juggling of the first class, and, what is of greater importance, splendid situations for the composer. It may be said that it is quite equal to any of its predecessors in point of humour, and that is saying a great deal; and if it does present some grave defects, they are more than counterbalanced by its good points. As the libretto only reminds us of previous ones in form and style, so the music of Sir Arthur Sullivan only reminds us of former efforts in these particulars. The second time of hearing it confirmed the first impression as to the originality of its music. There is very little in either the airs or the harmony that recalls recollections of *Pinafore* or the others. And this is the more difficult to accomplish, as in many respects similar characters run through the whole of their works. If it has a fault it is that there is too much melody, a rare fault nowadays, and not sufficient contrast between the different parts. Good melody is always charming, but it is the more so by contrast, as the sunshine is after the shower and darkness. The partial monotony of sweet sounds is indeed broken up to some extent by the finales which, of their kind, are admirable, and in many respects remind us of the finales in serious opera. As we said in a former notice the cast was an extremely good one all round, a further hearing confirms this, not that any particular member is far removed above mediocrity, but there is nothing whatever to offend, and what is more singular when there are so many, the intonation of all is good, and they act remarkably well together. Miss Esme Lee, as *Ida*, though scarcely tall enough, according to our ideas of the Princess, takes her part well, and Miss Edwards as *Lady Blanche* and Miss Minna Louis as *Lady Psyche* are also very effective. Mr. David Fisher’s drollery as *King Gama* must be seen and heard to be appreciated, and the same may be said of the acting and singing of Messrs. Federici, Pounds, Billington, and the others. [*Manchester Courier*, Monday 3 Mar. 1884, p.5.]

THEATRE ROYAL.

“*Princess Ida*” at the Theatre Royal shows no sign of losing its popularity—in fact, the available evidence is decidedly in the other direction. It is only necessary to

compare the qualities of this and similar works jointly produced by Gilbert and Sullivan with the form of entertainment which they have so completely displaced to realise the debt of gratitude which we owe to them. The ceaseless merriment which last night affected gallery, pit, and stalls in equal proportions had not a vicious element in it. Such good honest laughter, without even a suspicion of an unhealthy ring, is indeed pleasant to hear. On the whole we should be disposed to give the honours of the position to Sir Arthur Sullivan. Mr. Gilbert's share of the work is always clever, it abounds in those odd conceits which characterise him, and is abundantly funny. But it suffers, we think, to some extent, from its subject. Tennyson's "Princess" is, of course, murdered, as indeed it is intended to be. But it is difficult for anyone who really likes the original poem thoroughly to enjoy the burlesquing process. Of Sir Arthur Sullivan's work nothing but praise can be spoken. It is from beginning to end charming. We doubt whether in any of his previous operas he has been more consistently musicianlike. There is scarcely an unmelodious line from the beginning to the end of "Princess Ida." Some of the more serious airs are really exquisite, and are assured of life apart from the work in which they appear. His almost unique faculty of suiting the music to the words, which conveys the irresistible impression that the music is in a distinct and separate sense funny was never more cleverly displayed. The charming duet, "Sing Hoity, toity," the equally charming quintette "Then jump for joy," the trio sung by those doughty warriors Arac, Guron, and Scynthus, and the "Please do not hurt us" chorus of the Amazons illustrate what we mean. In spite of pleasant memories of all the work of this sort which Sullivan has done, from "Cox and Box" to "Iolanthe," we doubt whether anything will be generally pronounced so charming and delightful as "Princess Ida." The representation is on the whole in very competent hands. The King Gama of Mr. David Fisher, and the Lady Blanche of Miss F. Edwards are conceived in the true spirit of burlesque. They are both admirable pieces of work, and not the least excellent of their good qualities is the distinctness with which these artistes enunciate each syllable of every word they have to say and sing. Mr. David Fisher's two songs, "I can't think why" and "Nothing whatever to grumble at," are thoroughly amusing. The only fault to be found with Miss Esme Lee's Ida is its lack of animation. Miss Beatrix Young gives a charmingly fresh and girl-like meaning to the character of Melissa. The three young scapegraces, Prince Hilarion, Cyril, and Florian, were pleasantly pictured by Messrs. Courtice Pounds, C. Rowan, and Federici. The expression of youthful enjoyment of their escapade was contagious. The peppery King Hildebrand is amusingly rendered by Mr. Fred. Billington. Miss M. Louis is a winning Lady Psyche, and the three warrior sons of Gama are very funny creations indeed in the hands of Messrs. C. Prentice, Hendon, and Leonard Roche. The performance is wholly enjoyable, and not the least pleasant feature about it is that, thanks to the energy of the management at the Theatre Royal, local playgoers have not had to wait an indefinite number of months to secure a chance of criticising it for themselves. [*Manchester Evening News*, 4 Mar. 1884, p. 2.]

THEATRE ROYAL.—Lessee, Captain R. Bainbridge.—The second week of the run of *Princess Ida* has not only proved no less successful than the first, but, on the contrary, public interest in the opera appears to be increasing, and the management has been compelled to add an extra row of stalls in order to provide accommodation for the large number of admirers of the Gilbert and Sullivan collaboration who have sought admission to the theatre. [*The Era*, 8 Mar. 1884.]

10 – 15 Mar. Nottingham

THEATRE ROYAL.

“Princess Ida; or, Castle Adamant,” is the latest of the brilliant series of comic operas produced by W. S. Gilbert and Sir Arthur Sullivan, and it has been a very short time in finding its way to Nottingham. “Princess Ida” was produced for the first time at the Savoy Theatre, London, so recently as January 5th in the present year. As was to be expected, it was greeted at the Theatre Royal last night by an enthusiastic audience with every symptom of enjoyment and satisfaction, the leading artists being recalled after each act. It is perhaps hardly necessary once more to comment on the exceptionally happy collaboration of the eminent composer and the able and witty librettist, for this has already proved itself by the production of the brilliant series of works, commencing with “The Sorcerer” in 1877, and continuing through “Pinafore” (1878), “Pirates of Penzance” (1880), “Patience” (1881), and “Iolanthe” (1882), down to the present opera. The last, however, we may note, differs from its predecessors to this extent, that it is founded on a previous work of Mr. Gilbert’s, brought out at the Olympic Theatre in 1870. But this piece was neither specially musical, nor entirely of a burlesque character, it being described a “respectful perversion of Mr. Tennyson’s poem,” and “an attempt to reform a much-abused branch of dramatic entertainment, not only by the selection of a high-class work for its subject, but by treating it with refinement and elegance.” Mr. Gilbert, following this precedent, styles his new book “a respectful operatic perversion of Tennyson’s ‘Princess.’” The following is a description of the plot:—The work consists of three acts, the curtain first rising on a pavilion attached to the palace of King Hildebrand, who is expecting the arrival of King Gama with his daughter Ida, betrothed in infancy to Prince Hilarion, Hildebrand’s son. The Prince sings a ballad announcing that he was betrothed to Ida when she was a twelvemonth old and he twice her age. Gama arrives—a splenetic, decrepit, old man, who sings a song, the general drift of which may be gathered from the subjoined verse:—

Each little fault of temper, and each social defect,
In my erring fellow-creatures I endeavour to correct.
To all their little weaknesses I open people’s eyes,
And little plans to snub the self-sufficient I devise.
I love fellow Creatures—I do all the good I can,
Yet everybody says I’m such a disagreeable man.
And I can’t think why.

Gama has not brought the Princess, who, he explains, has retired with her lady colleagues from all male society to Castle Adamant. Hildebrand orders Gama’s arrest, and Prince Hilarion and his friends Cyril and Florian determine to invade the ladies’ community disguised as female students. The second act takes us to the gardens of Castle Adamant, with the lady graduates seated in groups. Here the Lady Psyche (Professor of Humanities) discourses on the inferiority of man—

Man will swear and man will storm—
Man is not all form—
Man is of no kind use—
Man’s donkey—Man’s goose.
Man is coarse and Man is plain.
Man is more or less insane
Man’s a ribald—Man’s a rake;
Man is nature’s sole mistake.

The Lady Blanche (Professor of Abstract Science) then announces the list of

expulsions, among which is that Sacharissa, who has dared to introduce a set of chessmen. The Princess enters, and, after an address to Minerva, also utters a humorous discourse on the inferiority of man. On the disappearance of the ladies, Hilarion, Cyril, and Florian enter and satirise the Women's College in a song. A scene with the Princess follows, the three intruders, disguised in their academic robes, being admitted as members of the college. After some amusing dialogue, their discovery follows, the Prince and Florian being recognised by Psyche, who proves to be latter's sister. Their secret is kept, however, Lady Blanche and her daughter Melissa being admitted to it,—the finding of a cigar-case having been condemning evidence. An *al fresco* luncheon is served to all the ladies. Cyril not only eats, but drinks to the point of intoxication, singing a rollicking song that leads to the general discovery of the intruding trio. The Princess recognises Hilarion, and retreats precipitately, stumbling and falling into the adjacent river, whence she is rescued by her lover. The strong-minded Princess, however, is inflexible, and the Prince and his friends are arrested by the attendant "daughters of the plough." This incident is followed by the attack on Adamant Castle by King Hildebrand and his soldiers. The King reminds the Princess of her betrothal to his son. The release of the Prince after a specified interval is demanded, the Princess, however, remaining obdurate, and the act closes with a climax of excitement and defiance. The scene of the third and last act displays the outer walls and courtyard of Castle Adamant, with the assembled ladies armed with battleaxes. Ida enters and exhorts her disheartened followers to resistance, but without effect. She gives way to despair, when the arrival of her father and brothers is announced. Gama enters with a message of conciliation from Hildebrand, being released temporarily for this purpose. The grumbling nature of the Princess's father is further indicated by his song (encored), which closes as follows:

I offered gold
 In sums untold
 To all who'd contradict me—
 I said I'd pay
 A pound a day
 To anyone who kicked me—
 I bribed with toys
 Great vulgar boys
 To utter something spiteful
 But, bless you, no!
 They would be so
 Confoundedly politeful!
 In short, these aggravating lads
 They tickle my tastes, they feed my fads.
 They give me this and they give me that,
 And I've nothing whatever grumble at!

Hildebrand's soldiers having entered, a contest takes place between Hilarion, Cyril, and Florian, and the knights Arac, Guron, and Scynthius. The knights—sons of King Gama—are defeated and wounded; compassion urges the ladies to their help, the Princess's scheme of isolation breaks down, she is united to Hilarion, his companions also finding partners Psyche and Melissa. It is needless to say, as regards the composition, that it contains many passages of striking excellence. This in any work from the pen of Sir Arthur Sullivan is, of course, an accepted fact, but the very brilliancy of his previous labours must inevitably heighten the standard by which he is judged. It cannot, we think, be maintained that "Princess Ida" is distinguished by that

striking originality which some of the earlier works of the authors exhibit. In the matters both of plot and composition we have stray gleams and echoes from the older operas, whilst the subject matter of the Laureate is perhaps hardly so fully utilised as might have been expected of such experienced craftsmen. This, however, is the limit at which adverse criticism must stop. "Princess Ida" contains many musical gems, including the song of Arac and his companions "We are warriors three," Gama's song "If you give me your attention," a passage of which we have already quoted, and the very effective and pathetic lament of the Princess "I built upon rock." The choruses are also very well handled, the music possessing the especial charm of congruity to its topic, which always distinguishes Sir Arthur Sullivan's writing. Of the performance last night we have already intimated that it was generally of a very high class. It caught the fancy of the audience to unusual degree, judging from the encores which were demanded for almost every important song or part song, especially in the two later acts, had to be repeated. Miss Esme Lee is no stranger the Nottingham stage, but we have not before seen her in so important a part, or in one which so eminently suits her gifts, as that of Princess Ida. The delivery of the address to the "girl graduates" in the second act was an admirable piece of elocution, whilst her several songs were artistically and truthfully rendered, and were most warmly received. Mr. Courtice Pounds, the Hilarion of the present company, has a very pleasing tenor voice, well under control, and his acting increases the favourable impression created by his vocal powers. At present we believe he is a stranger to the provinces, but, we trust, he may not remain so. Mr. F. Billington makes an admirable King Hildebrand, whilst Mr. David Fisher, jun.'s Gama is full of saturnine humour. His songs are given with equal spirit and skill, and if, histrionically, the part is not so comic as might have been expected, the fault is not that of the actor. Messrs. C. Rowan and F. Federici, as Cyril and Florian respectively, well sustain their parts, as also do Messrs. Prescott, Hendon, and Roche, as the three sons of King Gama. Miss Fanny Edwards's Lady Blanche is a thorough conception of the author's design, and quite worthy the lady whose Ruth in the "Pirates of Penzance" has more than once won for her the admiration of a local audience. Nor should the Psyche of Miss Minna Louis, a delicate impersonation full of refinement, the charm of which is enhanced by great vocal talent, and the Melissa of Miss Beatrix Young, also a singer of great promise, be omitted from mention, adding, as they distinctly do, to the attractiveness of the piece. The choruses were well managed, and very effective, and the orchestral music was quite up to the high level which is characteristic of Mr. D'Oyly Carte's arrangements. The scenery also deserves more than a word of commendation, the gardens of Castle Adamant and the Courtyard scene being particularly good. The opera is quite certain to draw full audiences during the week in every part of the house. [*Nottingham Evening Post*, 11 Mar. 1884, p. 2.]

"PRINCESS IDA" IN NOTTINGHAM.

The triumph which has attended the career of the new Gilbert-Sullivan opera in London and the provinces has been continued on the production of the work this week at the Nottingham Theatre. "Princess Ida" is a success in the metropolis of late as in every other locality where it is seen and heard. There are about twenty-five separate "numbers" in the score, and of these, on Monday night, no fewer than ten were rapturously encored. The reception given to the second and longest act was especially enthusiastic. It contains thirteen "numbers," and of these no fewer than seven had to be repeated. And this, we need scarcely say, was the result of no mere unreasoning excitement. That the audience was a critical one was shown by the reticence with which the major portion of the first act was received. In London, the

first night audience insisted, very justly, on the repetition of Hildebrand's lively solo, and the charming song and chorus, "Expressive glances." In Nottingham, King Gama's first solo was the earliest *morceau* that obtained a *bis*; and it was noticeable that, effective as is Cyril's solo in the second act, when adequately sung, the Nottingham audience refused an encore to the inadequate rendering by Mr. Rowan. All this makes all the more significant the applause bestowed upon the opera as a whole. Not only were there ten encores on Monday, but the curtain had to be raised at the end of the first and second acts, and at the conclusion of the second all the "principals" were called before the curtain. Such a reception is remarkable, but it is not surprising. "Princess Ida" is worthy of such recognition. Having given in these columns a full notice of the opera, on the occasion of its first production at the Savoy, we need not here go into any detail; but we may be permitted to say that subsequent study of the score and a second hearing of the work has but intensified our appreciation of its many attractions. There are many who will prefer *this* Gilbert-Sullivan opera to *that*, and who will contend fiercely in favour of their choice; but those who can be gratified by different forms of excellence will like "Princess Ida" as well as any of its predecessors. They might have preferred that Mr. Gilbert had worked upon some *motif* of his own, instead of "perverting" a *motif* of the Laureate's; but at least the perversion has been admirably done—"respectfully," yet with a delightful infusion of Mr. Gilbert's characteristic wit and humour. The mock-seriousness, the unconscious satire, are as richly funny as ever, and the lyrics have all the lilt and quaintness of the master hand. King Gama and his three sons are veritable creations, and show how inexhaustible is the invention of their creator. And of the music what shall be said? That it is linked sweetness long-drawn-out; one prolonged vein of melody, varied only according to the different sentiments and circumstances that it has to illustrate — sparkling here, humorous there, sentimental in one place, dainty in another, luscious at one time, broadly comic at another. Sir Arthur has never done better than in "Princess Ida." The second act especially is one perpetual triumph for the composer. It is so irresistible in its grace and brightness that six successive "numbers" are habitually redemanded. This in itself is a sufficient testimony to the supreme tunefulness of the work; to the scholarliness of its writing—in the orchestration especially—musicians will be the first and heartiest to bear testimony. Both libretto and music, we may add, receive, on the whole, acceptable treatment at the hands of Mr. D'Oyly Carte's company. That company includes Miss Esme Lee, Miss Fanny Edwards, Mr. David Fisher, and Mr. F. Billington, all of them artists of ability and experience; and among its other members are Miss Minna Louis, Miss Beatrix Young, Mr. Federici, and Mr. Courtice Pounds, all of them promising performers. The last-named three (as well as Miss Lee) are not unknown in Derby in connection with other operas of the series. Miss Lee, following up her successes in "Olivette," "Rip Van Winkle," "Pinafore," &c., makes a charming Princess Ida, at once in appearance, in acting, and in singing. She looks the part admirably, she speaks and moves with the requisite dignity and grace, and her vocalization is exceptionally pleasing. Miss Edwards (deprived though she is of the one solo in the part) supplies a very amusing impersonation of Lady Blanche, and shares with Miss Young in the *encore* given to the delightful duet in Act 2. We like her better than the London representative of the character. Miss Louis is encored for her solo, which she sings neatly, if without much force. Mr. Fisher is a much more diverting Gama than Mr. Grossmith, and his songs (both re-demanded) are both well given. Mr. Billington, too, strikes us as furnishing a much more acceptable Hildebrand—vocally and histrionically—than that of Mr. Rutland Barrington. Messrs. Federici and Pounds

have excellent voices, but the former is heard too loudly in the concerted pieces, whilst the latter is not heard sufficiently well. He has an agreeable tenor, but not a strong one. The chorus is fresh and well-balanced, and only in one passage did it go wrong on Monday. The orchestra proves itself, under the baton of Mr. P. W. Halton thoroughly competent. The costumes are handsome and tasteful, and the stage “business” is well done. Entirely new scenery, moreover, has been painted by the resident artist, Mr. Potts, who has put together three very attractive and effective pictures — modelled in form on the London originals, but with distinct merit of their own both in idea and in treatment. [*The Derby Mercury*, 12 Mar. 1884, p. 8.]

17 – 22 Mar. Leeds

<p style="text-align: center;">GRAND THEATRE, LEEDS Lessee and Manager Mr Wilson Barrett</p> <p style="text-align: center;">TO-NIGHT, and every Evening during the week at 7.30. The new Comic Opera “PRINCESS IDA”</p> <p style="text-align: center;">Music by ARTHUR SULLIVAN, Libretto by W. S. GILBERT Supported by Mr D'OYLY CARTE'S Company Plan at Ramsden's</p>

[*Yorkshire Post and Leeds Intelligencer*, Monday 17 March 1884, p.1.]

24 – 29 Mar. Hull

“PRINCESS IDA” AT THE THEATRE ROYAL.—The rage which seems to exist at the present day for comic opera has been again most manifestly proved by the production of “Princess Ida,” and its unmistakable reception. This work adds but another and fascinating link to the already long chain of comic operas which have been created by Messrs. Sullivan and Gilbert, and one which it is just as likely will have an existence of many years. Like other of their *confrères* in the profession, Messrs. Sullivan and Gilbert have gained the clue to the nineteenth century taste, and have so grappled with the secret of their patients’ diseases that they know what to prescribe, and prescribe it with marvellous results. With the production of that most successful of English comic operas, the nautical “H.M S. Pinafore,” came the key-stone to the arch which now is composed of its “Patience,” “Iolanthe,” “Pirates of Penzance,” “Trial by Jury,” “Sorcerer,” and others, and which so prosper in their endeavour to banish dull care and excite that healthy kind of merriment which is more than can legitimately be claimed by the ordering of such things in France. “Princess Ida” has the merit of being a spectacular and musical success, and if on this account alone, is sure to be a “big” success wherever she goes. The company is an excellent one, and the distribution of the several characters has been undertaken with evident care. The general mounting of the piece has been well attended to, with a result the most pleasing and beautiful. We should certainly advise all lovers of music and genuine sparkling wit and humour to pay a visit to the Royal this week, before the charming little Princess and her excellent retinue have bid us good-bye. [*Hull Packet*, 28 Mar. 1884, p. 8]

THEATRE ROYAL.—Lessee, Mr. Wilson Barrett; General Manager, Mr. Alfred Cuthbert.—The latest Gilbert-Sullivan production *Princess Ida* has been performed here during the week. The present “crowd,” which includes several old favourites, is about the best Mr. D’Oyly Carte has sent on the road. [*The Era*, 29 Mar. 1889, p. 4.]

31 Mar. – 12 Apr. Sheffield

“PRINCESS IDA” AT THE THEATRE ROYAL.

A large house welcomed D'Oyly Carte's company last night at the Theatre Royal, when Gilbert and Sullivan's new opera, "Princess Ida," was given for the first time in Sheffield. It reminds one somewhat of "Patience," and the love-sick maidens; but has, nevertheless, so much novelty in plot, dialogue, and musical composition, that one not only laughs at its absurdities, its sarcasms, conceits, and plain language, but admires it as a clever production. Frederic, in the "Pirates of Penzance," is a phenomenon, for although really 21 years of age, he is "still a little boy of five." The hero of the new opera, Hilarion, the son of King Hildebrand, is even a more extraordinary character, inasmuch as he is betrothed to Princess Ida at the extremely early age of two, the young lady being only one. By and bye, presumably when the little maiden has grown up, her father, the comical and crusty King Gama, is expected to bring her to Hildebrand's palace to keep the vows she has plighted, and Hilarion's father, a true warrior, robustly represented by Mr. Fred Billington, gets into a fume in the first scene because Princess Ida does not seem likely to appear. Hilarion, too—a character admirably taken by Mr. Courtice Pounds—is rather fidgety lest his promised bride should disappoint him, but, notwithstanding his perturbation, his tenor voice is revealed to great advantage in the comically pathetic ballad, "Ida was a twelvemonth old, twenty years ago." Scarcely has he described his youthful recollection of his blushing bride, "all bib and tucker, frill and furbelow," than three steel-clad soldiers (brave as Dumas' "Three Musketeers") stride upon the stage, wield somewhat clumsily their mighty swords, and sing, very much after the fashion of the policeman's chorus in "The Pirates of Penzance," a laughable song, in which they candidly admit that they are not intelligent, but that they are ready to do great things for King Gama. And now this sovereign comes, misshapen, old, wrinkled, grey bearded. Mr. David Fisher, Jun., who will be remembered here in the *rôle* of Major-General Stanley, takes the part inimitably, and he appropriately introduces himself in the patter song, already familiar to lovers of comic opera—a song so funny we are tempted to give a verse:—

I'm sure I'm no ascetic; I'm as pleasant as can be;
You'll always find me ready with a crushing repartee;
I've an irritating chuckle, I've a celebrated sneer,
I've an entertaining snigger, I've a fascinating leer.
To everybody's prejudice I know a thing or two;
I can tell a woman's age in half a minute—and I do.
But although I try to make myself as pleasant as I can,
Yet everybody says I'm such a disagreeable man!

And I can't think why!

The singular way in which he endeavours to make himself pleasant, his vinegary looks, and snarling emphasis, even while he is wondering why people think him disagreeable, cause the greatest amusement, and he readily got an encore. The way he snubs Hildebrand is rich indeed, and to the courtiers round about he is very tantalising, telling them that Ida and the girls she rules in the woman's university at Castle Adamant have hearts that are dead to men, and that

He who desires to gain their favour must
Be qualified to strike their teeming brains,
And not their hearts. They're safety matches,
And they light only on the knowledge box.

As the story develops there are several very pretty duets and choruses, and the trio, "For a month to dwell in a dungeon cell," was well rendered by the three steel-clad warriors, who, along with King Gama, are carried off to prison because they have not brought the beautiful Ida (gracefully personated by Miss Esme Lee) to her lover.

Whilst their courage is cooling in the dungeon, the house, in the second act, gets a glimpse of the gardens round Castle Adamant—a charming picture of river, and rock, and stronghold perched on a distant ridge. In the foreground, the girl graduates, seated at the feet of Psyche, and attired in æsthetic costumes, join tunefully in chorus to that classical lady's singing, and then Lady Blanche, cleverly personated by Miss Edwards—the stalwart Lady Jane of a previous opera—informs several of the girls that the Princess has decided to punish them—one for bringing in a set of chess *men*, and another for sketching a perambulator, a double perambulator, shameless girl, an offence that immensely tickles the audience. Now Princess Ida, in a white robe, reaches the gardens, and her clear soprano voice sounds tunefully as she sings to Minerva, hoping for inspiration that she may fervidly address the girl students. Then she speaks to the graduates, impressively and eloquently, telling them, in a long oration, how much inferior is man to the fair sex, remarking —

Why tyrant man himself admits

Its waste of time to argue with a woman!

Perhaps the most ridiculous song in the whole opera is the one which follows, wherein Lady Blanche, with rich voice and solemn mien, discourses on the "Mighty Must and the Inevitable Shall." Its effect proved irresistible, and there was a hearty encore. The quietude of the ladies' Paradise is disturbed at length by Hilarion and his two friends, Cyril and Florian, who climb over a wall into the grounds, make fun of the famous women's college, and sing an attractive chorus—two tenors and a baritone—indicating what sort of phenomena they hope to see "at this universitee." The scene is very grotesque, nor is its grotesqueness lessened by the entrance of the princess, who, never dreaming that the youths are other than they pretend to be, asks them if they will undertake never to marry any man. The complications arising at the castle are most ludicrous, but it is evident that all the ladies—with the exception of the fair princess—have not such a hatred of the men after all. Melissa, one of the most fascinating of the graduates, is indeed sweetly curious about them, and finally pleads for their lives when the angry princess discovers what is their true character. Ida is so shocked at the man-monsters that in running away she falls into the river, but is rescued by Hilarion, and eventually, after some fighting, peace is restored between the sexes, and even the princess is content that they should glide through life together in sweet society.

The performance, in consequence of the numerous encores, was unusually long, but its interest was sustained to the end. Miss M. Louis, in her part as Lady Psyche, gave the song "The Lady and the Ape" very sweetly, and not the least charm about her vocalisation is that she utters every word distinctly without effort. Thoroughly she deserved the encore so cordially given. The duet. "Now wouldn't you like to rule the roast," rendered by Miss B. Young as Melissa and Miss Edwards as Lady Blanche, was most effective, and the by-play of the former, and the Amazonian dignity of the latter, were sources of great merriment. Mr. Charles Rowan, who is very well known in Sheffield, made a very capable Cyril, and his song "Kiss me, kiss me," when inebriated at the luncheon in the gardens, was admirably given. Mr. Federici as Florian also took his part well. Indeed the company is a very talented one, and their efforts, together with the sparkling music and pretty scenery, are certain to

attract crowded houses during the next fortnight. [*The Sheffield & Rotherham Independent*, 1 Apr. 1884, pg. 6.]

The crowded houses at the theatre prove that after all the people are not tired of Gilbert's peculiar vein of wit, and Sullivan's bright music. There is an old saying that one can have too much of a good thing, but this saying scarcely seems to apply to comic opera. After "Pinafore," "The Pirates of Penzance." and "Patience" had been produced, it was thought almost impossible that the two partners in words and music could give us anything absolutely new, yet in "Princess Ida" there is a great deal of attractive novelty, and some real home truths underlying the froth and sparkle of the piece. The scenery, too, is charming. It is, I am told, not the property of the company, but has been painted specially by Mr. Keith, whose pictorial work in the pantomime was much admired. One of the prettiest bits of painting he has done for "Princess Ida" is in the second act—a vivid picture of vale, and river, and rock, with Castle Adamant in the distance. [*Sheffield Independent*, 3 Apr. 1884, p. 5.]

THEATRE ROYAL.—Lessee, Mr. E. Romaine Callender.—A very cordial reception is being given this week to Mr. R. D'Oyly Carte's *Princess Ida* company. Messrs. Gilbert and Sullivan's latest work has not hitherto been presented to the Sheffield public, and the interest felt in it may be imagined when we state that the lessee announces that for several nights this week every seat in the better part of the house is already booked. The cast includes several ladies and gentlemen who have established themselves as favourites by their appearance in *The Pirates* and others of this series of operas such as Mr. David Fisher, jun., Mr. Federici, Miss Fanny Edwards, who is here regarded as unsurpassed in the part of Lady Jane, and last, but not least, Miss Esme Lee, whose Mabel is remembered with nothing less than enthusiasm. Mr. Charles Rowan, Mr. Fred Billington, Mr. Courtice Pounds, the Misses Young, and others, complete a well-selected and able company, and *Princess Ida* could not possibly have made its début in Sheffield in better hands. [*The Era*, 5 Apr. 1884.]

MR. D'OYLY 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

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. Leicester

ROYAL OPERA HOUSE. — Sole Lessee and Manager, Mr. Eliot Galer. — Mr. D'Oyly Carte's company in the opera *Princess Ida* is delighting the visitors here. A better company could scarcely be got together. [*The Era*, 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, "IOLANTHE,"
PUBLIC HALL, MILLOM, April 21st;
THEATRE ROYAL, WHITEHAVEN, April 22d;
THEATRE ROYAL, DUMFRIES, April 24th.
COMPANY F, "IOLANTHE,"
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 – 26 Apr. Bradford

"THE PRINCESS IDA, OR. CASTLE ADAMANT."—Messrs. Gilbert and Sullivan's new opera, which they style "a respectful operatic perversion of Tennyson's 'Princess'," made its first appearance in Bradford at the Theatre Royal on Monday evening. There was a crowded house, and the audience included most of what is musically-critical and would be musically-critical in Bradford society. The verdict on this latest of the Gilbert-Sullivan productions was decidedly one of approval, though the band scarcely did justice to its part—so very important—of the work. Mr. Gilbert's extended experience of the kind of lines that the public relish, and Sir A. Sullivan's long practice at dressing those lines in equally attractive and still able and excellent music—these, combined with Mr. R. D'Oyly Carte's knowledge of the various abilities of his companies, would make certain the success of even "slop-work" music and meaningless but jingling rhyme. What other fate, then, but success could attend the combination of wit, humour, and tunefulness that is so well dressed, so capitally mounted (and for this Mrs. Rice deserves more credit than the public imagine), and that brings before us once more several old favourites—including Miss Esme Lee, Miss Fanny Edwards, Mr. D. Fisher, jun., and Mr. F. Federici—to whom we can always look for good operatic work. Miss Lee is the Princess. As the Lady Blanche Miss Edwards' style makes her a success. Miss Minna Louis is a sweet-voiced Lady Psyche. In the part of Melissa, Miss Beatrix Young (another old

favourite) shows a marked advance on former efforts. The other parts are all well filled, and the work of the chorus is satisfactorily done. During the week other large audiences have endorsed the verdict of approval given on Monday evening, and no doubt the audience of to-night will be as crowded and possibly more demonstrative than its predecessors. Mr. Fred J. Stimson and company are announced for next week. [*Leeds Times*, 26 Apr. 1884, p. 3.]

THEATRE ROYAL.—Lessee, Mrs. C. Rice.—In the presence of a very crowded and eager audience on Monday evening last *Princess Ida* was produced with great magnificence and success. Miss Fanny Edwards has increased her reputation by her capital impersonation of the Lady Blanche; Miss Minna Louis is delightful as the Lady Psyche; Miss Beatrix Young is charming as Melissa; and Miss Esme Lee fits the title role admirably. Mr. Fred Billington uses his fine voice skilfully in the part of King Hildebrand. In the small part of Florian Mr. Federici is successful. Mr. Chas. Rowan's Cyril is in every way a genuine success. Mr. Courtice Pounds acts and sings well as Hilarion. Mr. Fisher's King Gama is very conspicuous, his patter and make-up being remarkable. Messrs. Prescott, Roche, and Hendon are representatives of his three adventurous sons, and, vocally and histrionically, they are decidedly successful. [*The Era*, 26 Apr. 1884.]

28 Apr. – 10 May. Dublin

“PRINCESS IDA.”

Last night this latest outcome of the genius of Sullivan and Gilbert was presented at the Gaiety Theatre. The house was crowded, and as it was reasonable to expect, a great deal of interest was shown in the performance. At the outset, one may, without hesitation, in criticizing “the Princess Ida,” describe it as a work which, though the most recent effort in the direction of comic opera by its joint authors, it is likely to be the first that will be forgotten. It has, of course, many of the beauties of its predecessors, and it is to that fact that it owes its favourable reception, but there is little in it that deserves higher praise than that it agreeably recalls the features that were wont to make people crazy about the new revelation in the region of comic opera. Dublin may consider itself very fortunate in hearing this new work so soon after its first production, for the practice has rather grown to treat us as such a very provincial town that to hear a fresh work within a couple of years after it had gone round the world was about as much as we deserved. The explanation of the extraordinary success which has attended the productions of the authors of “Pinafore” is to be found in the fact that the strange whimsical peculiarities of the author of the “Bab Ballads” found in Arthur Sullivan a marvellous musical counterpart—one who managed somehow to give us exactly the same ideas as his colleague through a totally different medium of expression. “Princess Ida,” as the book of words tells us, is a “respectful perversion” of Tennyson's “Princess;” but so far as this same book is concerned it is really little else than a reproduction of a “burlesque drama” by Gilbert, presented many years ago at one of the London theatres, it does not matter which. In its present form it shows us the best side of the author's powers as a rhymster. His disjointed types of character, his strange but subtle touches of humour and satire, his unapproachable contrasts and grotesque inconsistencies and conceits, are reproduced with much of their old familiar force. Indeed, no one can fail to be impressed with the startling family likeness of the music and words of these operas. The names of the characters, the precise point of the story, the actual words may be as different as you like, but somehow the same old situations recur, the same individuals reappear in different dresses, no doubt, the same quaint diction is recalled, and for the music you

have the “patter” song, the plaintive ballad, the old English refrains, and the operatic “ensemble” that lent such a charm to the “Pirates” and the rest of them.

The stage effects, too, are as of old. The love-sick maidens who prostrated themselves around Grosvenor in “Patience” reappear in “Princess Ida” and listen to her and to Prince Hilarion, and conduct themselves generally just as they did in the former piece. One might reasonably wonder that now at least the “Siamese twins of satire and song”—as in these columns the gifted authors were once before named—did not try to strike out some fresh vein in the musical mine and give us something really new. But so long as the old thing pays perhaps it is too much to expect a change. Without for a moment attempting the ridiculous task of sketching the plot, as it is too often the practice on a first production, it may be said that the outline follows that of the laureate’s closely enough—a statement which may possibly obtain for the latter some additional readers. The fun turns principally upon the entrance of three gallants disguised as ladies into the society of “girl graduates.” In the prologue which precedes the action proper of the piece there is a capital swinging chorus “For the fair Princess and her good Papa;” with the refrain, “Hip, Hip, Hurrah,” and the dance that accompanies this is interesting and effective. King Gama (Mr. David Fisher, junr.), is just a sort of man after Mr. Gilbert’s own heart, and his song reminds one of an old friend or two of the same description. He explains, amongst other things, that —

I’m sure I’m no ascetic, I’m as pleasant as can be,
You’ll always find me ready with a crushing repartee.
I’ve an irritating chuckle, I’ve a celebrated sneer,
I’ve an entertaining snigger, I’ve a fascinating leer.
To everybody’s prejudice, I know a thing or two;
I can tell a woman’s age in half a minute—and I do.
But although I try to make myself as pleasant as I can,
Yet everybody says I’m such a disagreeable man,
And I can’t think why.

He subsequently laments —

Oh; don’t the days seem lank and long
When all goes right and nothing goes wrong,
And isn’t your life extremely flat
With nothing whatever to grumble at.

Mr. Fisher gave his songs with all the humour and rapidity they require, and his voice is somewhat better than it was. The humour of this character so resembling that of the Major-General, John Wellington Wells, and the First Lord, is given scarcely sufficient opportunity to develop itself, for Gama is absent during a very considerable portion of the opera. In the prologue, and before the father and three brothers of the Princess are marched off to “a dungeon cell,” and are seen no more for ever so long, there is an amusing trio, in which the brothers complain of the hardship inflicted on one

Who is longing for the rattle
Of a complicated battle.

The musical arrangement of this scene is exceedingly clever. The song of Hilarion and his friends, “Expressive glances,” is very melodious. The speech of the Princess Ida to the students is full of Gilbertian fun. She says —

“Diplomacy? The wiliest diplomat
Is absolutely helpless in our hands.
He wheedles monarchs—woman wheedles him!
Logic? Why tyrant man himself admits
It’s waste of time to argue with a woman.”

Lady Blanche, in answer to a question “Who lectures on art?” replies in a most comical speech, dealing with “Three points—the Is, the Might be, and the Must,” and the scene with the girl graduates and the male intruders is excruciatingly funny. It is difficult in speaking of the music to avoid repeating the fact that a good deal of it is in the nature of a rewriting of what has already been better done by Mr. [sic] Sullivan—the variations being certainly not in the nature of improvements. Some very charming music has been given to Hilarion (Mr. Pounds). Notably the air, “Whom thou hast chained,” and “Ida was a twelvemonth old” are well written and effective. To Lady Blanche (Miss Edwards) has been committed much that recalls Lady Jane and her prototype in “Pinafore.” The song, “Come might Must,” [sic] although not particularly striking was exceedingly well sung by Miss Edwards, and all the music of Melissa, some of which is very characteristic, was most tastefully given by Miss Beatrix Young. The duet, “Sing hoity-toity”—one of the most graceful numbers in the opera, was charmingly sung; and the glee for male voices, “This helmet,” is very good, and somewhat suggests “He is an Englishman.” Very effective tenor music falls to Cyril, capably performed by Mr. Charles Rowan, who, however, was not successful in his rendering of the kissing song. He won, however, a merited *encore* for his singing of “As for fashion,” the refrain to which is very like that of the “Policeman’s Chorus.”

Opinions will naturally differ as to the comparative merits of “Princess Ida;” but of this there can be no doubt, that it puts an audience into the very best of good humour; its melodies are striking, the orchestration is exceedingly good, and the opportunities for stage effect admirably availed of. The performance was uniformly good. In addition to the artists already mentioned, Miss Esma [sic] Lee deserves recognition for her graceful, unobtrusive, but very effective acting as the Princess, and her voice has very much improved. Mr. Frederici [sic] was an admirable Florian, and Mr. Fred Billington [sic] made the very most out of the part of King Hildebrand. The scenery and dresses were most attractive, and the opera generally was put on the stage with the utmost possible completeness. [*Freeman’s Journal and Daily Commercial Advertiser*, 29 Apr. 1884. p. 6.]

GAIETY THEATRE.—Mr. Michael Gunn, Proprietor; Mr. M.J. Doyle, General Manager.—On Monday evening Mr. R. D’Oyly Carte’s D Company produced for the first time in this city *Princess Ida*. Miss Lee, Princess Ida, has made good use of her time since her last appearance, and was much applauded. Miss Fanny Edwards, as Lady Blanche, was admirable, being in all points artistic and effective. Melissa was entrusted to Miss Beatrix Young. Lady Psyche was excellently represented by Miss M. Louis. Mr. Courtice Pounds’s fine voice was heard to great effect as Hilarion. King Gama was humorously portrayed by Mr. David Fisher. Mr. Rowan did well as Cyril. Mr. Fred Billington’s King Hildebrand was rendered with ability. Mr. F. Federici was most artistic as Florian. [*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,"
GALEATY 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.

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, ACCRINGTON, May 15th.
FREE TRADE HALL, COLNE, May 10th.
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. Belfast

THEATRE ROYAL—"PRINCESS IDA."

The criticism certain to be passed by casual listeners upon any new comic opera by the now inseparable collaborators, Mr. Gilbert and Sir Arthur Sullivan, is that the work is inferior in interest to its predecessors. Mr. Gilbert, we hear, is becoming less humorous every day, and as for Sir Arthur Sullivan—well, he has fallen so low as to be compelled to repeat himself. This criticism was passed upon "Pinafore," which was declared to be inferior in every respect to "Trial by Jury," to say nothing of "The Sorcerer;" then "Patience" was pronounced ephemeral—it was only slightly in advance of an ordinary burlesque; "Iolanthe," people were startled to hear when this charmingly fanciful piece was first produced, could not possibly remain on the stage for many nights, consequently no one need have been surprised to hear "Princess Ida" referred to in some directions as the evidence of mental and musical decay on the part of the author and of the composer. But it somehow happens, people may have noticed, that, however degenerate the art of the collaborators may have become, each successive production of theirs becomes more popular than its forerunner. The fact is that the fascination of one of these works is not exercised immediately upon an audience; the quaint humour of the libretto is not to be appreciated in a moment, and the subtle charm of the music does not strike one instantly. "It is a great pity the old love is not so fresh as the new," a cynical person remarks in a recent fiction, and these words seem to us exactly to express the amount of reason that is contained in the casual criticisms passed upon the first appearances of a new opera by Mr. Gilbert and Sir Arthur Sullivan. It is quite true that when "Pinafore," "The Pirates," "Patience," and "Iolanthe" have been seen a score of times, the humour and music of "Princess Ida" seem slightly wanting in freshness. All the same, we venture to prophesy for this work not merely a longer immediate run than

“Patience,” but also a longer existence as a work of art. The piece seems to us to reach a far higher level of art, whether it is regarded from a literary or a musical standpoint, than any of the series that succeeded “Pinafore.” The story is infinitely more graceful in its design—as all readers of Tennyson’s “Medley” will allow—than even the “airy, fairy,” “Iolanthe;” and the music is distinctly of a higher type than is to be found in “Patience,” though, perhaps, scarcely so melodious. These qualities are doubtless not perceptible to such persons as have only obtained a single hearing of the piece; but we are certainly under the impression that even a solitary representation should be sufficient to make the humour of the libretto apparent. Mr. Gilbert has not found it necessary to alter in any way the story told in the “Medley” written in the most musical verse and introducing some of the most perfect lyrics composed in English since the days of Herrick, by the Poet Laureate more than thirty years ago. The same delicate charm of style—the half serious, half playful satire is reproduced most faithfully, and the characters are very nearly the same as those drawn by Tennyson, with a clearness of definition he has never equalled in any of his other poems. The liberties taken by Mr. Gilbert with the story are quite legitimate. They increase its charm, without diminishing from its delicacy of humour or from the effect of its playful satire. For dramatic purposes it is, of course, necessary that the King Gama should be a somewhat broader type than Tennyson drew, and also that the three giant brothers of the Princess should express themselves—when treated by Mr. Gilbert—with modern cynicism on the subject of wearing armour—“A man is but an ass, Who fights in a cuirass,” Arac sings—but, with these exceptions, Mr. Gilbert has not found it necessary to depart in any way from the general story of “The Princess.” More than once, too, it may be remarked, that some lines from the Laureate’s “Medley” are introduced with excellent effect. Altogether, a more conscientious piece of work than the libretto could not be imagined. It need not really be termed a “perversion”—it is simply a dramatised version of the most tasteful, poetical, burlesque that has ever been written in the English language. In “Princess Ida” Mr. Gilbert scarcely gives way to his quaint moods so frequently as he does in “Patience,” or, indeed, in any of the others of the series. Now and again, however, he succeeds in introducing into his lyrics some of those marvellous incongruities in which the “Bab Ballads” as well as his prose stories abound. Nothing could be more Gilbertian than the song of the warrior brothers —

Politics we bar —
 They are not our bent;
 On the whole we are
 Not intelligent.

The patter song of King Gama is one of the best of this class ever written by Mr. Gilbert. The vein of satire running through the discourses of Lady Psyche and Lady Blanche is extremely fine.

“We’ll a memorandum make —
 Man is nature’s sole mistake,”

the “sweet girl graduates” sing, and this same vein of humour recurs more than once with excellent effect. There is, indeed, no possibility of mistaking the authorship of the lyrics; Mr. Gilbert only could write these clever verses, so full of point and quaint satire. It is a pity, however, that an author who is usually as careful as poor Calverley should have lapsed into some Cockney double rhymes. These trifling shortcomings are, however, far more than compensated for by such choice lyrics as Hilarion’s song at the close of the second act — “Whom thou hast chained must wear his chain.”

There is a seventeenth century ring about his song, as there is also about the

“Careless, careless tavern catch of Moll and Meg and strange experiences,” which Mr. Gilbert puts into the mouth of Cyril. It is unnecessary to say that the stage arrangement is admirable, only some attempt should be made to realise the situation of the Princess when she is supposed to be rescued from the river. When Mr. Irving was washed up by the waves in “Vauderdecken” his appearance suggested immersion, but last evening the Princess Ida arose from the water without a point of her face being ruffled.

The setting of the lyrics by Sir Arthur Sullivan seems to us quite equal to anything this accomplished musician has ever composed; many of the choruses are full of picturesque beauty; and much of the concerted music is not merely graceful but striking as well. The quintette in the second act, however, more than suggests—especially in the orchestration—the lovely trio in the third [*sic*] act of “Patience.” The rataplan song in the first act is extremely bold, and there is masculine vigour in all the airs assigned to the King Hildebrand. Nothing could exceed the charm of the setting of the two seventeenth century lyrics already referred to; the beauty of the opening song of the Princess is also striking. The orchestration, without rising to any point of brilliancy, is invariably effective and pleasing.

We have rarely been privileged to witness a more complete performance of a comic opera than was afforded by Mr. D’Oyly Carte’s company at the theatre last evening. The choruses were steady, and the performers gave evidence of study and training. Miss Esme Lee, as the Princess, proved her possession of a singularly rich and true soprano organ, which she never overstrained. This young artiste sang throughout in a highly cultured way, and acted tastefully. Miss Minna Louis also sang agreeably as Lady Psyche, and Miss Beatrix Young, with the utmost sweetness, as Melissa. The representative of Lady Blanche sang correctly, and acted with discretion; while the three girl graduates—Miss Carstairs, Miss Christine Wilson, and Miss Louise Henry [*sic*—were tasteful in every respect. Mr. Fred Billington made a robust Hildebrand, his powerful basso suiting the part admirably. Mr. Courtice Pounds displayed his very sweet tenor in the music assigned to Hilarion; while Mr. C. Fisher [*sic*] as Cyril, and Mr. F. Federici as Florian, made adequate representatives of these characters. Mr. David Fisher’s acting of the part of Gama was extremely amusing, and his singing of the patter songs was one of the features of the performance. It is unnecessary to say that the scenery and dresses were of the most sumptuous character. A prosperous week may be anticipated for the work, which is efficiently conducted by Mr. P.W. Halton. [*The Belfast News-Letter*, 13 May 1884.]

THEATRE ROYAL.—Proprietor and Manager, Mr. J.F. Warden; Acting Manager, Mr. Brickwell.—This week the patrons of our local theatre have been favoured with a visit from D’Oyly Carte’s company with *Princess Ida*, which has been drawing large business since the opening night. [*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 10th.
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. Liverpool

PRINCE OF WALES THEATRE

Given a clever story, a “dramatic perversion” if an original one does not present itself; let the same contain among its *dramatis personæ* a congregation of pretty women and a sprinkling or more of the genus “military man,” and Mr. Gilbert cannot fail to convert the whole into an *ensemble* at once pleasing to the eye and, so far as the libretto can go, tickling to the ear. Add that the situations of this story are told in Gilbertian measures, and Sir Arthur Sullivan has at once found for him a peg whereon he cannot help but hang music of that order with which his name has been indissolubly united for the last ten or fifteen years past. Having said this much, it will be at once understood that something akin to a summary of the merits of “Princess Ida” has been chronicled. Throughout the meshes of Tennyson’s “Princess” there runs, as it were, a silken strand of comedy of the most refined order, and in the perversion under notice this has been of necessity broadened, its texture being also of necessity rendered less fine, while the main incidents of the original poem remain untouched. The characters which most resemble their prototypes are King Hildebrand and his son Hilarion, and the two friends of the latter, Cyril and Florian, on the one part and the Princess herself on the other. To the character of King Gama Mr. Gilbert has imparted an air of acerbity not to be found in the original, and to the “Sweet Girl Graduates” he has ascribed situations not at all in keeping with the traditions of Castle Adamant. Mr. Gilbert, however, found out some time ago that the famous and probably the happiest poem of the latest accession to the ranks of the hereditary peerage provided good material for stage adaptation, and having done this he has, according to his wont, made freest use of his resources and dressed the chaste hexameters of Lord Tennyson in a fashion peculiarly and happily his own. The book of “Princess Ida” is probably the cleverest thing of its kind which has appeared, and those who would censure the dramatist for playing the vandal with the poet must at least find many palliating circumstances when they read the inherent and often glittering vein of wit which runs through Gilbert’s treatment of the story.

Of the music, it is not so easy to speak in terms of unmeasured praise. Much of it—or at least something very like it—has been heard before. In regard to this, however, it should be remembered that few prolific writers, from Handel to Donizetti—and what more antipodal composers could be named?—have not repeatedly repeated themselves. Why, then, should not Sullivan be accorded the privilege of following in their steps? And if the composer of “Princess Ida” is to be accused of plagiarism, it must be admitted that he has only plagiarised from his own earlier operas, with which, as his one work succeeds another, it often proves that we are agreeably familiar. Of the opera in question, the second act is the best, the first and last being somewhat cramped in form, the closing finale being particularly weak, and leading up to something almost akin to an anti-climax. That to the second act, however, is equal to anything Sir Arthur has yet given us, being broad in construction, clever in detail, and dramatic in scope and effect. There are to be found in the course of the opera a patter song “If you give me your attention,” allotted to King Gama, and something of a similar order in the trio for his three sons. A revival of the old English “song with a burden” occurs in the second act, the rhythm being that of a minuet, and, as a matter of course, we are treated to a bit of almost unadulterated Handel, *basso continuo* and all complete. As isolated groups, those of Hilarion, “Ida was a twelvemonth old” and “Whom thou hast chained,” and that of the Princess, “At this thy call,” remind one of the earliest and most delightful melodies of him who, with the honours of the first Mendelssohn Scholarship fresh upon him, inaugurated a new form

of English song in "Once Again" and kindred airs. Lady Blanche, the ponderous propounder of preposterous problems, is allotted appropriate couplets, as is also Psyche, her co-professor at the female university. Melissa's music, too, stands pleasantly forward; and the kissing song of Cyril, which takes the place of that of "Moll and Meg," alluded to in the Tennysonian poem, is also clever in its way. There is a charming quartet for soprano, tenors, and bass, "The World is but a Broken Joy;" [sic] and the *ensembles*, particularly in the second act, are bright and sparkling. The orchestration, except here and there, is not of that ingenious type to be found in the "Sorcerer," for instance; but in this department of the opera, and elsewhere too for that matter, there comes to the surface evidence that Sullivan's hand has not forgotten its contrapuntal cunning. Altogether, if "Princess Ida" does not flash upon the hearer as a sort of musical meteor, this must be attributed to the fact that we have been educated to a certain standard by a composer of such prolific tendencies as render it unreasonable to expect that he should always succeed in excelling himself.

To the opera itself the company provided for the provinces by Mr. D'Oyly Carte did ample justice. The cast is a heavy one, and its every character was creditably filled. Miss Esme Lee, the Princess, has a bright and tuneful soprano voice, which she uses well; Miss Beatrix Young, Melissa, is a pleasant mezzo; and Miss Fanny Edwards, Lady Blanche, as acceptable as ever as a serious contralto. Mr. Courtice Pounds is far above the average of comic opera tenors, and with his colleagues, Mr. Charles Rowan and Mr. F. Federici, Cyril and Florian, made an excellent trio. So also did Messrs. Prescott, Hendon and Roche, as the sons of King Gama, the latter personage being cleverly portrayed by Mr. David Fisher, jun. King Hildebrand found a dignified representative in Mr. Fred Billington, and the other characters were all in competent hands. The chorus was excellent and the band effective, and the whole opera excellently dressed and mounted. Mr. Halton conducted judiciously, and contributed an important part to the success of the performance. [*Liverpool Mercury*, 20 May 1884.]

PRINCE OF WALES THEATRE.—Proprietor, Mr. Alexander Henderson; Lessee and Manager, Mr. F. Emery; Acting Manager, Mr. Walter Hatton.—an expectant, most enthusiastic, and greatly delighted audience gave the heartiest of Liverpool welcomes here to the first performance in the city of *Princess Ida*. The work received full justice in interpretation at the hands of the company selected by Mr. D'Oyly Carte for its provincial production. Miss Fanny Edwards deserves special praise for her really artistic representation of Lady Blanche; Miss Esme Lee, possessed of a bright and telling soprano voice, made a thoroughly effective representative of the Princess Ida; and Miss Beatrix Young played and sang most charmingly as Melissa. Mr. David Fisher, jun., as King Gama, acted with much humour, and secured a hearty encore by his rendering of the popular patter song "If you give me your attention;" Mr. C. Pounds, whose voice is of the true tenor *timbre*, merited the large amount of success he secured in connection with his interpretation of the character of Hilarion; and Mr. Charles Rowan (Cyril) and Mr. F. Federici (Florian) were both excellent exponents of their parts. Mr. F. Billington (King Hildebrand), and Messrs. Prescott, Hendon, and Roche (King Gama's sons) were also capable representatives of the characters allotted to them. The musical forces were led with a general's skill by Mr. Halton. [*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

"Princess Ida" at the Prince of Wales has "fetched" the public in a manner which must be highly satisfactory to the management; but there are divided opinions as to the great originality of its music and libretto, which are said to bear strong traces of resemblance to former materials employed by Gilbert and Sullivan. It is doubtful whether "Princess Ida" will score a big and lasting success, or attain the popularity of several of their previous efforts, and it is a fact that it has been a decided failure in America. The company all round is fairly good, but in one or two instances it could be improved upon; and we would desire to again call Mr. D'Oyly Carte's attention to the fact that in Liverpool we like and expect an undoubtedly good and really strong company to do full justice to all the comic operas which his rights give him the monopoly to perform. Miss Esme Lee has both vocal and histrionic ability, but I have certainly seen her act better in other parts.

Oh, don't the days seem lank and long,
When all goes right and nothing goes wrong;
And isn't your life extremely flat,
With nothing whatever to grumble at!

I will give you Psyche's anthropological song:—

A lady fair, of lineage high,
Was loved by an ape in the days gone by—
The maid was radiant as the sun,
The ape was a most unsightly one—
So it would not do—
His scheme fell through,
For the maid, when his love took formal shape,
Expressed such terror
At his monstrous error,
That he stammered an apology and made his 'scape,
The picture of a disconcerted ape.

With a view to rise in the social scale,
He shaved his bristles and he docked his tail,
He grew mustachios, and he took his tub,

And he gave a guinea to a toilet club—
 But it would not do,
 The scheme fell through—
 For the maid was Beauty's fairest Queen,
 With golden tresses,
 Like a real Princess's,
 While the ape, despite his razor keen,
 Was the apeist ape that ever was seen.

He bought white ties, and he bought dress suits,
 He crammed his feet into bright tight boots—
 And to start his life in a brand new plan,
 He christened himself Darwinian Man!

But it would not do,
 The scheme fell through—
 For the maiden fair whom the monkey craved,
 Was a radiant being,
 With a brain far-seeing,
 While a shaved monkee, though well behaved,
 At best is only a monkey shaved!

Next week we are to have "Little Emly," with Mr. Fawcett Howe as Micawber.
 [*Liverpool Echo*, 26 May 1884, p. 3.]

PRINCE OF WALES THEATRE.—Proprietor, Mr. A. Henderson; Lessee and
 Manager, Mr. F. Emery; Acting Manager, Mr. Walter Hatton.—*The Princess Ida* has
 been continued here since Monday with immense success. [*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 PIRATES OF PENZANCE" and "PATIENCE,"
 with Mr. J. C. Williamson.

The Era, 31 May 1884, p. 17.

2 – 7 Jun. Blackpool

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. Bristol

THE PRINCESS IDA AT THE NEW THEATRE ROYAL

Last night, a company specially formed by Mr. D'Oyly Carte for the presentation of the piece in the provinces, and rehearsed under the direction of the authors, commenced a brief engagement with Mr. W.S. Gilbert and Sir Arthur Sullivan's latest operatic success, "The Princess Ida." When the opera was brought out at the Savoy Theatre we devoted a column to a description of it. So ample a notice will not, therefore, be now required. Some account of a work entirely new to Bristol playgoers may, however, be probably looked for, and, at the risk of repeating ourselves, we append one. The "Princess Ida" is described in the announce bills as "A respectful operatic perversion of Tennyson's 'Princess,'" and it is in point of fact based upon and follows with considerable closeness the lines of a piece which Mr. Gilbert produced some twelve or fifteen years ago at the Olympic Theatre, and which he described at that time as "a respectful perversion of Tennyson's poem." The design with which the play of that day was written was to elevate the character of burlesque comedy by applying it to higher subjects and treating it with greater refinement. Those who have watched the successive productions of the gifted playwright's muse will agree that the course which he aimed at shaping out for others he has well followed himself, for however whimsical his treatment of his subjects, however pungent the humour or caustic the satire he infuses into them, there is always a noticeable absence of coarseness and vulgarity.

The operatic work presented last night is in two acts and a prologue. The prologue introduces us to the pavilion of King Hildebrand's palace, where, from a singing chorus, we learn that Hildebrand's son, Hilarion, is awaiting the arrival of Princess Ida, his destined bride, to whom he has been betrothed almost from her birth. Ida is the daughter of the deformed and crabbed King Gama, a monarch who, on his arrival, describes his unlovable traits in a characteristic ditty. He pries, we gather from it, into everybody's business; but, although he tries, he asserts, to make himself "as

pleasant as he can," he grumbles so incessantly that everybody says he's "such a disagreeable man." King Gama does not bring his daughter with him. The Princess, it appears, has a contempt for the thing called man, and holding very pronounced opinions touching feminine superiority, she has secluded herself in Castle Adamant as the head of "A Woman's University." This fact is made known to Hilarion, but he declines to accept it seriously, and in a trio, rich in melody, and in every respect worthy of Sullivan, he and his friends Cyril and Florian avow their intended storming of Castle Adamant by "Expressive Glances," and confidently assert their ability to justify their intrusion within the Princess Ida's exclusively feminine domains. With their departure on their bold mission, whilst Gama and his gallant sons are ignominiously marched off to their dungeon, the prologue ends. The first act of the opera proper sees the carrying out of the resolution of the young Prince and his companions. A very beautiful stage picture is disclosed when the curtain draws up, and reveals the bevy of girl graduates grouped in the garden of Castle Adamant at the feet of Lady Psyche. After the maidens, with Psyche at their head, have carolled forth their opinion that "Man is Nature's sole mistake," the Lady Blanche reads out the list of punishments, whereby Sacharissa is expelled for her introduction of men in the shape of a set of chessmen, and Chloe loses three terms for sketching a double perambulator. The arrival of the Princess at once causes her scholars to break out with a chorus hailing her as "Mighty Maiden with a Mission," to which she responds with an aria invoking with most earnest eloquence the goddess Minerva. The Lady Blanche, who is troubled with metaphysical difficulty about the "Is" and "Might be" and "Inevitable Must" has a song, "Come, Mighty Must." Hilarion and his two companions assume academic disguise, but it happens that Psyche, the professor of humanities at the Castle, is Florian's sister, and she recognises them. Their secret, however, is kept. Subsequently the Princess Ida recognizes Hilarion and tries to escape him, but in her flight falls into a river. Hilarion rescues her, but although he has been the saviour of her life she is still obdurate, and he and his companions are placed under arrest. King Hildebrand resolved upon rescuing his son, determines to attack the Castle, and in the concluding act, the scene of which is laid in the courtyard of the Castle, he and his warriors commence the assault. The Princess Ida and her companions form themselves for resistance, and she vainly attempts to inspire her followers with the resolution which she herself feels. The act is effective, disclosing as it does the girl professors and graduates to their armour, and introducing likewise a fierce, although somewhat grotesque, combat between Hilarion, Florian, Cyril, and the three sons of Gama. The last named combatants being worsted it is resolved that common humanity and womanly compassion require that assistance should be given to them, and eventually, not to further prolong the story, Hilarion becomes united to the object of all his trouble, his two companions finding partners in the ladies Psyche and Melissa.

The story we have described has been wedded by Sir Arthur Sullivan to music which is calculated, we think, not merely to uphold but to enhance his reputation as an illustrator of Mr. Gilbert's fanciful conceits. Now and then the ear encounters a phrase which it fancies it has heard before, but probably there is no art to which the axiom "nothing new under the sun" applies so commonly as to that of music. Sir Arthur's setting, however, combines with a rich flow of pleasing simple melody numbers which boast a claim to a higher standard. The orchestration, too, is marked by the qualities which have earned for him a distinctive renown. The symphony which does duty for an overture and precedes the prologue is a masterly example of orchestral writing—light and spirited at points, and at others displaying no little solidity and

even grandeur. Some of the accompaniments, too, are very elaborate. A sprightly, crisp, and telling composition is the chorus in the prologue, "If he comes here we'll give him a cheer;" very quaint and replete with character is King Gama's first song, "If you give me your attention;" the duet and chorus "Perhaps if you address the lady" is an effective composition, and so is the waltz-like trio which follows it, "Expressive Glances," and the spirited trio and *ensemble* which form the finale of the prologue. The opening chorus of the piece proper, "Towards the empyrean heights," is both tuneful and effective, whilst the chorus "Mighty Maiden," if heard in serious opera would be accredited as possessing solemnity, and, perhaps, grandeur. Very far removed from the commonplace is the aria, sung with so much refinement and effect by Miss Edwards, "Come, mighty must, inevitable shall." The quartette, "The world is but a broken toy," also deserves a special mention, as also do the amusing trio, "I am a maiden cold and stately;" Lady Psyche's light and sprightly song, "A lady fair of lineage high;" the quintette, "The woman of the wisest wit;" the aria and chorus, "Would you know the kind of maid;" the chorus, "Oh! joy, our chief is saved," and others of the numbers, which we must not stay to mention.

That the opera was admirably rendered, and that it most thoroughly gratified the large audience, may be inferred by the fact that the encores were so numerous as to well nigh double the performance. Miss Esme Lee makes a charming Princess Ida, Miss Fanny Edwards could not be surpassed as Lady Blanche whilst Miss Minna Louis and Miss Beatrix Young are admirable representatives of the parts of Lady Psyche and Melissa. Mr. Fred Billington's rich, full voice, and impressive style tell to advantage as King Hildebrand. Mr. Courtice Pounds not only sings, but acts well as the young prince Hilarion, and Mr. Charles Rowen and Mr. F. Federici are excellent as his two courtier friends, Cyril and Florian; and Mr. C. Prescott, Mr. Arthur Hendon, and Mr. Leonard Roche do justice to the parts of King Gama's three fighting sons. We have left for a last mention the part of King Gama himself. The part is not so strongly drawn as are some of Mr. Gilbert's character parts, but it receives at Mr. David Fisher's hands all the humour of which it admits. The chorus is one of the largest and best trained that we have had here for a long time; Mr. Barraud has fitted the piece with some nice scenery, and the costumes and properties are perfect, the armour and dresses for both ladies and gentlemen being simply gorgeous. Judging from the very marked enthusiasm with which "Princess Ida" was received, we shall look to see it attract large audiences. [*The Bristol Mercury and Daily Post*, 10 Jun. 1884.]

"PRINCESS IDA" AT THE NEW THEATRE.

Last night one of Mr D'Oyly Carte's companies commenced a week's engagement at the New Theatre in the new comic opera, written by Mr W. S. Gilbert, and composed by Sir A. Sullivan, entitled "Princess Ida, or Castle Adamant." The piece is described as "a respectful operatic per-version of Tennyson's 'Princess,' and it was produced for the first time at the Savoy Theatre in January last. The criticisms were not altogether favourable to the new work, and one critic stated that the latest production of Messrs Gilbert and Sullivan was vastly inferior to "H.M.S. Pinafore," and other works of the same class, by those brilliant collaborators. Be that notwithstanding, "Princess Ida" enjoyed a very successful run at the Savoy—in fact, it is still being played there—and good business has also been done with it in many of the large provincial towns. A parody on the Poet Laureate's poem written by Mr. Gilbert was produced at the Olympic in January, 1870, and the dialogue of "Princess Ida" is almost identical, new words having of course been written for the songs. The "operatic per-version" is divided into three acts, the first of which opens in a pavilion

adjoining the palace of King Hildebrand, where the king and his son Hilarion are awaiting the arrival of King Gama and his daughter, the Princess Ida. The King arrives, but without the Princess, and he pleads as his excuse for not bringing her that she has taken her residence in Castle Adamant, where “she rules a woman’s university, with full a hundred girls who learn of her.” It is also stated that she and her associates are antagonistic to men, and have resolved not to marry. King Gama, having broken his contract by not bringing his lovely daughter, he is detained as hostage, while Prince Hilarion and his two friends, Cyril and Florian, set out to capture the lovely princess. The second act opens on a charming scene outside Castle Adamant. The lady students assemble, and among other things the list of punishments is read out. Sacharissa, we are told, is to be expelled, because although she knew no man was allowed within the walls she dared to bring a set of chessmen there; and Chloe has to lose three terms because a sketch of perambulator had been found in her drawing book. After the ladies have been addressed by the Princess, they disperse, and Hilarion, Cyril, and Florian arrive on the scene. Disguised in the academic robes of the ladies, they gain admission to the college, but Cyril, getting intoxicated at lunch, reveals the secret, and the Princess, in endeavouring to escape from the men, falls into the stream, whence she is rescued by Hilarion. However, the three courtiers are taken prisoners, bound, and marched off, but King Hildebrand arrives, demands that his son shall be released, and that the Princess shall marry him, in default of which he threatens to destroy the castle. The last act shows the Princess, deserted by her former companions, making a feeble effort to defend the castle, but in the end she marries the Prince, her father is released, and two of her associates are married to Cyril and Florian.

Such is a brief sketch of the plot. The first act is a short one, but it includes several taking numbers, including King Hildebrand’s song, “Now hearken to my strict command,” and the inspiriting chorus. “To your command on every hand;” Hilarion’s pretty ballad, “Ida was a twelvemonth old.” King Gama’s patter song, the duet for Gama and Hildebrand, “Perhaps if you address the lady, most politely, most politely;” a charming trio for Hilarion, Cyril, and Florian, “Expressive Glances;” the trio for Arac, Guron, and Scynthius, the three sons of Gama—“For a month to dwell in a dungeon cell”—and Arac’s song, “We are warriors three.” Most of the numbers mentioned were encored, and a hearty recall at the close of the first act demonstrated that the audience, which was a large one, was so far well pleased with the performance. But the second act is by far the strongest—the dialogue being more humorous; and besides the vocal music being more attractive, the orchestral accompaniments are in many cases written in the composer’s happiest style. The encores were numerous, and included Lady Blanche’s powerful song, “Come, mighty must, inevitable shall,” two pretty trios for Hilarion, Florian, and Cyril. “They intend send us more,” [*sic*] “I’m a maiden, cold and stately.” Lady Blanche’s [*sic*] song “The ape and the lady,” somewhat resembling “The magnet and the churn” in “Patience;” the quartet for Lady Psyche, Melissa, Hilarion, Cyril, and Florian, “The woman of the wisest wit;” a duet for Melissa and Lady Blanche—“Now, wouldn’t you like rule the roast and guide this university?” and the kissing song, set down for Cyril towards the close of the act. Mention must also be made of the grand chorus with which the act concludes, and which was received with marked applause. Much of the music in the third act is also of a very pleasing character, and two or three of the numbers were encored, including Princess Ida’s song, “I built upon a rock,” which was very effectively rendered.

Enough has been written to show that the reception of the piece was most favourable—in fact, we cannot call to mind any comic opera to which a Bristol audience has taken more kindly on the first night. Much of the success was no doubt due to the fact that the work has the advantage of being entrusted to a capital all-round company—the representation being quite equal that at the Savoy, while some of the characters are more satisfactorily filled, notably that of King Hildebrand by Mr F. Billington, and Mr David Fisher's King Gama will also stand the test of comparison with George Grossman's impersonation of the same character in London. Miss Esme Lee, who is not unknown to Bristol audiences, having been here recently as Phyllis in "Iolanthe," makes a charming Princess Ida; Miss Beatrix Young, who was also here with the Iolanthe Company, is an excellent Melissa; Miss Fanny Edwards, best known to Bristol playgoers as the "massive Lady Jane" in "Patience", impersonates Lady Blanche with much success; Miss Minna Louis is a pleasing Lady Psyche, and the Misses Evelyn Carstairs, Christine Wilson, and Henri are efficient representatives of Sacharissa, Chloe, and Ada, lady graduates. Mr. Billington and Mr. Fisher have already been mentioned, and of the remainder of the male characters it only remains to be stated that Hilarion, Cyril, and Florian find capital representatives in Mr. Courtice Pounds, Mr. Charles Rowan, and Mr. Federici—the last-named of whom was here last as Strephon in "Iolanthe"—and that the parts of Arac. Guron, and Scynthius are done justice to by Messrs. C. Prescott, A. Hendon, and Leonard Roche. The opera is superbly dressed, and the mounting is most effective, special scenery having been painted by Mr. Barraud. The orchestral music was excellently rendered, and the whole performance was a great success. There will be a morning performance of "Princess Ida" on Saturday. [*Western Daily Press*, 10 Jun. 1884, p. 6.]

16 – 28 Jun. Birmingham

PRINCE OF WALES THEATRE.

"PRINCESS IDA."

There is no mistaking the popular qualities of the latest addition to the bright bead-roll of operatic gems, for which we are indebted to the joint labours of Mr. Gilbert and Sir Arthur Sullivan. With some previous members of the series, the first production has occasionally left it doubtful whether the humour or invention of this famous lyric firm was not beginning to flag, or at all events whether they had been quite as successful as usual in hitting the popular taste; but the reception of "The Princess Ida" last night never left us a moment in doubt as to the captivating qualities of the work, or the brilliant future that is in store for it. The audience seized the humour of the piece at once, and as number after number was enthusiastically redemanded, it became evident that the musical invention of Sir Arthur Sullivan, however prone in parts to self repetition, has lost none of its charm or freshness for the public ear. Mr. Gilbert's libretto in this instance marks a departure from precedent in the fact that it is neither new nor in subject original. It is simply a *rechauffé* of a burlesque which he produced at the Olympic some fourteen years ago, garnished with popular melodies of the day, and is based, as the name suggests upon Tennyson's glorious "Medley." Gules upon gules is false heraldry, and it is somewhat against the canons even of lax burlesque art for one satire, however broad, to be based upon another, however refined and subtle. Mr. Gilbert's parody, moreover, is not even a parody. It is a nondescript sort of thing, from which the spirit of topsey-turveyism is entirely absent, and the author achieves his effect chiefly by broadening and caricaturing the essential features of the original. As a whole, the literary portion is inferior to most of the author's previous librettos, though some of the lyrics are very

witty and incisive, and the general effect is quite as good as if more pains had been spent upon the dialogue. The piquant and interesting character of the Laureate's story, which is pretty closely followed, counts for much, but it is only fair to Mr. Gilbert to allow that the art of the playwright, which is not confined, of course, to the dialogue and lyrics, contributes largely to the result, and the music of Sir Arthur Sullivan even more. The operetta consists of a somewhat lengthy prologue and two acts. The curtain rises discovering a crowd of gaily-attired courtiers, who are assembled in the palace of King Hildebrand to witness the arrival of King Gama and his daughter the Princess Ida, the betrothal bride of Prince Hilarion. After some delay the "philanthropic" King Gama makes his appearance, accompanied by his three warlike sons, Arac, Guron, and Scynthus, and after explaining that his daughter disdains the idea of marriage, and has retired to Castle Adamant, which [s]he has transformed into a Woman's University, where "Man" is regarded as "nature's sole mistake," he proceed[s] to give a description of himself in a characteristic ditty, one verse of which runs as follows:—

"I know everybody's income, and what everybody earns,
And I carefully compare it with the income tax returns;
But to benefit humanity, however much I plan,
Yet everybody says I'm such a disagreeable man!
And I can't think why!

I'm sure I'm no ascetic; I'm as pleasant as can be;
You'll always find me ready with a crushing repartee.
I've an irritating chuckle, I've a celebrated sneer,
I've an entertaining snigger, I've a fascinating leer;
To everybody's prejudice I know a thing or two;
I can tell a woman's age in half a minute—and I do.
But although I try to make myself as pleasant as I can,
Yet everybody says I'm such a disagreeable man!
And I can't think why!"

The prologue concludes with the seizure of King Gama and his sons as hostages for Ida, while the disconsolate lover and his friends announce their intention of storming the university in an exquisite trio —

"Expressed glances
Shall be our lances,
And pops of Sillery
Our light artillery.
We'll storm their bowers
With scented showers
Of fairest flowers
That we can buy!"

The first act, which is really the second, shows us the grounds of the college, with Castle Adamant in the background, where a group of "sweet girl graduates" are listening to a lecture by Lady Psyche. They retire on the entrance of the Princess, who is hailed by her pupils as "Mighty Maiden with a Mission," and give place to the three adventurers—Hilarion, Cyril, and Florian—who, finding the forgotten gowns of some of the fair students, don female attire, and are welcomed as members of the university. They are presently recognised by Lady Psyche, Florian's sister, and the ponderous metaphysical Lady Blanche, the "Lady Jane" of the piece, who is in a state of perpetual trouble and perplexity about

"How the Is and Might Be stand

Compared with the inevitable Must.”

While feasting with the ladies, Cyril, indulging over much in wine, inadvertently betrays his sex and the secret of their visit, and, as in Tennyson's poem, the Princess in flying from the male intruders falls from a bridge into the lake, and is rescued by her betrothed. The conclusion of the act differs entirely from the original. King Hildebrand and his army storm the castle, and Ida is given one day in which to decide whether she will wed Hilarion, or, by her refusal, cause the death of her father and brothers, who are in durance. The second act is laid in the churchyard [*sic*] of the castle, where the girls, transformed into warriors in brilliant armour, present a very fascinating spectacle. The armourer, however, unlike the proverbial tailor, has not succeeded in making the man, or rather Amazon, for the maidens all refuse to fight, the guns are left behind “for fear they should go off,” and the band is too unwell to turn out. King Hildebrand, however, is unwilling to war with women, and, on his proposal, the issue is to be decided in combat by the Prince and his friends and Ida's three warlike brothers. The victory is, of course, scored by the former; and all ends, after the customary hesitation, in the usual satisfactory manner, the couples pairing off till the curtain falls upon the grotesque love-making of Gama and Lady Blanche.

The music of “The Princess Ida,” though not free from reminiscences and suggestions, chiefly of the composer himself, marks an advance, we think, upon anything he has yet achieved in this light and fantastic line. Whilst full of spirit, fancy, and humour, it touches in parts a more serious chord, and hand-in-hand with the most graceful, spontaneous, and captivating melody, we have harmonic subtleties and orchestral devices which constantly reveal the hand of a master. At the same time the composer always manifests a due sense of proportion, and his scholarship is never unduly obtruded, or his command of polyphony allowed to overweigh his score to the injury of the essential sprightliness of comic opera. Some of the choruses and concerted pieces are among the happiest things he has ever penned, but he does not therefore neglect the claims of vocal solo, and one or two of the songs are gems in their way, and we may cite the beautiful and expressive lament of the Princess in the last act, “I built upon a rock,” as a case in point. Other members [*sic*] of special merit, and the elaborate mock heroic trio for the warlike sons of Gama, “We are warriors three,” and the episode, “For a month to dwell in a dungeon cell,” in which the three warriors sing a kind of *canto fermo* to the counterpoint of the other personages and the orchestra, the patter song of Gama already quoted, Hilarion's tuneful song, “Twenty years ago,” the sprightly trio, with dance, for Hilarion, Cyril, and Florian, “I am a maiden cold and stately,” in which the three gallants array themselves in the lady's cloaks, a charming quartet, “The world is but a broken toy,” in which the intruders are joined by the Princess, Psyche's song with trio, “A lady fair of high degree,” [*sic*] a most effective quartet, “The woman of the wisest wit,” the quaintly pretty duet for Melissa and her mother, “Now wouldn't you like to rule the roast;” a lively chorus of girls, with solos, “Merrily ring the luncheon bell;” Hildebrand's fiery song, “Some years ago no doubt you know;” a fantastic song in the minor for Gama, with chorus, “Whenever I spoke” and the finales to all three acts. But the musical interest of the work never flags, as was shown last night by the fact that every other number had to be repeated in compliance with an enthusiastic encore.

The stage mounting and general performance are not unworthy of the high merits of the work. The costumes are singularly piquant, harmonious, and effective, and the scenic accessories reflect great credit upon the taste and enterprise of the management, the scene in the garden of Castle Adamant in the second act being especially attractive and imposing. The cast, on the whole, is a strong one, and

preferable in some particulars to that with which the work was produced in London. Miss Esme Lee makes a graceful and charming princess, and sings the music even better than she acts the part. With a little more confidence, which will doubtless come with experience, her performance will leave little to desire. The sprightly Melissa found an admirable representative in Miss Beatrix Young. Miss Minna Louis was charming as Lady Psyche, and the metaphysical perplexities of the austere and ambitious Lady Blanche were admirably expounded by Miss Fanny Edwards. The King Gama of Mr. David Fisher jun., is a character study of rare merit and finish, admirable alike in make up and manners, though at times a little too youthful in stride and gesture. The Hildebrand of Mr. Fred Billington is bold and effective, but a little wanting in force in the early part. Mr. Courtice Pounds makes a singularly graceful and fascinating Prince Hilarion, and is worthily supported by Mr. Charles Rowan and Mr. F. Federici, as Cyril and Florian respectively. The Cyril, however, was in parts a little obtrusive. The stolid warrior sons of King Gama found competent representatives in Messrs. Charles Prescott, Arthur Hendon, and Leonard Roche, and the subordinate characters were well supported. The chorus is a large and excellent one, and the band, under the conductorship of Mr. P. W. Halton, satisfied all reasonable requirements. The production altogether is a most praiseworthy and successful one, and can hardly fail to draw full houses. [*Birmingham Daily Post*, 17 Jun. 1884, p. 8.]

PRINCE OF WALES'S THEATRE. — *Princess Ida*, Sullivan's latest operatic success, has been given at the Broad-street house, and has met with popular approval. Miss Esme Lee gave a delightfully refined and graceful rendering of the character of the Princess. Miss Lee's vocalisation, as is well known, is noticeable for its clearness, power, and expressiveness. She was ably supported by Miss Fanny Edwards, Mr. Courtice Pounds, Mr. Rowan, Mr. Federici (that delightful "patterer"), Mr. David Fisher, jun., and Mr. Billington. The scenery was all that could be wished for. [*The Era*, 21 Jun. 1884]

<p style="text-align: center;">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.</p>
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The Era, 21 Jun. 1884, p. 17.

PRINCE OF WALES THEATRE. — Proprietor, Mr. J. Rodgers; Acting Manager, Mr. C.M. Appleby.—The fascinating opera *Princess Ida* has terminated a successful

run this week. There have been very large attendances during the representation of the opera by Mr. D'Oyly Carte's well selected company. [*The Era*, 28 Jun. 1884.]

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. Brighton

THEATRE ROYAL.—Proprietress and Manageress, Mrs. H. Nye Chart; Acting Manager and Treasurer, Mr. Thos. J. Phillips.—Mr. W.S. Gilbert and Sir Arthur Sullivan's charming opera *Princess Ida* has had a successful run during the week. Given for the first time in Brighton, its representation by Mr. D'Oyly Carte's admirably selected company had been eagerly anticipated, and each evening the house has been well filled by an enthusiastic audience. No pains had been spared in mounting the opera effectively, and a word of praise is due to Mr. Tom Philbeam for his admirable, picturesque, and appropriate scenery. The chastely written orchestration and the melodic gems with which the graceful work abounds were warmly appreciated, and the efforts of the various members of the company received unstinted praise. Miss Esme Lee's *Princess Ida* was a thoroughly artistic conception, the soprano's bright and expressive voice and refined style of vocalisation, leaving little to be desired in her impersonation of the character, while her lines—and particularly her long speech in blank verse—were given with clearness and point. In his representation of King Gama Mr. Walter Fisher, jun., [*sic*] displayed histrionic talent of no mean order, and by his clear enunciation, no less than his keen perception of the humour of his songs, secured enthusiastic encores. Miss F. Edwards's *Lady Blanche* was a very effective character, and for her speeches on mock philosophy and her song "Come night must" [*sic*] she was warmly applauded, the song being encored. Mr. Fred Billington was highly successful as King Hildebrand, and not only sang well, but delivered his lines with great clearness. Mr. Courtice Pounds's sweet and sympathetic tenor voice assisted him in giving an admirable representation of Hilarion, and in the first act his ballad "Ida was a twelvemonth old" won a well deserved encore. *Cyril and Florian*, in the hands of Mr. Charles Rowan and Mr. F. Federici respectively, were prominent and effective characters. With Mr. Pounds the two artists secured encores for their two trios. The martial sons of King Gama, Arac, Guron, and Scynthius, found admirable exponents in Messrs. Charles Prescott, Arthur Hendon, and Leonard Roche, the first named having to repeat his song (in Handelian form), "This cabinet, I suppose?" [*sic*]. Miss Minna Louis and Miss Beatrix Young were charming as *Lady Psyche* and *Melissa* respectively, the ballad, "The Ape and the

Lady,” by the former being encored. The minor characters were satisfactory, while the chorus body was admirably effective. The work of the orchestra was highly commendable. [*The Era*, 5 Jul. 1884.]

<p style="text-align: center;">MR. D'OYLY CARTE'S ARRANGEMENTS for 1884. GREAT BRITAIN AND IRELAND OPERA COMPANIES. COMPANY A, "PRINCESS IDA," THEATRE ROYAL, DEVONPORT, July 7th. COMPANY D, "PRINCESS IDA," THE PAVILION, EASTBOURNE, July 7th. COMPANY E, "IOLANTHE," WINTER GARDENS, BLACKPOOL, July 7th. COMPANY F, "IOLANTHE," NEW THEATRE ROYAL, SWANSEA, July 7th. AUSTRALIA. "THE PIRATES OF PENZANCE" and "PATIENCE" with Mr. J. C. Williamson.</p>
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The Era, 5 Jul. 1884, p. 17.

7 – 12 Jul. Eastbourne

14 – 19 Jul. Yarmouth

ROYAL AQUARIUM.—General Manager, Mr. P. W. Taylor.—Mr. D'Oyly Carte's opera company, with *Princess Ida*, has paid a visit here, and now that the town is full of visitors it could scarcely fail to be well patronised. The artistes engaged are talented, the cast including some well known actors and actresses. [*The Era*, 19 Jul. 1884.]

<p style="text-align: center;">MR. D'OYLY CARTE'S ARRANGEMENTS for 1884. GREAT BRITAIN AND IRELAND OPERA COMPANIES. COMPANY A, "PRINCESS IDA," OPERA HOUSE, TORQUAY, July 21st. COMPANY D, "PRINCESS IDA," THEATRE ROYAL, NOTTINGHAM, July 21st. COMPANY E, "IOLANTHE," GRAND THEATRE, DOUGLAS, July 21st. COMPANY F, "IOLANTHE," CRYSTAL PALACE, SYDENHAM, July 21st. THEATRE ROYAL, CROYDON, July 24th. AUSTRALIA. "THE PIRATES OF PENZANCE" and "PATIENCE," with Mr. J. C. Williamson.</p>
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The Era, 19 Jul. 1884, p. 17

21 – 26 Jul. Nottingham

THEATRE ROYAL.

Last night the Theatre Royal, Nottingham, was reopened, after the extensive alterations, renovation, and redecoration to which has been subjected. The happy effect of these changes is fully described and accounted for elsewhere, so that we need only notice here that the large audience present last night expressed its admiration of the work, and especially of the exquisite curtain painted by Mr. Harry Potts, in the most unequivocal manner. The selection of the "Princess Ida" for the re-opening performance was a very appropriate one. The first visit of this comic opera, or "respectful operatic perversion," as it is called, of the Laureate's "Princess," a few months since proved extremely successful, and the reception of the piece last night sufficiently shows that this brilliant and ever-attractive work of Mr. Gilbert and Sir A.

Sullivan fully retains its hold on the admiration of the local public. The ladies and gentlemen to whom the representation of the opera is entrusted are in all important cases the same those who first presented the “Princess Ida” to a Nottingham audience. Mr. David Fisher, junr., as the cynical King Gama., is, if possible, more piquant and grotesquely humorous than before; he is very well supported in the King Hildebrand of Mr. Fred Billington. Mr. C. Pounds is effective as the young Prince Hilarion, and Messrs. Rowen and Federici take the parts of his two friends with the necessary spirit and vivacity. Miss Esme Lee, in the character of Princess Ida, presents a charming and withal stately picture, whilst her vocalisation is exquisite. Miss Fanny Edwards is as successful as before in the part of Lady Blanche, Miss Lewis [*sic*] makes an attractive Lady Psyche, and Miss Young is a charming Melissa. Mention should also be made of the representation of Gama’s three warrior sons by Messrs. Prescott, Hendon, and Roche. The opera, from first to last, was evidently thoroughly appreciated by the audience, and all the more important numbers were most enthusiastically encored. The “Princess Ida” is evidently one of those works which improve upon acquaintance, and it is already quite clear that the opera is an exceptional favourite with local playgoers. There is no doubt that it will draw full houses throughout the week. [*Nottingham Evening Post*, 22 Jul. 1884, p. 4.]

RE-OPENING OF THE THEATRE ROYAL, NOTTINGHAM.

The entertainment at the Theatre Royal this week consists of the latest Gilbert-Sullivan opera, “Princess Ida,” performed by Mr. D’Oyly Carte’s No. 1 company, under the direction of Mr. Redford. This troupe includes Miss Esme Lee (the Princess), Miss Fanny Edwards, Mr. F. Billington, Mr. D. Fisher, jun., Mr. Pounds, and Mr. Federici—all excellent artists, and all thoroughly acquainted with their work. The result is that the opera goes with perfect smoothness and *éclat*, the general effect being most agreeable, and the popular appreciation keen and hearty. On Monday the *encores* were numerous, and the attendance of the public promises to be large throughout the week. On Monday, we may add, the beauty of Mr. Potts’ new act-drop induced the audience to call that clever artist before the curtain. The appearance of the renovated and enlarged auditorium was highly praised, and had it been known that Mr. Charles and Mr. Phipps were in the house, there can be no doubt they would have been made the objects of an enthusiastic ovation. [*The Derby Mercury*, 23 Jul. 1884.]

28 Jul. – 2 Aug. Southport

4 – 9 Aug. Huddersfield

11 – 23 Aug. Manchester

THEATRE ROYAL.

“PRINCESS IDA”

Mr. D’Oyly Carte’s Opera Company commenced last evening a 12 nights’ engagement of the above work, and, though the theatre was not as crowded as it was the last time it was given, there was a good attendance, especially if the very hot state of the weather be taken into consideration. But though the numbers might not be so great as on some former occasions, the enthusiasm of those present was as great as ever, and the *encores* were numerous and the applause hearty throughout. The collaborations of Mr. W. S. Gilbert and Sir Arthur Sullivan are just as potent to please a Manchester audience as they ever have been. And there can little wonder that *Princess Ida* should continue to keep up their popularity, for it contains almost every element to entitle it to success. The mould of the piece may be much after that of former ones, and the music may in several parts repeat what we have heard in others,

but there is a sufficient departure from the old forms and old melodies, and at the same time there is so much that is charming and strikingly fresh both in text, melody, and harmony, that the most critical would indeed be hypercritical if he did not derive pleasure from it. The company performing last night is nearly the same, if not altogether the same as regards the principals, as that which performed when last it was given here, and like all Mr. D'Oyly Carte's companies, left little to desired. The principals are excellent, and the chorus and band are both good, consequently the result must be satisfactory. The plot of the "operatic perversion" of Tennyson's beautiful poem the "Princess" is by this time pretty familiar to all, a description would therefore be superfluous. The cold and apparently unsympathetic daughter of King Gama was well portrayed by Miss Esme Lee, and Miss Fanny Edwards and Miss Evelyn Carstairs (who, we believe, took the part of Lady Psyche for Miss Minna Louis) were capital as the lady professors of Castle Adamant, while Miss Beatrix Young, as Melissa, was very captivating. Mr. David Fisher, jun., as King Gama and Mr. Fred Billington, as King Hildebrand, both sang and acted well. Mr. Courtice Pounds, as Hilarion, the son of King Hildebrand, and his two companions, Cyril and Florian, respectively taken by Mr. Chas. Rowan and Mr. F. Federici, are, as they were when last we heard them, hosts in themselves, while King Gama's three sons, Arac Guron, and Scynthius, are ably represented by Mr. Charles Prescott, Mr. Arthur Hendon and Mr. Leonard Roche. Perhaps the Theatre Royal was, last night, thanks to the electric light, the coolest place in Manchester. [*Manchester Courier*, 12 Aug. 1884, p. 5.]

THEATRE ROYAL.

A very enjoyable performance of "Princess Ida" was given last night at this theatre by D'Oyly Carte's Opera Company. The charming opera well bears a second and third hearing. It contains some of the most excellent of Sir Arthur Sullivan's music of this particular character, and after the shock of the notion of a burlesque of "The Princess" has once been got over, Mr. Gilbert's extravaganza will be found stronger in plot and dramatic interest than most of the series of operas which have made himself and coadjutor famous. The performance is really excellent. The actors and vocalists engaged in the representation are the same as on the first production. But the King Gama of Mr. David Fisher, jun., and the Lady Blanche of Miss F. Edwards, may be described as quite complete and perfect. The three young scapegraces, whose adventures within the walls of Castle Adamant are so exciting, are played with much freshness and brightness by Messrs. Courtice Pounds, Charles Rowan, and Federici. Another delicious piece of work is the Melissa of Miss Beatrix Young, She gives us a really admirable picture of an ingenious, high-spirited, and unspoiled girl. Miss Esme Lee has the most difficult music of the piece to sing. The chief fault of her performance is that it smacks rather too much of the modern young lady. The peppery King Hildebrand and the three comically-ferocious sons of the spiteful Gama were also thoroughly well done. Last night Miss Carstairs played Lady Psyche in the place of Miss Louis, who was indisposed, and played it very satisfactorily. [*Manchester Evening News*, 12 Aug. 1884, p. 2.]

THEATRE ROYAL.—Lessee, Captain R. Bainbridge.—Mr. D'Oyly Carte's *Princess Ida* company is for the second time the attraction here, and, notwithstanding the excessive heat of the last few days, capital houses have been secured. The advantages of electricity over gas lighting have gained triumphant vindication during the week, for it is doubtful whether a place cooler than the Theatre Royal could have been found in all Manchester. The latest production of the Gilbert-Sullivan

collaboration has again met with a very enthusiastic welcome from the Manchester people, and all the most popular airs have been encored nightly, whilst Mr. Gilbert's refined and polished humour has, as usual, given rise to great hilarity. The company representing the opera here is the same that originally introduced *Princess Ida* here, but it must be said that the artists of which it consists have greatly improved in their several parts, and the *tout ensemble* of the representation has consequently gained a great deal of effectiveness. Messrs. Courtice Pounds, Chas. Rowan, and F. Federici play the parts of Hilarion, Cyril, and Florian with great freshness and animation, and sing their music admirably. The kings are capitally played by Messrs. David Fisher, jun., and Fred. Billington. King Gama's martial sons find competent representatives in Messrs. Prescott, Hendon, and Roche. Miss Esme Lee sings the music appertaining to the title part very tastefully; Miss Fanny Edwards is a very effective Lady Blanche; Miss Beatrix Young is a delightful Melissa; and Miss Evelyn Carstairs—who has taken the part allotted in the programme to Miss Louis, the latter being unfortunately indisposed—has given a very creditable account of the part of Lady Psyche. [*The Era*, 16 Aug. 1884.]

THEATRE ROYAL.—Lessee, Captain R. Bainbridge.—Capital houses continue to be attracted here to witness the representation of *Princess Ida*, notwithstanding the excessive heat. As already reported, Mr. D'Oyly Carte's company give an excellent representation of the opera, and many of the airs are loudly redemanded every evening. On Monday night Mr. and Mrs. Kendal are announced to appear here in *The Ironmaster*. [*The Era*, 23 Aug. 1884.]

<p style="text-align: center;">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.</p>
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The Era, 23 Aug. 1884, p. 17

25 – 30 Aug. Newcastle

THEATRE ROYAL.—Lessees Messrs. Howard and Wyndham; Acting-Manager, Mr. Frank Sephton.—For the first time in Newcastle Messrs. Gilbert and Sullivan's opera of *Princess Ida* was presented on Monday evening before a good audience, and received with much favour. The company is an excellent one, the various parts being effectively rendered, as also the choruses and the orchestration under the conductorship of Mr. P. W. Halton, which, with some special scenery by the resident artist Mr. Frank Jones, left nothing to be desired. Mr. Fred. Billington appeared to much advantage as King Hildebrand. Owing to the sudden illness of Mr. Courtice Pounds the part of Hilarion had to be intrusted at short notice to an understudy. Mr. David Fisher was, as usual, thoroughly enjoyable in his clever piece of acting as King Gama. His singing also provoked hearty and well-deserved applause. Mr. C. Rowan

as Cyril and Mr. F. Federici as Florian were deserving of praise. Miss Esme Lee, in the title part, acted and sang with taste and finish; and Miss Fanny Edwards, as Lady Blanche, succeeded admirably. Miss Linda Verner as Lady Psyche and Miss B. Young as Melissa were also worthy of mention. [*The Era*, 30 Aug. 1884, p. 5.]

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 – 13 Sept. Glasgow

ROYALTY.—Lessee and Manager, Mr. E. L. Knapp.—There is perhaps no more enjoyable entertainment to be found than a good representation of one of Gilbert and Sullivan's comedy-operas. *Princess Ida*, if not the most humorous or best written, is certainly not the least tuneful of the series of popular works the gentlemen named have given to the stage, and its reception when revived here on Monday evening before a large audience was most gratifying. With two exceptions Mr. D'Oyly Carte's company remains the same as it was last spring. Hilarion now finds a pleasing exponent in Mr. J. Wilbraham, and Lady Psyche is played by Miss E. Carstairs. Otherwise the cast remains as before, Messrs. Billington and Fisher still representing the Kings Hildebrand and Gama with great success. Miss Esme Lee is as charming a Princess as heretofore; and Miss Fanny Edwards, both vocally and histrionically, is all that could be desired in the role of Lady Blanche. The singing is in several instances better than the acting, which is not without room for improvement so far as one or two members of the company are concerned. The mounting is excellent. [*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

ROYALTY.—Lessee and Manager, Mr. E. L. Knapp.—The charming Gilbert-Sullivan comedy-opera *Princess Ida* continues to attract and delight large audiences. [*The Era*, 13 Sept. 1884.]

THEATRICAL CRICKET.

“PRINCESS IDA” v. “TAKEN FROM LIFE.”

This match was played on the United Northern Ground at Glasgow on September 4th, and resulted in a very easy victory for the “Princess Ida” by 208 runs. A special interest was attached to this match from the fact that neither club has been beaten this season by a *bonâ fide* theatrical team. Messrs. White, Hart, and Tetley batted well for their respective scores, and Mr. Cramer took 5 wickets in 4 overs for 5 runs. Score:—

“Princess Ida.”—R. Redford, c Lockett, b Collins, 0; H. Tetley, c Collins, b Shelton, 33; W. Brownlow, c Lockett, b Shelton, 9; C. Fisher, c Lockett, b Shelton, 0; A. Hart, st Shelton, b Collins, 55; A. Cramer, b Collins, 6; E. White, not out, 85; C. Prescott, c Hay, b Lester, 15; H. Poole, b Lester, 15; D. Jeffery, c and b Lester, 0; A. Hendon, c and b Shelton, 5; extras, 5; total, 228.

“Taken from Life.”—B. Shelton, b Redford, 0; C. Collins, run out, 0; J. Hay, b Redford, 0; J. Deans, b Redford, 4; H. Laughlan, b Cramer, 0; J. Lockett, b Cramer, 0; G. Lester, c Fisher, b Cramer, 13; C. Lockett, not out, 1; S. Sarl, c Hart, b Cramer, 0; R. Barrington, b Cramer, 0; J. Wallace, absent, 0; extras, 2, total, 20.

“PRINCESS IDA” v. “TAKEN FROM LIFE.”

The return match between these two companies was played in the Queen’s Park, Glasgow, on September 5th, and left drawn. The “Princess Ida” occupied the wickets the whole day and compiled the large score of 324 runs for 5 wickets. Messrs White and Tetley again batted splendidly, and put on 200 runs during their partnership. Score:—

“Princess Ida.”—R. Redford, b Shelton, 21; A. Hart, b Shelton, 45; W. Brownlow, c and b Collins, 25; H. Tetley, c Briggs, b Shelton, 98; E. White, not out, 105; A. Cramer, b Shelton, 2; H. Poole, not out, 0; C. Prescott, C. Fisher, D. Jeffery, A. Hendon to bat; extras, 28; total, 324. [*The Era* (London, England), Saturday, September 13, 1884; Issue 2399.]

15 – 20 Sept. Edinburgh

“PRINCESS IDA” AT THE ROYAL PRINCESS’ THEATRE.

Copious experience has taught theatre-goers what to expect when a new comic opera by Messrs. Gilbert and Sullivan is announced; and critical first-nighters could not well be either elated or cast down by “Princess Ida,” of which the first performance in Edinburgh took place last evening. The new attraction brought together an audience which tested the ventilation of the redecorated Princess’ Theatre to a somewhat uncomfortable extent; and the reception accorded to the new piece seemed abundantly cordial. The old features of Mr. Gilbert’s librettos—witty nonsense and piquancy without license—are about as distinct as ever in his “respectful operatic perversion” of the Poet Laureate’s poem; and if the slightness of Mr. Gilbert’s aims is somewhat forcibly emphasised by the comparison we necessarily make of his work with the original, his writing is none the less up to the entertaining level of his past productions. While Mr. Gilbert maintains his old level, however, his colleague does not. There never was much in his music to reward listeners of any culture, but his setting of “Princess Ida” shows a poverty of inspiration which is only explicable by the draining effect of the composer’s previous

work. It is not too much to say that in this piece he has hardly exhibited a new musical idea that worth printing from any point of view, save that of a music hall vocalist; though Mr. Gilbert has given him some lyrics and choruses which constitute very fair opportunities. If Mr. Gilbert is going to continue writing comic opera librettos as long he lives—which seems likely—it will be worth his while to consider whether he could not get his music adequately done for him by a machine. It seems difficult to sink below the popular taste in this direction. Mr. Gilbert has on the whole deserved well of the public, by producing for it an innocent species of entertainment which tends to keep worse things out of the field; but if his colleague goes on appealing to the populace with such extremely cheap stuff as he has turned out in “Princess Ida,” the net gain will rather dubious. Britain can hardly afford to go lower in the scale of musical culture than she is at present. The company appearing the Princess’ Theatre may be pronounced of respectable merit all round, none the performers being seriously weak; though, on the other hand, neither Miss Esme Lee as the Princess nor any one of the three gentlemen who play the young adventurers is quite as strong as could be wished. Miss Lee, however, is a careful artist up to her vocal limits; the Hilarion of Mr. Pounds is a tasteful performance; and Mr. Billington makes a good King Hildebrand; while Mr. David Fisher, jun., it is almost needless to say, fills very happily the comic part of King Gama. Misses Edwards, Carstairs, and Young, too, fill the parts of Blanche, Psyche, and Melissa adequately, the latter showing a considerable turn for acting. The dresses, it should be said, are all that could desired; and, with more strength on the part of the male choristers, the ensemble would be satisfactory. [*Edinburgh Evening News*, 16 Sept. 1884, p. 2.]

PRINCESS’S THEATRE.—Lessee, Mr. A. D. M’Neill; Acting-Manager, Mr. W. M’Neill, jun.—After an extended tour, which has already included nearly every town of importance in the kingdom, Messrs. Gilbert and Sullivan’s opera *Princess Ida* has at last reached Edinburgh. After the destruction of the Royal, where the visit had been originally booked, those of the public here who are accustomed to swear by Mr. D’Oyly Carte and his companies suffered untold pangs of disappointment, but much satisfaction was felt when it was afterwards known that Mr. M’Neill would take up the date. *Princess Ida*, while lacking a large measure of the originality and go which still keep previous works of the series in nightly representation on the provincial stage, contains some of the best and brightest things the authors have yet done, and in dialogue and music alike there is much to give pleasure, much to admire. The theatre was packed on Monday evening in every corner, and the performance received with enormous enthusiasm by a thoroughly representative audience. The nature of the cast demands a company of unusual strength and ability, and Mr. Carte again presents an almost unrivalled assemblage of artists. The most striking performance of the evening was unquestionably the King Gama of Mr. David Fisher, jun., who in the palmy days of stock companies was a prodigious favourite at the Royal. He has done much excellent work for Mr. Carte of late, and on this occasion is admirably fitted, his performance being clever in the extreme. Mr. Fisher gave the pungent lines of his part due comic emphasis and sang the two quaint songs assigned to the king with appropriate humour and praiseworthy distinctness of enunciation. Mr. Fred. Billington achieved a pronounced success as King Hildebrand, his acting and singing being excellent, and Mr. Courtice Pounds made a very favourable impression as Hilarion. Mr. Charles Rowan was eminently successful as Cyril, and Mr. F. Federici capital as Florian, while the men-at-arms were played with the greatest possible effect by Messrs. C. Prescott, A. Hendon, and L. Roche. Among the ladies Miss Esme Lee carried off high honours, her tender and sympathetic embodiment of Princess Ida

seeming more in harmony with the poetic creation of the Laureate than with Mr. Gilbert's perversion of it. Miss Lee, who looked singularly beautiful in her flowing robes of white and gold, has never before revealed so much artistic power in any operatic impersonation, while her singing delighted all who heard it. Her fine rendering of the invocation to Minerva was a splendid exhibition of vocal ability. To enable Miss Lee to take a long-deferred holiday the part of the Princess was played on Wednesday evening by Miss Josephine Findlay, a clever young artist who has already won creditable distinction in the character with another of Mr. Carte's companies. Lady Blanche was sustained by Miss Fanny Edwards with all her well-known dramatic skill and vocal power, and with a judicious combination of these forces, mixed with no small measure of delicately conceived humour, she brought the character into rare importance, especially in the second act. Miss Edwards threw marvellous expression into the delivery of her music, and declaimed the "Come, Mighty Must" solo with telling effect, while her share of the "Sing hoity-toity" duet was equally brilliant and successful. Miss Evelyn Carstairs, who temporarily fills the character of Lady Psyche, played cleverly; and Miss Beatrix Young made a pleasing Melissa. The remaining characters were satisfactorily filled by Misses Lena Monmouth, Christine Wilson, and Louie Henri. Mr. M'Neill made every possible preparation for adequate representation of the opera, the new and elaborate scenery, by Mr. G. S. Evans and assistants, being strikingly picturesque and effective. The dresses and appointments surpass in magnificence anything ever seen here. A powerful chorus did full justice to the concerted music, of which the opera contains several clever examples; and the band, under the leadership of Mr. P. W. Halton, gave a tolerably satisfactory account of the overture and accompaniments. Mr. C. Reed looks after the stage-management; and Mr. R. Redford fills the arduous post of acting-manager with much ability. [*The Era*, 20 Sept. 1884.]

22 – 27 Sept. Scarborough

LONDESBOROUGH THEATRE,
SCARBRO'..
TO-NIGHT (MONDAY), SEPT. 22, and EVERY EVEN-
ING during the week,

"PRINCESS IDA,"

By Gilbert and Sullivan.

York Herald, 22 Sept. 1884, p. 1.

THE ENTERTAINMENTS.—The season's approaching termination is indicated by the arrangements which are being made with regard to the various places of amusement. At the Spa the last grand gala and firework display took place on Monday night, and last night was a special one at the Aquarium, under the patronage of Lord and Lady Londesborough, it being understood that this building will be closed at the end of next week. The Hengler's circus is announced to close in about a fortnight. The Londesborough Theatre is this week the chief attraction from the presence for six nights one of Mr. D'Oyly Carte's Opera Companies in Gilbert and Sullivan's amusing opera, "Princess Ida." The company is a very strong one, both in numbers and operatic musical ability. Miss Josephine Findlay sustained the character of Princess Ida with pleasing grace, and won much applause, whilst Mr David Fisher, jun., made a capital King Gama, and Mr Fred Billington a very satisfactory King Hildebrand. Miss Fanny Edwards represented Lady Blanche, and Miss Carstairs played her part well. The whole was admirably produced, soloists and chorus being good. The dresses and other appointments were satisfactory. There were full houses on Monday and last

night, and the audience frequently testified their warm approval of the performance. [*Yorkshire Gazette*, 24 Sept. 1884, p. 3.]

29 Sept. – 4 Oct. Hull

THEATRE ROYAL. – That a return visit from “Princess Ida” should prove so successful on its second visit after the absence of only a few months says a deal for the opera and the taste of the public. Substantially, the company is the same as in March last, and, if anything, each individual member has improved both in voice and action. Mr. David Fisher is capital as King Gama, and as usual receives encores for each of his entertaining songs. “The Lights of London” is announced for next week, and will no doubt be welcomed by big houses. [*The Hull Packet and East Riding Times*, 3 Oct. 1884.]

THEATRE ROYAL. Lessee, Mr. Wilson Barrett; Manager, Mr. A. Cuthbert.— English opera was produced here on Monday by Mr. D’Oyly Carte’s *Princess Ida* company. The mounting of the opera is brilliant in the extreme, and it met with that reception from a large and appreciative audience which it justly deserved. The cast on this occasion is the same as on its first production in March last. Miss Esme Lee, after a fortnight’s rest, sang with exquisite taste; Miss B. Young as Melissa sings and acts charmingly; Miss F. Edwards’s Lady Blanche is a clever performance; as is also the Lady Psyche of Miss M. Louis. The two Kings—Hildebrand and Gama—are ably represented by Messrs. F. Billington and D. Fisher, jun.; Mr. C. Rowan received a double encore for his song “Would you know the kind of maid;” Mr. C. Pounds (Hilarion) and Mr. F. Federici (Florian) fully retained their reputation as genuine artists; and Messrs C. Prescott, A. Henson, and L. Roche, the three sons of King Gama, complete an effective cast. [*The Era*, 4 Oct. 1884.]

6 – 11 Oct. Leeds

THE GRAND THEATRE. “PRINCESS IDA.”

The great fashionable beauty has come and gone, and comic opera reigns in her stead. After an interval of some six months *Princess Ida* has again possession of the boards the Grand Theatre. It is rather late in the day to enlarge on these unique productions Gilbert and Sullivan. They are known wherever the English language is spoken, and wherever known people scarcely know which to admire most—the quaint conceits and surprises which emanate from Gilbert’s fertile imagination, or the exquisite melodies and harmonies to which the tuneful Sullivan appropriately weds them. We are, however, relieved from any lengthened notice of the performance of *Princess Ida* last night, owing to its comparatively recent production in Leeds, and also owing to the cast being the same. The first impression of the work remains unaltered, except in so far the favourable view has deepened; as in the case of every one of its predecessors renewed acquaintance only reveals further delicacy of the satire and humour of the dialogue, and unfolds fresh charms and beauties in the musical setting. There is much, no doubt, to remind us of other things in previous works, both in the words and the music; but the old is cleverly worked up and interwoven with the new in such manner as almost to become new again. As to the company, the time that has passed since they were here last here seems only to have ripened and mellowed the various members in their respective parts. King Gama affords Mr. David Fisher, Jun., an admirable opportunity for displaying his caustic and eccentric humour. Hilarion and his two friends are admirably rendered Courtice Pounds, Mr. Charles Rowen, and Mr. F. Federici; the second of the two fairly taking

the house by storm by his kissing song, which was twice encored; and Mr. Fred Billington is a capital King Hildebrand; and Gama's three sons suffer nothing at the hands of Mr. Chas. Prescott, Mr. Arthur Hendon, and Mr. Leonard Roche. Miss Esme Lee, so far as look go, is well fitted for the part of the Princess Ida and vocally she possesses many advantages; but we should like her better she would shake off some of the mannerisms she has acquired. One cannot conceive any actress making a better Lady Blanche than Miss Fanny Edwards, and the various other members of the sweet girl graduates are personable and sweet-voiced damsels. Altogether this most humorous, and yet pure and perfectly English toned version and rendering Tennyson's "Princess" leaves a pleasant impression behind from whatever point of view it is looked at, dramatically or musically, or to the manner in which it is rendered by the company. The reception accorded it last night by a comparatively good house was most flattering, the encores being very numerous, and the applause and laughter unstinted and merry. That the mounting of the opera was appropriate and effective goes without saying. This has become so much matter of course at the Grand that we come now take it almost matter course, and almost forget particularise. [*Yorkshire Post*, Tuesday 7 October 1884. p.8.]

THE GRAND THEATRE.—Lessee, Mr. Wilson Barrett; Acting-Manager Mr. Lee Anderson.—Mr. D'Oyly Carte's *Princess Ida* company has again appeared here during the past week. The company is nearly the same as before. Miss Esme Lee as the princess is as charming as heretofore, and the Lady Blanche of Miss F. Edwards in all respects is complete and satisfactory; and the Lady Psyche of Miss M. Louis is also worthy of high praise. Mr. David Fisher, jun., as King Gama, is thoroughly amusing, and Mr. Fred. Billington was good as King Hildebrand. Mr. Courtice Pounds's Hilarion was a very satisfactory performance. Mr. F. Federici as Florian, and Miss B. Young as Melissa, with Messrs. C. Prescott, A. Hewson, [sic] and L. Roche, the sons of King Gama, completed the list of efficient principals. The band and chorus, under the direction of Mr. S. W. Halton [sic], left nothing to be desired, and it remains only to add that the effective scenery, bright dresses, and gorgeous appointments, contributed largely to the enjoyment of the audience. [*The Era*, 11 Oct. 1884.]

13 – 25 Oct. Liverpool

PRINCE OF WALES THEATRE

Proprietor and Manager...Mr. ALEX HENDERSON

RETURN VISIT

Of Gilbert and Sullivan's most Successful Opera

PRINCESS IDA,

Supported by

MR. D'OYLY CARTE'S OPERA COMPANY

INCREASED ORCHESTRA,

ENTIRELY NEW SCENERY

AND

THE SAME EXCELLENT CAST THAT REPRESENTED
THE OPERA AT THIS THEATRE IN MAY LAST.

THIS (MONDAY) EVENING, at 7.30,

A respectful Operatic Perversion of Tennyson's "Princess,"
in Three Acts, entitled

P R I N C E S S I D A;

OR CASTLE ADAMANT.

Written by W. S. Gilbert.

Composed by Arthur Sullivan

King Hildebrand.....		Mr. Fred Billington	
Hilarion, his son.....		Mr. Courtice Pounds	
Cyril.....	} Hilarion's Friends	{.....Mr. Charles Rowan	
Florian.....			{.....Mr. F. Federici
King Gama.....		Mr. David Fisher, junior	
Arac.....	} His Sons	{.....Mr. Charles Prescott	
Guron.....			{.....Mr. Arthur Hendon
Scynthus.....			{.....Mr. Leonard Roche
Princess Ida, Gama's daughter.....		Miss Esme Lee	
Lady Blanche.....	} Professors Princess Ida's College	{.....Miss Fanny Edwards	
Lady Psyche.....			{.....Miss Mina Lewis
Melissa, Lady Blanche's daughter.....		Miss Beatrix Young	
Sacharissa.....	} Girl Graduates	{.....Miss Evelyn Carstairs	
Chloe.....			{.....Miss Christine Wilson
Ada.....			{.....Miss Louise Henri
Soldiers, Courtiers, Girl Graduates, Daughters of the Plough.			

ACT 1

PAVILION IN KING HILDEBRAND'S PALACE

ACT 2

GARDENS OF CASTLE ADAMANT

ACT 3

COURTYARD OF CASTLE ADAMANT

The Dresses by Madame Auguste, M. Alice, Madame Leon,
and Mrs. Walters. Armour by Messrs. Kennedy & Co.

Box office open at the theatre from 11 to 4 daily. Seats can be
booked by letter or telegram.

Liverpool Mercury, Monday 13 October 1884, p.1.

PRINCE OF WALES THEATRE

While "Trial by Jury" and "The Sorcerer"—the latter the earliest of the more elaborate musical plays which are the result of the artistic companionship of Gilbert and Sullivan—are being revived with acceptance in London, we in Liverpool have the pleasure of a repetition of performances of the most recent work of this group, "Princess Ida," similar to those which took place at the Prince of Wales Theatre in May last. Miss Esme Lee, Miss M. Lewis [*sic*], Miss Beatrix Young, Miss Fanny Edwards, Mr. F. Federici, Mr. Charles Rowan, Mr. Courtice Pounds, Mr. F. Billington, and Mr. David Fisher jun., make deeper the impression which their admirable assumptions of the chief characters in "Castle Adamant" created when they first appeared here. Both chorus and orchestra are excellent, and the performance is directed by Mr. P. W. Halton with judgement. Mr. Gilbert's wit and Sir Arthur Sullivan's music are so happily allied in "Princess Ida" that there need be no

misgiving in assigning it a place near to "The Sorcerer." [*Liverpool Mercury*, 14 Oct. 1884]

PRINCE OF WALES THEATRE—Proprietor, Mr. A. Henderson; Acting-Manager, Mr. Walter Hatton.—The return of *Princess Ida* on Monday to the "Prince" was in every sense a complete success. The staging of the Gilbert-Sullivan opera was eminently satisfactory; the performance was almost perfect, even to the smallest detail; and the enjoyment of a crowded and fashionable audience seemed to be commensurate with the superior character of the representation. We notice few changes in the list of principals, and this fact may, in a large measure, account for the evident relish experienced by those who were present. Miss Esme Lee, in the title-rôle, was as charming and artistic as ever, her vocalisation being quite up to the required standard, and her acting showed the old brilliancy. It would be difficult to find a better Lady Blanche than that portrayed by Miss Fanny Edwards, and the minor female parts were admirably filled by Misses M. Lewis [*sic*], Beatrix Young, Evelyn Carstairs, Christine Wilson, and Louie Henri. Mr. F. Billington's King Hildebrand was conspicuously effective, and Mr. Courtice Pounds has considerably improved on the excellent portraiture he formerly gave of Hilarion. Mr. D. Fisher, jun. (King Gama), Mr. F. Federici (Florian), and Mr. C. Rowan (Cyril) also merit honourable mention. [*The Era*, 18 Oct. 1884.]

PRINCE OF WALES THEATRE—Proprietor, Mr. A. Henderson; Acting-Manager, Mr. Walter Hatton.—*Princess Ida* has been continued as the attraction at the "Prince" throughout the week, with a moderate amount of success. [*The Era*, 25 Oct. 1884.]

27 Oct. – 1 Nov. Bradford

THEATRE ROYAL.—Lessee, Mrs. C. Rice.—Messrs. Gilbert and Sullivan's latest opera was reproduced on Monday night last with a cast identical with that of the preceding representation, save that Miss S. Symons appeared as the Princess Ida, and Miss Katherine Pelling undertook the part of Lady Blanche, severe indisposition, we regret to say, causing the change. The ladies (who as understudies were so suddenly called upon) displayed considerable ability. A large audience assembled and greeted the opera with much applause, a fair share falling; to the lot of Miss Beatrix Young as Melissa, Mr. Courtice Pounds as Hilarion, Mr. C. Rowan as Cyril, Mr. Federici as Florian, Mr. F. Billington as King Hildebrand, and Mr. D. Fisher, jun., as King Gama. We are glad to be able to state that Miss Esme Lee and Miss Fanny Edwards are so far recovered as to be able to renew their parts, and *Princess Ida* will remain the attraction during the engagement. [*The Era*, 1 Nov. 1884.]

3 – 8 Nov. Sheffield

"PRINCESS IDA" AT THE THEATRE ROYAL.

The long-promised visit of Mr. D'Oyly Carte's "Princess Ida" company commenced last night under the favourable auspices of a comfortably-filled house and increased manifestations of interest in the opera. The stay of the company extends to the end of the week, and doubtless it will prove as satisfactory to the management of the theatre as it cannot fail to be enjoyable to the audiences. The performance is entrusted, without exception, to the same very capable company as appeared in Sheffield previously. Miss Esme Lee has her old part of the Princess. Miss Minna Louis, and Miss Beatrix Young are again respectively Lady Psyche and Melissa, Miss Fanny Edwards is once more Lady Blanche; Mr. David Fisher, jun., is the same inimitable King Gama; Mr. F. Billington, King Hildebrand; Mr. Courtice Pounds,

Hilarion; Mr. Federici, Florian; and Mr. Charles Rowan, Cyril. The representation may, therefore, be said to be a complete one. The “respectful perversion” of Lord Tennyson’s poem “The Princess,” as Mr. Gilbert calls his libretto, is by this time familiar to all. The bare outline of the plot is this:—The Princess Ida, having been married at the early age of one year to Prince Hilarion, is 21, and instead of obeying the contract and joining her husband, who is 22, she shuts herself up in Castle Adamant, where she has established a university for young ladies who are all sworn reject the tyrant man. Hilarion, Florian, and Cyril climb over the walls and enter the sacred domain in search of the Princess. This situation evolves some capital humour; ultimately, notwithstanding their disguises as girl undergraduates, their sex is discovered and despite the saving of Ida’s life by Hilarion they are cast into prison, whence they are only released when King Hildebrand, Hilarion’s father, besieges the castle. The maiden students decline to fight when called upon by the Princess who yields at length, and acknowledges that she loves her husband, Hilarion. The resemblance of “Princess Ida” to the previous operas of the same writers is striking; it has the same types of characters. The subtle touches of humour and incongruities of situation and of diction are as unchanged as are the ingredients of Sir Arthur Sullivan’s score, which contains a due mixture of sentimental ballads, patter songs, old English refrains and ensembles. Even the minor touches of stage effect, which have proved attractive in former pieces, are met with again. The same damsels who in “Patience” listen in various degree of prostration to Reginald’s [*sic*] singing of “The Silver Churn,” are grouped in very similar attitudes around Hilarion in the first act, and around Lady Psyche and the Princess in the second, and simper and sigh, and are horror-struck at corresponding moments. The music throughout the work is quite equal to that of “Patience” or “Iolanthe;” the airs, duets, and concerted pieces are charming, and the choruses full and harmonious. Amongst the best are the sentimental ditties assigned to Hilarion and to the Princess; the quartette, “The world is but a broken toy,” in which the Princess joins with the three disguised interlopers at the Castle; the trio (with refrain), “O, dainty violet;” and Lady Blanche’s truly fine air, “Come, mighty must”. The graceful duet, “Sing hoity toity” and the glee for male voices, “This helmet” serve as examples of the old English style. The most effective tenor number is that for Cyril, “Would you know the kind of maid.” Miss Edwards had good reception, and never appeared to better advantage. Her singing of “The Mighty Must” resulted in the customary encore being demanded, and the same effect was produced by the rendering of the “Hoity Toity” duet by herself and Miss Young. Miss Esme Lee looked charming as the Princess, and she and the entire bevy of her lady students filled their respective parts with intelligence and efficiency. Miss Louis sang “The Lady and the Ape” effectively, and the effort was redemanded. Mr. Fred Billington is an excellent Hildebrand, and Mr. Pounds displays no small ability as Hilarion. Mr. Fisher’s song, “I can’t think why,” is inimitable, and of course his singing of it was encored, as was also the case with his song, “Whene’er I spoke.” Mr. Federici and Mr. Rowan are constantly before the audience, and their services are most important in the successful production of the opera. The chorus singing was surprisingly smart and tuneful; the parts were evenly balanced; and in the finales of the first and second acts the effect was particularly fine. The orchestra, conducted by Mr. P. W. Halton, was efficient; indeed, the whole production would, but for one circumstance, have been exceptionally successful. A carelessly fixed piece of scenery, or insecure “appointment,” has before now been the cause of a panic in theatre, and although the incident which occurred on the stage last night was not attended by any ill consequences, it may be the means of inducing greater precautions so as to prevent

the possibility anything of the kind happening again. The scene in the second act of "Princess Ida" is laid out as the Castle Gardens, through which a stream of water is supposed to flow, and over the stream a bridge is fixed leading to a battlemented terrace. The bridge had been crossed by the Princess and several others during the earlier part of the act, but in the scenes with the three disguised courtiers and Melissa and Lady Psyche, after singing the quintette, "Entirely unacquainted O!" all the parties except Florian and Melissa retired across the bridge, but an encore being demanded of the music, a return to the front was attempted. Cyril (Mr. Rowan) was first to tread upon the bridge when, with a loud snap, it gave way under him, but he recovered his feet without injury. Almost simultaneously Mr. Pounds followed, and his weight upon the broken thing completed its destruction. Miss Louis then bravely leaped into the "stream" at a convenient point, and audience as well as performers could afford to laugh at an incident which it is quite possible might have had more a serious termination. [*Sheffield Daily Telegraph*, 4 Nov. 1884, p. 7.]

10 – 15 Nov. Leicester

ROYAL OPERA HOUSE.—Lessee and Director, Mr. Elliot Galer.—D'Oyly Carte's *Princess Ida* company are on a return visit here. Miss Esme Lee, Miss Beatrix Young, Miss Fanny Edwards, Mr. Fred Billington, Mr. David Fisher, jun., and the other members of the company are all efficient. The piece is splendidly mounted and thoroughly enjoyed by large audiences. [*The Era*, 15 Nov. 1884, p. 17.]

17 – 29 Nov. Birmingham

PRINCE OF WALES TREATRE. "PRINCESS IDA."

Last night Mr. D'Oyly Carte's Company reappeared at the above theatre with the latest of the many lyric productions of those fertile collaborators, Messrs. Gilbert and Sullivan. As on the first presentation of "Princess Ida," in June last, we described fully the plot, as adapted from a former work—itsself a parody or burlesque of Tennyson's "Princess"—we may on this occasion limit our remarks to the more salient features of the work as it strikes us on further acquaintance. From the purely musical standpoint we are inclined to rank "Princess Ida" as the best of the numerous progeny, some parts of its earliest predecessor, "The Sorcerer" excepted. The exquisite drollery of the piece, not being quite of the purely farcical character of most of the other works, admits of a more serious mode of treatment, and we would instance the quartet, "The world is but a broken toy"; the duet, "Now wouldn't you like to rule the roast," with its admirable touches of antique counterpoint; the finales to the second and third acts, as masterly in treatment and command of artistic resource and clever writing. Many of the songs, too, are of a high order, such as that of the Princess, "O, goddess wise, that loveth light," in which she invokes Minerva to aid her in her ideal task; and that in which she is compelled to acknowledge the failure of her cherished object, "I built upon a rock." The cast being, identical with that of the first production here of "Princess Ida," we may say that Miss Esme Lee was charming as ever in the title role. Her vocal powers are not on a par with her physical endowments for the part, but she gives, with sweetness and expression. In the more striking situations greater power is desirable, but it is not easy to imagine a more fascinating impersonation as she appears at first before the "sweet girl graduates," and when "the inevitable must" has merged the scholar in the woman, and "love the unconquered" asserts its in sway. Hilarion was again a most successful assumption on the part of Mr. Courtice Pounds, whose voice is gaining in strength, while his powers

are ripening as an actor. The song, "Twenty years ago," wherein he describes his baby bride of a year old, was very well sung; but he found more scope in the concerted numbers of the second act, and the whole of the scene in the gardens of Castle Adamant, after the intrusion of Hilarion, with his friends Cyril (Mr. Charles Rowan) and Florian (Mr. F. Federici), was admirably sustained. Cyril, perhaps, slightly overdid his part at the luncheon, when he gave ample evidence of vinous influence (what did they allow these immaculate students to drink at that meal?) during his singing of—

"Would you know the kind of maid
Sets my heart a-flama?"

The performance, however, was so much to the taste of the audience that it was encored twice. Mr. Fred Billington was capital as King Hildebrand, singing and acting with appropriate swagger and fierceness. His first song was encored, although but the second number of the opera. He contributed greatly to the effect of the finales both musically and dramatically. The success of the evening was without question the King Gama of Mr. David Fisher, jun. His command of facial expression, and make-up generally, were not the only points to be noted. The expression in his almost voiceless singing, as suitable in the aged monarch, is something wonderful. Rapid articulation in "I'm such a disagreeable man," is perfect, as also in "Whene'er I spoke sarcastic joke" but the whole of the assumption must be witnessed to be understood or appreciated. The sons of Gama were suitably ponderous and brave as personated by Messrs. C. Prescott, A. Hendon, and L. Roche; the singing of the characteristic trio, "We are Warriors three," and the dungeon song, with its "drum" refrain, being admirable in its way. The scene of the "ordeal by battle" was most ludicrously carried out, the warriors divesting themselves of their cumbrous armour in most methodical style. The lady "Professors," Blanche and Psyche, were, as before, in the capable hands of Miss Fanny Edwards and Miss Minna Louis; while Melissa was equally well supported by Miss Beatrix Young. What the last two lack in vocal qualification they more than atone for by good looks and stage presence. Lady Blanche is as imposing as ever, and as amusing when signs of capitulation are evident when King Gama presses his suit at the general pairing off at the close. The chorus, whether as students, amazons, or what not, was uniformly excellent, the voices fresh and full of vigour, and the general physique and personal appearance only what is seen when Mr. D'Oyly Carte's troupe visits us. The playing of the band was not altogether beyond reproach; it is, moreover, too weak in the strings to be thoroughly effective, or afford adequate support without sacrifice of quality as regards tone. Some flatness in the singing, only occasional and momentary, was doubtless due to this weakness in the orchestra. [*Birmingham Daily Post*, 18 Nov. 1884, p. 8.]

PRINCE OF WALES'S THEATRE.—Proprietors and Managers, Messrs J. Rodgers and Son; Acting Manager, Mr. C. M. Appleby.—Mr. D'Oyly Carte's opera company have reappeared at this house in Gilbert and Sullivan's latest lyrical success *Princess Ida*. The cast is essentially the same as that which appeared a few months ago. It includes Miss Esme Lee, who takes the part of the Princess Ida with a peculiar grace and refinement which is not often associated with opera of this kind, and who sings, as she always does, with remarkable freshness and purity. Miss Fanny Edwards as Lady Blanche and Miss Minna Louis as Lady Psyche both enacted their parts faultlessly. Mr. Fred Billington made an excellent King Hildebrand; Mr. Courtice Pounds was cast for the part of Hilarion, which he played very well; Mr. David Fisher, jun., for that of King Gama; and Mr. Charles Rowan and Mr. Federici for the

respective parts of Cyril and Florian. The opera was admirably mounted. [*The Era*, 22 Nov. 1884, p. 19.]

PRINCE OF WALES'S THEATRE.—Proprietors and Managers, Messrs J. Rodgers and Son; Acting Manager, Mr. C. M. Appleby.—The opera of *Princess Ida* has been repeated at this house during the week, and each evening there has been a good attendance. [*The Era*, 29 Nov. 1884, p. 19.]

1 – 6 Dec. Brighton

THEATRE ROYAL. – Proprietress and Manageress, Mrs. H. Nye Chart; Acting Manager and Treasurer, Mr. Thomas J. Phillips. – The return visit of Mr. D'Oyly Carte's opera company with *Princess Ida* has been a decided success. Miss Esme Lee was an admirable and artistic Princess, and Mr. David Fisher, jun., made the character of King Gama strikingly prominent. Mr. Fred Billington was highly successful as King Hildebrand, while Hilarion and his two companions were splendidly impersonated by Mr. Courtice Pounds, Mr. Charles Rowan, and Mr. F. Federici. King Gama's sturdy and warlike sons found excellent exponents in Mr. Charles Prescott, Mr. Arthur Hendon and Mr. Leonard Roche. In her delivery of her lines, Miss Fanny Edwards, as Lady Blanche, was simply perfect, and her rich contralto voice was also heard to great advantage. Miss Minna Louis was a graceful Lady Psyche, and Miss Beatrix Young raised the small part of Melissa into prominence by her archness and sweet vocalisation. [*The Era*, 6 Dec. 1884, p. 16.]