

Mr. D'Oyly Carte's "A" (*Princess Ida* No. 2) Company
 11 February to 20 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
 GAILEY THEATRE, GLASGOW, February 4th.
 COMPANY E, "IOLANTHE,"
 COVENTRY, January 7th; WISEBACH, January 10th;
 SPALDING, January 11th.
 COMPANY F, "IOLANTHE,"
 Tour re-commences at
 THEATRE ROYAL, EDINBURGH, March 8d.
 AMERICA.
 OPERA COMPANIES.
 "PRINCESS IDA,"
 at FIFTH AVENUE THEATRE, NEW YORK, February 4th.
 "PRINCESS IDA,"
 at MUSEUM THEATRE, BOSTON, February 11th.
 Mr MATTHEW ARNOLD'S LECTURE TOUR
 through the UNITED STATES and CANADA,
 under the Management of
 Mr D'Oyly Carte.
 AUSTRALIA.
 "THE PIRATES OF PENZANCE" and "PATIENCE,"
 with Mr J. C. Williamson.

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

11 – 16 Feb. Cardiff

"PRINCESS IDA" AT THE THEATRE ROYAL, CARDIFF.

In his latest libretto Mr. W.S. Gilbert has opened up fresh paths. Deserting his old happy hunting-ground of topsy-turveydom, he has chosen the wider field offered by life and love as it is, and as a consequence there is a distinct gain both in strength and interest. "Princess Ida" scarcely follows in the footsteps of "Pinafore," "Patience," and "Iolanthe." It is a new departure into the realm of fanciful extravaganza, from which, no doubt, the dramatist will draw for inspiration in the future rather than from that curious world of his own creating which has done him such excellent service in the past. One does not find in "Princess Ida" any of the preposterous situations and wild improbabilities that have delighted Mr. Gilbert hitherto. There is nothing like the scene in the "Pirates of Penzance" where Frederic, with deadly pistols pointed at his head, magnanimously pardons Ruth and the Pirate King; nor like the absurd self-sacrifice of the two peers in the second act of "Iolanthe." The humour is less forced, though the satire is no less keen, nor the wit less pungent, and the author's felicity in ingenious rhyme and telling couplet has, perhaps, never been seen to more conspicuous advantage. But it would seem as if the adapter had wished to handle his theme tenderly, and not all the delicacy and fragrance of the original poem have been eliminated from this "respectful operatic per-version." The result is a delightful work of a distinctly higher calibre than its predecessors.

It may sound paradoxical to speak of "Princess Ida's" predecessors, inasmuch as it is in the main the same piece as regards construction, situation, arrangement, and dialogue as was produced so long ago as 1870 at the Olympic Theatre, London, some time, of course, before the first appearance at the Opera Comique of the series of operettas which were destined to make both author and composer world famous. There is, however, this marked difference between the earlier and the later works. In the former music formed an unimportant part; in the latter it is in providing lyrics for his *collaborateur* that Mr. Gilbert is seen at his happiest and best; while Sir Arthur Sullivan's charming and imaginative score is a vast improvement on the somewhat commonplace excerpts from French comic opera which had to do duty in the elder

version, or per-version, as it is, not without reason, styled by the author. We have then to consider what is substantially a new work, and, for the benefit of those who have not had the advantage of reading Mr. Gilbert's "book," it may be well to see how the laureate's allegory fares at his hands. The composer is content to husband his resources at the outset, and, reserving an exhibition of his powers of orchestration for a later period, dispenses with the orthodox overture. After a short prelude the curtain rises upon the prologue, the action taking place in a pavilion attached to the palace of King Hildebrand, whose son, Hilarion, has been betrothed in infancy to Princess Ida, daughter of King Gama. The opening chorus and subsequent dialogue between Hildebrand and his courtiers apprise us that Gama is expected that very day to bring the Princess as the promised bride of Hilarion, and dire are the threats breathed against him should that promise not be fulfilled. Presently Gama's three sons, Arac, Guron, and Scynthius, appear without their sister, and their trio, "We are warriors three," strikes the key-note of fun, maintained by Gama's entrance song. This is so good as to bear quotation:—

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 my fellow creatures – I do all the good I can –
 Yet everybody says I'm such a disagreeable man!
 And I can't think why!

After some angry badinage between the two monarchs, Gama explains that his daughter has shut herself up in Castle Adamant, where she has formed a university, "with full a hundred girls," all of whom have forsworn man. There "no male may enter except letter mails;" "she'll scarcely suffer Dr. Watts' hymns, and all the animals she owns are hers," while even the cock crow at morn is "done by an accomplished hen." Hilarion and his friends Cyril and Florian determine to storm the castle, notifying their intention in a charming trio, "Expressive glances," and the prologue ends with Gama, Arac, Guron, and Scynthius being marched off to prison as hostages.

Act I introduces us to the gardens of Castle Adamant, and here "fair girl graduates with golden hair" are seated at the feet of Lady Psyche, Professor of Humanities. They sing in chorus, when enters Lady Blanche, Professor of Abstract Science, who has the congenial task of reading out the list of punishments. Sacharissa is expelled for daring to introduce a set of chessmen, and Chloe has to lose three terms for making a sketch of a double perambulator! The Princess then delivers her inaugural address, explaining why she has shut herself up from the world, and after the maidens have gone out Hilarion, Cyril and Florian are seen climbing over the wall of the castle to the accompaniment of a most daintily written trio, "Gently, gently." They disguise themselves in collegiate robes conveniently at hand; but are almost immediately discovered by the Lady Psyche, who turns out to be Florian's sister. She sings them a song, "The Ape and the Lady," strangely reminiscent of the "magnet and the churn" in "Patience," showing that "Man, however well behaved, at best is only a monkey shaved." She, nevertheless, promises to befriend them; but their plans seem destined to fail through the inopportune arrival of Melissa, Lady Blanche's daughter. She is, however, a complete *ingenue*, and, speedily becoming captivated with Florian, a joyous quintette and dance follow. Lady Blanche has in the meantime also identified the three strangers, but, being ambitious, is won over by Melissa, who points out that, with the Princess married and out of the way, she (Lady Blanche) will be ruler of the

University. Luncheon then makes its appearance; and here the “murder will out,” for Cyril gets tipsy, and the sex of the intruders is betrayed. The Princess is horrified at the discovery, and, while denouncing her betrayers, loses her balance and falls into the stream running at the back of the stage, whence she is promptly rescued by Hilarion. Notwithstanding that he has saved her life, and in spite of the intercession of her attendant maidens, the Princess orders the immediate arrest of the three youths by the “Daughters of the Plough.” At this crisis Melissa announces the arrival of Hildebrand at the castle gates, which are immediately battered in by his soldiers, and a well-wrought finale brings Act 1 to a conclusion.

Little remains to be done in Act 2, the scene of which is laid in the courtyard of Castle Adamant. Here the ladies are all assembled armed to resist the invader, with the Princess at their head, but when it comes to the critical point she finds herself deserted by all her comrades. Her surgeon is horror-struck at the idea of “cutting off real live legs and arms;” her fusiliers have left their guns in the armoury “for fear that in the heat and turmoil of the fight they might go off;” and she is told “the band do not feel well, and can’t come out to-day.” In this emergency Gama and her three brothers arrive, and a fight is arranged between them and the three sacrilegious youths. The latter are victorious, and the Princess, submitting to inevitable destiny, yields herself up to Hilarion, the opera appropriately closing with a brief extract from Tennyson’s own poem.

We have said enough to show that ample opportunity is afforded the composer for the display of his genius, and we think that “Princess Ida” must certainly rank as one of his best efforts. Sir Arthur Sullivan has worthily seconded Mr. Gilbert; the true spirit of the parody is caught, and an overflowing vein of melody runs through the score, quaint, humorous, and delicate by turns.

The *mis-en-scene* is simply gorgeous, dresses, armour, and grouping of colours being something to marvel at even in this age of luxury and taste, and we need only mention the names of Messrs. Emden and Hawes Craven as the scenic artists to show that the background of the stage pictures is in keeping with the splendid character of the rest of the spectacle.

Miss Florence Dysart plays the title *rôle*. This lady has made great strides in her profession since she last visited Cardiff, and her acting is marked by much grace and dignity, while her singing has lost nothing of its sweetness and taste. She was the very embodiment of the author’s creation, and we are sure Mr. D’Oyly Carte, who had made the journey from London to witness this first performance, must have been very well satisfied with this acquisition to his company. The characters of Lady Blanche, Lady Psyche, and Melissa were in safe hands, and, while nearly all the important numbers of the opera were encored, we may mention that Miss Wynter gained a special tribute for her singing of “The Ape and the Lady,” and Miss Doree and Miss Forster for their duet, “Sing hey a Proper Pride.” Mr. Chas. Goold and Mr. David James, jun., appear as the two Kings, and the latter gentleman, whom we are glad to welcome for his father’s sake, makes Gama a highly humorous personage, giving his songs with great zest, and never missing a point. Messrs. Cecil Burt, Frank Boyle, and Seton, are entrusted with the parts of the three adventurous youths, and add to an ensemble of unusual excellence, Mr. Boyle deserving a special word of praise for the skill he displays in moderating the somewhat risky tipsy scene. The stolid humours of Arac, Guron, and Scynthius are well brought out by Messrs. E. Thompson, Mouncey, and Winterbottom; and, with a powerful chorus and efficient band, all went as merry as a marriage bell, a large and enthusiastic audience giving

the entire production the unmistakeable stamp of approval. [*Western Mail*, Tuesday 12 Feb. 1884, p.4.]

18 – 23 Feb. Swansea

NEW THEATRE.—Proprietor, Mr. Melville.—A good comic opera never fails to attract good houses at Swansea, and the first visit of *Princess Ida* has proved no exception. The company Mr. D'Oyly Carte has selected for its representation is a really good one. The piece is splendidly mounted, and the dresses are most elaborate. Miss Florence Dysart appears as Princess Ida with much success. Mr. David James, jun., gives a commendable interpretation of King Gama. Miss Ada Doree sings and acts well as Lady Blanche, as do also Mr. Cecil Burt as Hilarion, and Mr. Frank Boyle and Mr. Harry Seton as his friends Cyril and Florian. The remaining characters are efficiently sustained, and the chorus is excellently rendered. [*The Era*, 23 Feb. 1884, p. 6.]

MR. D'OYLY CARTE'S ARRANGEMENTS
for 1884.
GREAT BRITAIN AND IRELAND
OPERA COMPANIES.
COMPANY A, "PRINCESS IDA,"
VICTORIA THEATRE, NEWPORT, MON., February 25th;
THEATRE ROYAL, WORCESTER, February 28th.
COMPANY B, "PATIENCE,"
THEATRE ROYAL, MIDDLESBOROUGH, February 25th.
COMPANY C, "PATIENCE,"
Tour recommences at
THEATRE ROYAL, BRIGHTON, March 24th.
COMPANY D, "PRINCESS IDA,"
THEATRE ROYAL, MANCHESTER, February 25th.
COMPANY E, "IOLANTHE,"
NEW THEATRE ROYAL, SHEWSEBURY, February 25th;
TOWN HALL, CREWE, February 27th;
NEW THEATRE ROYAL, MACCLESFIELD, February 29th.
COMPANY F, "IOLANTHE,"
Tour recommences at
THEATRE ROYAL, EDINBURGH, March 3d.
AMERICA.
OPERA COMPANIES.
"PRINCESS IDA,"
at FIFTH-AVENUE THEATRE, NEW YORK.
"PRINCESS IDA,"
at MUSEUM THEATRE, BOSTON.
Mr MATTHEW ARNOLD'S LECTURE TOUR
through the UNITED STATES and CANADA,
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The Era, 23 Feb 1884, p. 19

25 – 27 Feb. Newport

VICTORIA THEATRE.—Manager, Mr. J. P. Sutherland.—*Princess Ida* was played here for the first time on Monday. [*The Era*, 1 Mar. 1884, p. 4.]

28 Feb. – 1 Mar. Worcester

THEATRE ROYAL.—Lessee, Mr. W. Gomersal.—Mr. D'Oyly Carte's opera company gave their very successful representations of *Princess Ida* here at the end of last week, there being overcrowded houses at each performance, which was in every respect a highly commendable one—musically and histrionically. The dresses were superb. [*The Era*, 8 Mar. 1884, p. 6.]

3 – 8 Mar. Gloucester

"PRINCESS IDA."

During the present week the Gloucester Theatre is occupied by the excellent company organised by Mr. D'Oyly Carte to represent in the provinces the last new comic opera of Messrs. Gilbert and Sullivan, called "Princess Ida, or Castle Adamant." The first representation was given last night to an audience which testified its appreciation and pleasure by hearty applause and frequent encores. The opera has all the charms and most of the defects which characterise previous productions by the

same eminent men. The peculiar vein of humour and melody which runs through “Pinafore,” “Patience,” and other works from the same source is again worked with admirable effect. The vein is becoming thin from constant use; the humour is rather forced; the fun is somewhat mechanical; and the story lacks the rollicking brilliance that lights up some of the earlier operas. But although it may be open to doubt whether “Princess Ida” contains the elements of lasting attraction and permanent success, it is a charming production, abounding in good things both musical and literary, and it is presented with a completeness and a regard for picturesque effect that cannot fail to please.

In order to appreciate fully “Princess Ida,” it is necessary to forget entirely Tennyson’s “Princess;” for although the comic opera is, as Mr. Gilbert describes it, a “per-version” of that story, it is by no means a “respectful” perversion, the character of the heroine being totally dissimilar in the two works. In 1870 Mr. Gilbert produced a piece at the Olympic Theatre entitled “The Princess,” and it was described at the time as a “respectful perversion of Tennyson’s poem.” It was not a success; but Mr. Gilbert, recognising that the piece contained some merit, has made additions, cuts, and alterations, and the “Princess Ida” as witnessed last night is the result. The work consists of a prologue and two acts, and the plot briefly is this:—At the opening we are introduced to King Hildebrand, who is anxiously awaiting the arrival of King Gama with his daughter Ida, betrothed in infancy to Prince Hilarion, Hildebrand’s son. A ballad from the Prince announces that he was betrothed to Ida when a twelvemonth old and he twice her age, when King Gama arrives accompanied by his three warlike sons, Arac, Guron, and Scynthus, but not by his daughter, who, he explains, has retired, with her lady colleagues, from all male society to Castle Adamant. King Gama is a decrepit, ill-natured old man, who thinks he is a genuine philanthropist and does all the good he can, yet everybody thinks he’s such a disagreeable man. His daughter, too, is so particular—

She’ll scarcely suffer Dr. Watts’s hymns—

And all the animals she owns are “hers.”

This good young lady “rules a woman’s university, with full a hundred girls who learn of her.” King Gama, having failed to bring his daughter, is arrested by Hildebrand, and Prince Hilarion, together with his friends Cyril and Florian, determine to invade the ladies’ community disguised as female students. This completes the prologue. The first act takes us to the gardens of this romantic Girton, and the lady graduates are discovered seated in groups. Should the girls of Girton or Newnham see these ideal scholastic gowns, a revolution may shortly be expected in the Cambridge Ladies’ Colleges. They certainly do not suggest the academic rigour and discipline required there. Here the Lady Psyche (Professor of Humanities) discourses on the inferiority of man. The Lady Blanche (Professor of Abstract Science) then announces the list of expulsions, among which is that of Sacharissa, who has dared to introduce a set of chessmen, and is, for such a heinous crime, to be expelled because

They’re men with whom you give each other mate,

And that’s enough.

The Princess enters, and after an address to Minerva and a diatribe against man in which his inferiority is proved—

Why tyrant man himself admits

It’s waste of time to argue with a woman,

she sweeps out in high dudgeon followed by her pupils. On their disappearance, 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 the 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 the 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, Blanche protesting that hunger is “highly indelicate,” and urging all to “subdue their appetites,” Cyril rejoining

Cursed with an appetite keen I am,
And I'll subdue it with cold roast lamb!

He 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, and 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 last act displays the outer walls of Castle Adamant with the ladies armed with battle axes wherewith to drive back the base invader. Ida's persuasive powers are lost upon her disheartened followers. She, too, in turn gives way to despair, and when the arrival of her father and brothers is announced they are speedily admitted; the Princess allowing that “in this emergency, even one's brothers may be turned to use.” Gama enters, armed with a message of conciliation from Hildebrand, being released temporarily for that purpose. Here the King's ill-nature again comes out, and he grumbles at his treatment during captivity. The Prince, he says, tortures him with torments worse than death.

I haven't anything to grumble at!
He finds out what particular meats I love
And gives me them. The very choicest wines,
The costliest robes —the richest rooms are mine:
He suffers none to thwart my simplest plan.
And gives strict orders none should contradict me!
He's made my life a curse!

Also, in the humorous song which follows, which is so good that it quite justifies a longer quote than we can give it, he says—

Whene'er I spoke sarcastic joke
Replete with malice spiteful,
This people mild politely smiled,
And voted me delightful!
Now when a wight sits up all night
Ill-natured jokes devising,
And all his wiles are met with smiles,
It's hard, there's no disguising!
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!

Hildebrand's soldiers enter and a contest follows between Hilarion, Cyril, and Florian and the knights, Arac, Guron, and Scynthius. King Gama's sons are defeated and

wounded. The ladies are urged to their help by compassion, Ida's scheme of isolation completely breaks down, she is united to Hilarion, and his companions find partners in Psyche and Melissa, and all ends happily. The moral is enforced in the following lines—

Man for the field, and woman for the hearth,
Man for the sword, and for the needle she;
Man with the head, and woman with the heart,
Man to command, and woman to obey,
All else confusion.

As to the performance of last night we have only space for a few lines of general and cordial commendation. "Princess Ida," as represented by Miss Florence Dysart, is a charming young lady, who makes up for any lack of imperious majesty by the graciousness of her appearance and the purity of her singing. Miss Ada Doree as the "Lady Blanche" is equally accomplished as an actress and singer, and the other ladies do justice at once to the elegance of their costumes and the parts allotted to them in the music and action of the opera. Mr. Frank Boyle as "Cyril" is especially good, both musically and histrionically; the "King Gama" of Mr. David James, junior, is a careful exposition of the eccentric character which Mr. Grossmith has created in London, and the other gentlemen perform their parts most effectively. Much of the concerted music is especially attractive; the choruses are very efficiently rendered, and the piece is mounted and played in a manner which reflects great credit on all concerned. [*The Gloucester Citizen*, 4 Mar. 1884, p. 4.]

THEATRE ROYAL.—Lessee and Manager, Mr. Thomas Dutton.—On Monday last Mr. D'Oyly Carte's company commenced a six nights' engagement here, when was produced in splendid style Messrs. Gilbert and Sullivan's new comic opera entitled *Princess Ida*. During the week the audiences have been large and enthusiastic. [*The Era*, 8 Mar. 1884, p. 4.]

10 – 15 Mar. Cheltenham

"PRINCESS IDA" AT THE THEATRE ROYAL.

Last evening the people of Cheltenham had, and for the remaining five nights this week, and for one afternoon (Saturday) they will have the opportunity of enjoying a thorough treat at the Theatre Royal, witnessing the production "Princess Ida," by Mr. D'Oyly Carte's excellent opera company, under the provincial direction of Mr. Ralph Horner as conductor, and Mr. E. J. Benbrook, stage manager. We had almost spoken of the opera as the last of Mr. W. S. Gilbert's eccentric productions; but we are reminded that it is re-furbished play of his, which dates back fourteen years, and which had but a precarious existence upon the boards of the Olympic, in 1870. It has latterly been put forward in the garb of a "respectful operatic perversion of Tennyson's 'Princess' in three acts," composed by Sir Arthur Sullivan; the libretto by Mr. Gilbert, and course, whatever its merits, the rage for the productions of these dual writers during the last few years is sufficient to account for its present success. There is no originality or distinctiveness in it when compared with the previous travesties of the joint composer and author, and though great deal the concerted music is especially attractive, and long since popular in the drawing room well as the orchestra, yet the vein which by this time, one would have thought was well played out, is identical with the earlier "Trial by Jury," and the later comic operas of "Patience" and "Iolanthe." The audience, however, last night, although perfectly familiar with the whole of the opera before the rise of the curtain, thoroughly appreciated the

performance, and were by no means sparing in their demonstrations of enjoyment - a sufficient presage of week's success in Cheltenham.

The story of "Princess Ida" opens with our introduction to King Hildebrand (Mr. Charles Goold) who is anxiously looking for the arrival of King (Mr. David James, jun.) and his daughter Ida (Miss Florence Dysarl), who we are informed by a ballad, was betrothed to Hilarion, Hildebrand's son (Mr. Cecil Burt), when she was twelve months' old, was "twice her age." Gama arrives on the scene with his sons Arac, Guron, and Scynthius (Mr. Eustace Thompson, Mr. Winterbottom, and Mr. T. Noble Mounsey respectively), but without the desired Princess, who, it is explained, has exiled herself from male society, and departed with her lady colleagues to Castle Adamant. Gama is a disagreeable, ill-natured old man, whilst his daughter is one the particular sort, fitted apparently from the prologue to rule "a woman's university with full a hundred girls to learn of her." Enraged at the old man's failure to bring his daughter, Hildebrand arrests Gama, and Prince Hilarion concocts a pretty plot with his two friends, Cyril and Florian (Mr. Frank Boyle, and Mr. Harry Seton) to invade the ladies' community at Castle Adamant, in the disguise of female students. So ends the prologue.

The First Act transports us to the gardens the Adamantine Castle, where we discover the lady graduates—Mr. Gilbert's mechanical maidens all, who talk in unison, and who move precisely as marionettes—clad in ideal scholastic gowns of peculiar attractiveness. Here we are entertained with discourses upon the inferiority the sterner sex by the Professor of Humanities, Lady Psyche (Miss Shirley) who is succeeded by the Professor of Abstract Sciences, Lady Blanche (Miss Ada Doree) who announces the list of expulsions. Sacharissa (Miss Buckingham), is turned adrift for daring to introduce the male element in the shape of a set of chessmen, which the Professor Blanche declares are "men with whom you give each other mate, and that's enough." The Princess Ida enters, are treated to an address to Minerva, a diatribe against man, and then *exeunt omnes* - professors, pupils and all. Here the disguised trio appear and vocally satirise the modern Girton; but in their academic robes are subsequently admitted members of the college. Their discovery, however, soon followed. Psyche recognising her brother Florian, and the Prince Hilarion. Beyond Lady Blanche and Melissa, her daughter (Miss Kate Forster), the secret is kept. It is not for long. At al fresco luncheon the wine betrays the disguise. Cyril, whose hilarity reaches a pitch of scorn for Lady Blanche's notions of the indelicacy of hunger, sings -

Cursed with appetite keen I am.

And I'll subdue it, - with cold roast lamb,

and forthwith proceeds not only to eat, but to imbibe and sing again to the eventual unmasking of the intruding trio. Recognising Hilarion. the Princess retreats precipitately — stumbling and falling into the adjacent river. Her lover is to the "rescue"; but his strong-minded Princess is inflexible, and he has to "retire" in company with his friends under the arrest of the attendant "daughters of the plough." An attack upon the castle now appears by Hildebrand and his soldiers, and the King reminds the Princess of her betrothal to his son. Prince Hilarion's release is demanded, but the Princess is obdurate, and the act closes with a climax of excitement.

In the Court-yard of the Castle Adamant is enacted the final scene. The ladies are armed with battle-axes to drive back the base invaders; but the • persuasive powers of the Princess are lost upon her disheartened followers, and they too in turn, give way to despair, and when the arrival of her father and brothers is announced they

are speedily admitted — for “in this emergency even one’s brothers may turned to use.” Gama, who has been temporarily released by Hildebrand, comes with a message of conciliation from the latter; but he is full of his old grumpiness, upon which enlarges in song. In one of the most humorous vocal ebullitions he sings:-

Whene’er I spoke sarcastic joke
Replete with malice spiteful
Then people mild politely smiled,
And voted me delightful!
Now, when wight sits up all night
Ill natured jokes devising,
And all his wiles are met with smiles,
It’s hard, there’s no disguising!
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!

Hildebrand’s soldiers come upon the scene, and a contest follows between Hilarion, Cyril and Florian, and the knights Arac, Guron, and Scynthius. The latter are defeated and wounded; the ladies are urged to help them by compassion. Ida’s scheme of isolation is metamorphosed into a bridal with Hilarion, and Psyche and Melissa “mate” with Cyril and Florian, and the saying is, “all goes happily ever after.”

The scenery is good, the dresses elegant, and the acting and singing excellent; in fact such a *tout ensemble* is rarely witnessed on the stage of our Theatre Royal. It therefore not to be wondered at that encores were loudly and frequently insisted upon last evening, when it will also be noticed that alteration was necessitated in the *rôle* of Lady Psyche, in consequence of the illness of Miss Marie Winter, who in the programme was cast in the part. [*Cheltenham Chronicle*, Tuesday 11 March 1884, p.3, and *Gloucestershire Echo*, Tuesday 11 March 1884, p.2.]

MESSRS. GILBERT AND SULLIVAN’S NEW OPERA of *Princess Ida, or Castle Adamant*, the music of which has been pronounced by Metropolitan critics as a decided advance upon their former compositions, popular as these have been, has been performed each evening of the passing week at the Royal Old Wells Theatre, and its reception by large and appreciative audiences has abundantly confirmed the verdict of the Metropolis as being a work of more artistic construction, though produced from the same vein of thought as obtained for its composers such applause in *H.M.S. Pinafore*, *Patience*, and the *Pirates of Penzance*. The vocalists composing Mr. D’Oyly Carte’s Company, for the representation of the piece in the provinces, have evidently been selected with reference to their special capabilities of doing justice to the music, at the same time acquitting themselves cleverly as actors. Miss F. Dysart, as the “Princess,” was especially effective the *rôle* assigned her, and she was well supported by Miss Ada Doree and Miss Shirley, as the Ladies “Blanche” and “Psyche,” as well as by Miss K. Foster, as “Melissa,” who all deserved the warm applause their singing and acting elicited. “King Hildebrand” was excellently played by Mr. C. Goold, and Mr. C. Burt, as “Hilarion,” did justice to the music which fell to his share, and acted the character cleverly, as did also Mr. F. Boyle, as his friend “Cyril,” rendering the principal tenor songs of the Opera very artistically; while “King Gama” was most humorously and ably represented by Mr. David James, jun. The “scenery, machinery, dresses, and decorations” were vastly superior to any produced before a Cheltenham audience for very long time. Indeed, it may be questioned if ever the Cheltenham stage has presented so brilliant and artistic an appearance as it has

done throughout the representations of *Princess Ida, or Castle Adamant*. The chorus and orchestra have also been thoroughly efficient, contributing greatly to the success of the performances, which are to be repeated this afternoon and evening; with these terminating the Company's Cheltenham engagement. [*Cheltenham Looker-On*, 15 Mar 1884, pp. 8-9.]

THEATRE ROYAL.—Lessees, Messrs. Maisey and Shenton.—Lent is generally regarded as a bad time for the theatricals in Cheltenham; but the engagement of Mr. D'Oyly Carte's *Princess Ida* company, under the direction of Mr. Benbrook, has completely upset the rule. The excellent manner in which the opera is sustained, the splendid scenery, and the magnificent dresses, have created an intense excitement, and houses not only crowded, but highly fashionable, have attended the representations. [*The Era*, 15 Mar. 1884, p. 3.]

17 – 22 Mar. Wolverhampton

THEATRE ROYAL.—Lessees, Messrs. Lindo and Charles Courtenay.—The enterprise displayed by Messrs. Courtenay has secured for the metropolis of the Black Country the honour of first introducing into the Midlands the popular *Princess Ida*. Miss Florence Dysart is graceful and charming as the Princess, and among her retinue the Misses Marie Wynter, Ada Doree, and Kate Forster shine conspicuously. Mr. Frank Boyle is an excellent Cyril; and Messrs Harry Seton, Cecil Burt, and David James, jun., have to be credited with very good impersonations. The other parts are well filled; the orchestra does full justice to the music; and the dresses, scenic embellishments, and stage accessories are grand and effective. There have been large and delighted audiences. [*The Era*, 22 Mar. 1884, p. 5.]

24 – 29 Mar. Hanley

THEATRE ROYAL.—Lessee, Mr. James H. Elphinstone; Acting Manager, Mr. Charles G. Elphinstone.—*Princess Ida* was presented to a pottery audience for the first time on Monday night, and was received with the greatest enthusiasm by a crowded house. [*The Era*, 29 Mar. 1884, p. 3.]

31 Mar. – 5 Apr. Chester

NEW ROYALTY THEATRE. — Manager, Mr. W.J. Lancaster. — Mr. D'Oyly Carte's *Princess Ida* company is here this week, presenting the new opera for the first time to large and delighted audiences; this being the "biggest thing" the new manager has yet introduced to our notice. The company contains several names which are altogether unknown to us here, the most familiar being Mr. David James, jun., who seems well suited to the spleenish King Gama, who, in his hands, becomes a very droll personage indeed, his patter songs being redemanded; Mr. Frank Boyle, a tuneful Cyril; and Miss Florence Dysart, a charming Princess Ida, both vocally and otherwise. Other characters are successfully represented by Messrs. Charles Goold (Hildebrand), Cecil Burt (Hilarion), Hugh Seton (Florian), and the Misses Ada Doree (Lady Blanche), and Marie Wynter (lady Psyche). The principals received numerous encores on Monday night, and the choruses were beyond all praise. Special commendation is due to Mr. E.J. Benbrook in staging the opera. The band, under the direction of Mr. Ralph Horner, was excellent. During this engagement trips have been arranged with the various railway companies, and there is every reason to believe they will prove a great source of profit. [*The Era*, 5 Apr. 1884, p. 3.]

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, DUNFRIES, April 10th.
COMPANY C, "PATIENCE,"
PRINCE OF WALES'S THEATRE, BIRMINGHAM, April 7th.
COMPANY D, "PRINCESS IDA,"
THEATRE ROYAL, SHEFFIELD, April 7th.
COMPANY E, "IOLANTHE,"
OPERA HOUSE, STOCKPORT, April 7th;
TOWN HALL, ACCRINGTON, April 10th.
COMPANY F, "IOLANTHE,"
ROYALTY THEATRE, GLASGOW, April 7th.
AMERICA.
OPERA COMPANIES.
"PRINCESS IDA,"
on Tour through the United States.
AUSTRALIA.
"THE PIRATES OF PENZANCE" and "PATIENCE,"
with Mr J. C. Williamson.

The Era, 5 Apr. 1884, p. 16

7 – 12 Apr. Oldham

THEATRE ROYAL. — Lessee and Manager, Mr. Lindo Courtenay. — A great attraction this week has been the visit of the *Princess Ida* opera company. The ladies and gentlemen engaged are numerous and talented, and they well deserve the patronage accorded. [*The Era*, 12 Apr. 1884.]

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

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

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

14 – 19 Apr. Preston

THEATRE ROYAL.—This operatic "per-version" of Lord Tennyson's "The Princess," entitled "Princess Ida," has been immensely successful during its representation in our Theatre Royal this week. Nightly, large and appreciative audiences have been attracted to witness this sentimental piece from the combined pens of Messrs. Sullivan and Gilbert. Very great credit is due on account of the style in which it has been brought out; in short, it may be stated that "Princess Ida" is put upon the boards in a high class and clever manner; that the dresses are gorgeous in the extreme, and add chiefly to the success of the piece; that the artistes who sport them are fully alive to their impersonations; that the scenery is thoroughly artistic and charming, especially where the "Castle Adamant" is depicted; and that the moral imparted is that man was not created to live long [*sic*], and that woman (in the opinions of "undergraduates" superior to man) was most certainly made as a help-mate. The general characterisation is exceedingly effective; and what the piece may lack in wit, or repartee, or dramatic plot, is made up for by fullness of company, brilliance of dresses, and beauty of artistic accompaniments. Subjoined is the *dramatis personæ*:— King Hildebrand, Mr. Chas. Goold; Hilarion, his son, Mr. Cecil Burt; Cyril, Mr. Frank Boyle, Florian, Mr. Hugh Seton, Hilarion's friends; King Gama, Mr. David James, jun.; Arac, Mr. Eustace Thompson, Guron, Mr.

Winterbottom, Scynthius, Mr. T. Noble Mounsey, his sons; Princess Ida, Gama's daughter, Miss Florence Dysart; Lady Blanche, Miss Ada Doree, Lady Psyche, Miss Marie Wynter, Professors at Princess Ida's College; Melissa, Lady Blanche's daughter, Miss Kate Forster; Sacharissa, Miss Buckingham, Chloe, Miss M. Lennox, girl graduates; Soldiers, courtiers, "girl graduate," daughters of the Plough, &c. [*The Preston Chronicle*, 19 Apr. 1884, p.5.]

THEATRE ROYAL. — Lessee and Manager, Mr. T. Ramsey. — Mr. D'Oyly Carte's company is playing *Princess Ida* this week, and is taking well. Mr. Charles Goold takes the character of King Hildebrand, and Mr. Cecil Burt makes a good Hilarion, while Miss Florence Dysart is a charming Ida. [*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 23d;
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. Blackburn

"PRINCESS IDA" AT THE THEATRE ROYAL—Opera goers in Blackburn are this week afforded the opportunity of seeing Messrs. Gilbert and Sullivan's latest and most successful comic opera, entitled, "Princess Ida, or Castle Adamant," which is being produced at the Theatre Royal, by Mr. D'Oyly Carte's specially organised company. The music is sparkling and enjoyable from start to finish, the singing being all that could be desired. The dresses are rich and costly, and altogether the mounting of the piece is most creditable to the management. So far this week overflowing houses have been the result of this gratifying enterprise on the part of the manageress, Mrs. C. H. Duval. [*Blackburn Standard*, 26 Apr. 1884, p.8.]

THEATRE ROYAL AND OPERA HOUSE. — Lessee and Manageress, Mrs. C. H. Duval. — *Princess Ida* was produced for the first time here on Monday by an excellent company, under the management of Mr. D'Oyly Carte. Especially successful were Miss Florence Dysart as the Princess, Miss Kate Forster as Melissa, Mr. David Jones [*sic*] as King Gama, and Mr. Cecil Burt as Hilarion. The audiences have been large and thoroughly appreciative. [*The Era*, 26 Apr. 1884.]

28 Apr. – 3 May. Bolton

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,"
GALEITY THEATRE, DUBLIN, May 5th.
COMPANY E, "IOLANTHE,"
THEATRE ROYAL, GREENOCK, May 5th.
COMPANY F, "IOLANTHE,"
GRAND THEATRE, LEEDS, May 5th.
AMERICA.
"PRINCESS IDA,"
on Tour in the United States.
AUSTRALIA.
"THE PIRATES OF PENZANCE" and "PATIENCE,"
with Mr J. C. Williamson.

The Era, 3 May 1884, p. 16.

5 – 7 May. Halifax

THEATRE ROYAL. — Lessee and Proprietor, Mr. F. Rawlings. — Mr. D'Oyly Carte's *Princess Ida* company achieved an unprecedented success here on Monday, Tuesday, and Wednesday, the house being packed in every part each evening. Mr. D. James, jun., was much appreciated in the humorous character of King Gama. Hilarion, Cyril, and Florian, were undertaken by Mr. Cecil Burt, Mr. Frank Boyle, and Mr. Hugh Seaton. *Princess Ida* was represented by Miss Florence Dysart, Lady Blanche by Miss Ada Doree, and Lady Psyche by Miss Marie Wynter. All are deserving of high praise. [*The Era*, 10 May 1884.]

8 – 10 May. Dewsbury

THEATRE ROYAL. — Proprietors, Messrs Shaw and Filed; Manager, Mr. A. Grimmett. — *The Guv'nor* was presented here during the first three nights of the week, with Mr. John Rouse in the title-rôle; and on Thursday and following evenings Mr. D'Oyly Carte's company appeared, to crowded houses, in *Princess Ida*. [*The Era*, 10 May 1884, p. 3.]

MR. D'OYLY CARTE'S ARRANGEMENTS

for 1884.
GREAT BRITAIN AND IRELAND
OPERA COMPANIES.
COMPANY A, "PRINCESS IDA,"
OPERA HOUSE, BURY, May 12th.
COMPANY B, "PATIENCE,"
OPERA HOUSE, ASHTON-UNDER-LYNE, May 12th.
TOWN HALL, 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. Bury

OPERA HOUSE AND THEATRE. — Proprietors Messrs. Purcell and Revill, and Mrs. Purcell. — *Princess Ida* has been secured for a week's representation, and a capital company has been performing it during the week. No pains have been spared by Mr. Purcell, the manager of the theatre, in the mounting of the piece, and large audiences have been delighted. [*The Era*, 17 May 1884.]

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

19 – 24 May. Burnley

"PRINCESS IDA" COMPANY IN BURNLEY.—The popularity of comic operas in Burnley has been so long recognised that it is almost superfluous to say that the performance in the town of Mr. W. S. Gilbert's latest opera, "Princess Ida," which is designated a respectful operatic per-version Tennyson's "Princess," was regarded with pleasure by all who have at any time witnessed Mr. Gilbert's productions. The worth and merit of "Princess Ida" had preceded the arrival of Mr. D'Oyly Carte's Company, and as a natural consequence large audiences have nightly witnessed the performance of the piece. On Wednesday evening the company were favoured with the patronage of Col. Cook and the Officers of the 30th Regimental District, and the room was well filled by an appreciative audience. The opera was well rendered by the strong company, and so cleverly did all the artistes represent their respective parts that it would be invidious to criticise them individually. Suffice it to say that they succeeded in producing an entertainment of the kind rarely equalled Burnley. Last night the performance was under the patronage of the Officers of the 3rd L.R.V., and to-night the company bring their engagement to a termination. [*Burnley Express*, 24 May 1884, p. 5.]

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

26 – 29 May. Macclesfield

THEATRE ROYAL. — Proprietor, Mr. T. Gatley; Manager, Mr. W. K. Gatley.
— *The Princess Ida* opera company concluded a very successful three nights' engagement here on Wednesday evening, having been most enthusiastically received every evening. [*The Era*, 31 May 1884.]

30 – 31 May. Crewe

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 – 3 Jun. Stafford

4 – 5 Jun. Burton

6 – 7 Jun. Derby

"PRINCESS IDA" IN DERBY.

The theatrical novelties which are from time to time produced for the edification of the metropolitan public do not reach Derby quickly. When they do get presented to us, their characteristics are familiar to great many play-goers who have been able to make their acquaintance in other and more favoured communities, and are known by repute to a great many more. Messrs. Gilbert and Sullivan's new opera "Princess Ida" is no exception to this rule. Thanks the enterprise Mr. Fred. Brown, of Lichfield (to whom, by the way, Derby has been indebted for many agreeable performances of late) the "respectful operatic per-version" of Tennyson's well known poem has been locally produced earlier in the day than either of its famous predecessors, but its scope and character were pretty generally known before hand. We need, therefore, say very little in reference to the opera itself, beyond testifying in general terms to its attractive qualities. Sir Arthur Sullivan, it may be urged, has given us a score containing reminiscences of the past, but these reminiscences are pleasant ones, and they are allied with many proofs that his fund of melody is by no means exhausted, that his power in developing concerted numbers is as graceful and effective as ever, and that he has not lost the subtle gift of musical humour which has so long enabled him to write up to, and even to emphasise, the quaint conceits and

fantastic propositions of his colleague. As to Mr. Gilbert, we have no hesitation pronouncing him funnier than ever. "Princess" is, in part, an old production, a reconstruction of a species of musical extravaganza brought out a long while ago at the Olympic theatre; but it is literally endowed with the caustic humour of the author's latter-day efforts. We may briefly add that the plot of the "Princess" turns upon the determination of Ida, daughter of King Gama, to devote herself, with a hundred other maidens, to study, and to forswear man and all his working. Shutting herself up in Castle Adamant she obstinately refuses to carry out the contract made years before that she should marry Hilarion, son of King Hildebrand. As a reason of her obstinacy her father and brothers get into serious trouble, and curious entanglements ensue, not the least amusing of these being based on the antics of the Prince and his friends who steal into Castle Adamant disguised as lady students. Of course, all ends happily. Mr. Gilbert's lines teem, as of old, with satire, and his verses are the same models of neatness and dexterity we have known them for years to be. The rendering of the opera given last night was uniformly excellent. The cast includes a considerable number of principals, but in no instance was there evidence of inadequate treatment. The role of the Princess was assigned to Miss Florence Dysart, who, besides looking the part to perfection, sang with taste and bore herself with dignity in the more important situations of the plot. Towards the close of the second act, however, it was manifest that she was suffering from fatigue, and before the curtain rose for the third time, the manager, Mr. Benbrook, came in front to announce Miss Dysart's inability to proceed with her task. Accordingly the Princess was, in the third act, impersonated by Miss M. Wynter, who, having regard to the demands thus suddenly made upon her resources, acquitted herself most praiseworthy, and richly deserved the plaudits the audience ungrudgingly bestowed upon her. The same lady had previously sustained the part of Lady Psyche, one of the professors at Castle Adamant, with much archness and skill. A creditable rendering was given by Miss Ada Doree of the part of Lady Blanche, a stern and strong-minded lady professor, into whose mouth are put many scathing sarcasms at the expense of the petty philosophers who are wont to prate about "the mighty Must" and the "inevitable Shall." Melissa, Lady Blanche's daughter, was charmingly played by Miss Kate Forster, and Miss Buckingham and Miss M. Lennox interpreted small parts satisfactorily. The rival monarchs, Hildebrand and Gama, were impersonated by Mr. Charles Goold and Mr. David James, jun. The former's was a consistently bluff, or, as he would prefer it to be termed, "peppery" sketch, and the latter's was remarkable for a quiet realisation of a most humorous conception. The piercing shafts of satire given to King Gama to shoot, are delivered by Mr. James without effort or exaggeration, and strike home most effectually. Hilarion, Hildebrand's son, and his companions Cyril and Florian are capitally played by Mr. C. Burt, Mr. Frank Boyle, and Mr. H. Seton, whilst Mr. Boyle, in addition, sings charmingly. The doings of the warlike sons of Gama, whose "business" is amongst the funniest things of the opera, and whose music is correspondingly grotesque, are admirably portrayed by Mr. E. Thompson, Mr. Winterbottom, and Mr. T. Mounsey, the first-named exhibiting a bass voice of excellent quality. We ought gratefully to mention the fact that, instead of the solitary piano which has hitherto done duty at performances of the Gilbert Sullivan operas, a competent orchestra (ably led by Mr. J. E. Hilton) supplied the accompaniments, and added in no small degree to the excellence of the ensemble. We hope Mr. Brown will take courage from the crowded and enthusiastic audience which last night rewarded his enterprise. [*Derby Daily Telegraph*, 9 Jun. 1884, p. 3.]

“PRINCESS IDA” IN DERBY

Mr. D'Oyly Carte and Mr. Frederic Brown of Lichfield are to be thanked for the very pleasant performances of “Princess Ida” which were given in Derby on Friday and Saturday last. For the first time in connection with Gilbert-and-Sullivan opera in Derby, the accompaniments were rendered by a small but competent band, conducted by Mr. Ralph Horner, and led by Mr. J. E. Hilton. It was impossible, of course, that full justice should be done to Sir Arthur Sullivan's elaborate and delicate orchestration; but, considering the size of the hall, the number of instruments was not inadequate, and assuredly the effect was infinitely better than that of which the “grand piano” used to be found capable. The reformation was altogether a welcome one, and one in which we hope Mr. Carte will be encouraged to persevere. The company provided by him was, as usual, of considerable all-round excellence. To be sure, Mr. David James, jun., who has but a small singing voice, supplied a representation of King Gama which hardly sufficiently conveyed the idea of the old man's humorous subtlety. Mr. Charles Goold, too, though he looked and acted well the part of King Hildebrand, was not quite strong enough for it vocally; and Mr. Cecil Burt, though a tolerable actor, was scarcely equal at all times to the vocal demands made upon the representative of Hilarion. On the other hand, Mr. Frank Boyle proved himself an exceptionally good Cyril, both vocally and histrionically, his pseudo-Elizabethan song in the second act being very cleverly given, and his acting throughout being careful and well-considered. Mr. Eustace Thompson did much to secure success for the trios in which the three sons of Gama engage; and the three gentlemen first named, though not flawless, contributed a good deal to the excellence of the general effect. The delightful numbers assigned to the Prince and his companions “went” *à merveille*, and were, on Saturday evening, both encored, Mr. Hugh Seton, the Florian, assisting materially to obtain that compliment. Miss Florence Dysart was announced as the Princess; but on Friday it was apparent that she sang her first solo with difficulty — she had evidently a severe cold — and throughout the remainder of the second act the music of the part was sung, from the “wings” and, when necessary, on the stage, by Miss Marie Wynter, the Lady Psyche — Miss Dysart going through the *role* in dumb show. At the end of the second act, Mr. Benbrook, the acting manager for Mr. D'Oyly Carte, came before the curtain and announced that, in consequence of the indisposition of Miss Dysart, Miss Wynter would take her place in the third act. This was accordingly done; and on Saturday, Miss Dysart being still unable to sing, the afternoon performance did not take place, whilst, in the evening Miss Wynter again officiated in her stead. Miss Dysart looked the part of the Princess most successfully, and her ability to sing it was made manifest even in her solitary vocal effort. All praise, however, is due to Miss Wynter for her exertions both on Friday and Saturday. She has an agreeable, well-trained soprano, and her method is correct and commendable. She acts prettily, and was encored on Friday in “The Ape and the Lady.” On Saturday Miss Shirley was the Lady Psyche, and she, too, had to repeat the last named ditty. She is a young lady of much promise. Miss Ada Doree was the Lady Blanche, and on Saturday had to repeat “Come Mighty Must” — a clever melody, usually omitted in the country. She thoroughly realises the character she undertakes, and her share in the dialogue was excellently done. Miss Kate Forster was the Melissa, and she did much to bring about, each evening, the *encore* which was given to her charmingly quaint duet between Melissa and the Lady Blanche. Her pure contralto was heard to much advantage in the solo at the beginning of the third act, and her acting in every instance was marked by much archness and vivacity. The chorus was thoroughly acceptable. The dresses were rich and tasteful, the scenery was

excellently arranged, and we have already spoken of the accompaniments. The audience on the Friday was overflowing; that on Saturday was not so large as it ought to have been, considering the attractions offered. However, the fine weather and the time of year must be taken into consideration, and, these allowances made, the performances of the opera may be described as thoroughly successful, reflecting great credit on all concerned. [*The Derby Mercury*, 11 Jun. 1884.]

LECTURE HALL.—Thanks to the praiseworthy efforts of Mr. F. Brown, of Lichfield, in the direction of improving the taste of the town in matters theatrical, the boards of this pretty little hall were to be occupied last (Friday) night and tonight by Mr. D'Oyly Carte's opera company, in *Princess Ida*. This will be the first opportunity Derby has had of enjoying Messrs. Gilbert and Sullivan's latest. [*The Era*, 7 Jun. 1884, p. 3.]

<p style="text-align: center;">MR. D'OYLY CARTE'S ARRANGEMENTS for 1884.</p> <p style="text-align: center;">GREAT BRITAIN AND IRELAND OPERA COMPANIES.</p> <p style="text-align: center;">COMPANY A. "PRINCESS IDA," CORN EXCHANGE, COVENTRY, June 9th. ST. JAMES'S HALL, LICHFIELD, June 12th.</p> <p style="text-align: center;">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.</p> <p style="text-align: center;">COMPANY C. "PATIENCE," PRINCE OF WALES THEATRE, LIVERPOOL, June 9th.</p> <p style="text-align: center;">COMPANY D. "PRINCESS IDA," NEW THEATRE ROYAL, BRISTOL, June 9th.</p> <p style="text-align: center;">COMPANY E. "IOLANTHE," THEATRE ROYAL, MIDDLESBROUGH, June 9th.</p> <p style="text-align: center;">COMPANY F. "IOLANTHE," THEATRE ROYAL, BELFAST, June 9th.</p> <p style="text-align: center;">AMERICA "PRINCESS IDA," on Tour in the united States.</p> <p style="text-align: center;">AUSTRALIA. "THE PIRATES OF PENZANCE" and "PATIENCE," with Mr. J. C. Williamson.</p>
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The Era, 7 Jun. 1884, p. 17.

9 – 11 Jun. Coventry

CORN EXCHANGE. — On Monday Mr. D'Oyly Carte's *Princess Ida* opera company opened here for a visit of three nights. The performances have given great satisfaction. [*The Era*, 14 Jun. 1884.]

12 – 14 Jun. Lichfield

"PRINCESS IDA." AT ST. JAMES'S HALL.

Last night the opera of "Princess Ida, or Castle Adamant," the last, and it may be said the most taking, production of those clever collaborators, Messrs. Gilbert and Sullivan, was produced St. James's Hall, Lichfield, the representation being given by a thoroughly efficient company.

The opera is in three acts, the curtain rising on an animated scene, the background filled by the pavilion attached to King Hildebrand's palace, and the foreground occupied by soldiers and courtiers, searching

"Throughout the panorama

For a sign of Royal Gama.”

and his fascinating daughter, with opera glasses, telescopes, etc. The opening chorus is spirited, and when it closes the plot begins to develop with the announcement of King Hildebrand,

It's very odd indeed. If Gama fail
To put in an appearance at our Court
Before the sun has set in yonder west,
And fail to bring the Princess Ida here
To whom our son Hilarion was betrothed
At the extremely early age of one,
There's war between King Gama and ourselves!

A taking recitative and ballad by Hilarion follows:

To-day we meet, my baby bride and I
But ah, my hopes are balanced by my fears!
What transmutations have been conjured by
The silent alchemy of twenty years!

BALLAD.—HILARION.

Ida was a twelvemonth old,
Twenty years ago!
I was twice her age, I'm told,
Twenty years ago!
Husband twice as old as wife
Argues ill for married life,
Baleful prophecies were rife,
Twenty years ago!

Still, I was tiny prince
Twenty years ago.
She has gained upon me, since
Twenty years ago.
Though she's twenty-one, it's true,
I am barely twenty-two—
False and foolish prophets you,
Twenty years ago!

King Gama enters on the scene, and his first song is a happy specimen of Mr. Gilbert at his best:—

If you give me your attention, I will tell you what am:
I'm a genuine philanthropist—all other kinds are sham.
Each little fault 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 devise:
I love my fellow creatures—I do all the good I can—
Yet everybody says I'm such a disagreeable man!
And I can't think why!

To compliments inflated I've a withering reply
And vanity I always do my best to mortify;
A charitable action I can skilfully dissect:
And interested motives I'm delighted to detect.

In this Act there is an exceedingly pretty trio between Hilarion, Cyril, and Florian:—

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

CHOR. Oh dainty triolet!
Oh fragrant violet!
Oh gentle heigho-let
(Or little sigh)
On sweet urbanity,
Though mere inanity,
To touch their vanity
We will rely!

CYR. When day is fading
With serenading
And such frivolity
We'll prove our quality.
A sweet profusion
Of soft allusion
This bold intrusion
Shall justify.

CHOR. Oh dainty triolet, &c.

FLO. We'll charm their senses
With verbal fences,
With ballads amatory
And declamatory.
And little heeding
Their pretty pleading
Our love exceeding
We'll justify!

CHO. Oh dainty triolet, &c.

The song is very tender and delicate, and suitable to the words, and is one of the most acceptable numbers in the Opera.

The first act concludes with the marching off of the trio as hostages for Ida's appearance.

The second and principal act opens in the garden of Castle Adamant, where the girl graduates are discovered seated at the feet Lady Psyche. The Princess addresses her Neophytes on the perfections of women, of which an idea can be gathered from the two lines:—

Logic? Why, tyrant Man himself admits
It's waste of time argue with a woman!

Hilarion, Cyril, and Florian invade the female sanctuary, and there follows a humorous recitative and song:—

RECIT.—FLORIAN.

A Woman's college! maddest folly going?
What can girls learn within its walls worth knowing?
I'll lay a crown (the Princess shall decide it)
I'll teach them twice much in half-an-hour outside it.

HILARION.

Hush, scoffer; ere you sound your puny thunder,
List to their aims and bow your head in wonder!

They intend to send a wire
To the moon—to the moon;
And they'll set the Thames on fire
Very soon—very soon:
Then they learn to make silk purses
With their rigs—with their rigs
From the ears of Lady Circe's
Piggy-wigs—piggy-wigs.
And weazels at their slumbers
They trepan—they trepan:
To get sunbeams from cucumbers,
They've a plan—they've a plan.
They've a firmly rooted notion
They can cross the Polar Ocean,
And they'll find perpetual motion,
If they can—if they can.

These are the phenomena
That every pretty domina
Hopes that we shall see
At this Universitee.

The outer walls and Court Yard of Castle Adamant are seen in the third act. King Hildebrand besieging that stronghold. The opening chorus "Death to the Invader" is spirited, and has a pleasant refrain. The Princess's song "I built upon a rock," is a favourite number:—

I built upon a rock,
But ere destruction's hand
Dealt equal lot
To Court and cot,
My rock had turned sand!
Ah, faithless rock,
My simple faith to mock!

I leant upon an oak,
But in the hour of need,
Alack-a-day,
My trusted stay
Was but bruised reed!
Ah, trait'rous oak
Thy worthlessness to cloak!

I drew sword of steel,
But when to home and hearth
The battle's breath

Bore fire and death,
My sword was but a lath!
Ah, coward steel
That fear can unanneal!

The opera closes with the reconciliation of all, and the closing chorus to the “dainty triolet” refrain in the second act.

Last night’s performance was in every way successful. The company is an excellent one, and in the hands of Mesdames Florence Dysart, Ada Doree, Marie Wynter, Kate Forster, Buckingham, and Lennox; Messrs. Charles Goold, Cecil Burt, Frank Boyle, Hugh Seton, D. James, jun., Eustace Thompson, Winterbottom, and Noble Mounsey, the characters are assured of efficient representation during the company’s stay here. The opera is well staged, the dresses handsome, and the orchestra thoroughly efficient and complete. The engagement of the company concludes on Saturday evening. [*Lichfield Mercury*, 13 Jun. 1884, p. 8.]

ST. JAMES’S HALL. — Mr. D’Oyly Carte’s No. 2 *Princess Ida* company was announced to open here on Thursday for three nights. Excellent business was on the cards, as the Staffordshire Yeomanry are assembled at Lichfield for a week’s training. [*The Era*, 14 Jun. 1884.]

ST. JAMES’S HALL. — We stated in our last issue that Mr. D’Oyly Carte’s No. 2 *Princess Ida* company was announced for the three last nights of last week. The rare excellence of the company was demonstrated in every department, and the opera was received with an amount of enthusiasm we have rarely seen exceeded here. Unfortunately the company and a section of Yeomanry were brought somewhat into collision. The fact is that during Yeomanry week here three-fourths of the audiences are supplied by the yeomen, and they have, as it were, established a practice, which in the case of variety companies does not much matter, but which when applied to a Gilbert and Sullivan opera is entirely out of place. The custom of accompanying a chorus is what we refer to. On the first night a few of the gayer and more youthful spirits insisted on talking, and occasionally joined in the chorus singing. This brought a protest from the manager. The offence was repeated next night, and the party, ostensibly seeking an explanation of a characterisation indulged in by the manager, hustled him, with the property man and two or three lads, into the box-office. The key was outside, and they locked him in. The door was subsequently forced, and the prisoners liberated. On Saturday night there was a further display of angry spirit, but fortunately nothing more. The death of Colonel Bromley-Davenport has brought the events of the week into undue prominence. [*The Era*, 21 June 1884.]

STRANGE DEATH OF AN M.P.

The annual assembly of the Queen’s Own Royal Staffordshire Yeomanry, held at Lichfield from the 12th to the 16th, was marked by the most extraordinary proceedings on the part of the men and officers. The regiment was commanded by Colonel W. Bromley-Devonport. On Friday evening the officers and some of the men went to St. James’s Hall, to witness the performance of *Princess Ida* by Mr. D’Oyly Carte’s company. They stormed the stage, and the members of the company had to retreat. The disturbance culminated in their locking Mr. D’Oyly Carte’s manager in a private room and going off with the key. On Saturday night they paraded the town to the market place, where the monument erected to the memory of Dr. Johnson is situated. They daubed the face of the monument with blacking, and placed the empty blacking-bottle on the head. On leaving the monument, the men were met by the police, who seized their ladder. The police were then, in turn, charged by the yeomanry, who

recovered the ladder. The police secured one of the rioters and handcuffed him. The prisoner was, however, eventually rescued, and the handcuffs were literally sawn from his hands. Later on, the Adjutant-Major Graves and some of the principal officers appeared on the scene, and the men after repeated requests dispersed. This conduct on the part of the yeomanry aroused considerable feeling among the civilians, and on Sunday night, when the public-houses closed, there were large assemblies in the main streets in anticipation of a renewal of the disturbances. The officers' mess was on Sunday evening held at the Swan hotel, and Mr. W. Bromley-Davenport, M.P., the colonel commandant of the regiment, was present. The mess broke up soon after 10 o'clock, and Colonel Davenport proceeded to walk up to Yeomanry House. On the way he encountered the crowds in the streets, and at the corner of Market-street briefly addressed the people, urging the yeomanry to go home to their billets quietly. The crowd then went in a body into the market-place, accompanied by Colonel Levett, M.P. for the city, who once more appealed to the men, out of respect for him as their representative, to quietly disperse and let there be no further disorder. The colonel in the meantime walked on to Yeomanry House, but had not proceeded more than a few hundred yards when he suddenly fell to the ground. This occurred opposite the Robin Hood inn, and for a minute or two he was unnoticed. A tradesman and his wife, who were passing, saw the colonel lying in an insensible condition, and it was then found he was dead. An inquest on the body of Mr. Bromley-Davenport was held on Monday, at Lichfield. — Major Francis Graves said several times during the week he had complained to the witnesses of pain, and used to touch himself on the chest. On the parade last Friday night at the cricket field he said to him, "If this pain goes on much longer I must ask Lord Anglesey to take command." — Mr. Henry Palmer Welchman surgeon to the Queen's Own Royal Staffordshire Yeomanry, said he found the deceased quite dead at the Robin Hood inn. There was not the slightest mark of external injury of any kind. There was very little dust on his trousers to show that he had fallen heavily. He should say that the cause of his death was angina pectoris. There was disease also evidently affecting the heart, and from this he was liable to sudden death. — The jury returned a verdict, "Death from natural causes." By order of the War office, a court of inquiry was held at the Yeomanry house, Lichfield, on Tuesday. Evidence was given by the mayor, Major Levett, M.P., Superintendent Haraman, chief of the police; and the adjutant of the Queen's Own Royal Yeomanry Cavalry. The court at the close gave the decision that there was no riot as alleged, and that the whole of the disturbance was confined to the arrest and rescue of Trooper Smith, Queen's Own Royal Yeomanry Cavalry. The week's annual "training" of the Queen's Own Royal Staffordshire Yeomanry concluded with a review on Whittington-heath on Wednesday; Lieut-Colonel the Marquis of Anglesey, owing to the death of Colonel Bromley-Davenport, taking the command. At the conclusion of the review Lord Kerr, Inspector of Auxiliary Cavalry for the Northern district, addressed the officers and men in the following terms:—

"I regret very much the sad blow which has fallen upon the regiment, which has cast a gloom over your meeting this year. Colonel Davenport was long the father of the regiment. However, I am not here to speak so much about him as to take this opportunity, before going away, to convey to you my heartfelt condolence upon the gross manner in which this fine regiment has been treated by the Public Press. I have only to say that I feel indignation that the officers and men of this old regiment, which has always maintained so fine and so soldierlike a reputation, should have filth cast upon them by the public Press without grounds, and certainly without sufficient cause."

Lord Ralph concluded by saying he was ready to bear witness that they had obeyed orders, and that he considered that instead of being a discredit to the service, they were a credit to the town, county, and country. The Marquis of Anglesey on Thursday apologised to a representative of the press whom he publicly insulted at the review on Whittington Heath on the previous day. Other representatives of the press were on Wednesday night and Thursday morning grossly insulted and threatened by members of the yeomanry.

Miss Ada Doree, writing from Banbury on Thursday, says:—

“The reports in the papers are not at all exaggerated. I am playing Lady Blanche in the *Princess Ida* company, which was at Lichfield last week. On Friday night the disturbances were so great, the remarks of the officers respecting the persons on the stage so offensive, that it was almost impossible to go on with the performance. After the performance the officers locked the manager in the pay office, and took away the key. On Saturday night, between the second and third acts, they took up the carpet in front of the stalls and threw it into the orchestra. After the performance they took possession of the hall, and one of the officers sitting down at the piano, the others joined in a disgustingly vulgar comic song. I was going to London by the midnight train, and the only way I was able to leave the hall was by a house adjoining. When my cab was drawn up at the door it was immediately set upon, the cabman’s hat was knocked off, and he was pulled off the box. They then rushed with the cab up the street, and I was obliged to procure another, and go by a circuitous way to the station in order to get clear of the riots.”

[*Lloyd’s Weekly Newspaper*, 22 Jun. 1884.]

“OFFICERS AND GENTLEMEN.”

After reading the accounts of the occurrences at Lichfield on Friday week, we may well pause to re-assure ourselves that we are really living in the year of grace 1884, and not in those “worst times of the Regency” so often quoted as being the “palmy days” of aristocratic rowdyism. For utter idiotic stupidity, combined with an entire absence of real humour, we have scarcely ever heard of anything to equal the exploits of “the officers and some of the men” of the Royal Staffordshire Yeomanry. With the outrages on the town of Lichfield we have nothing to do. But we cannot too strongly express our disgust and indignation at the blackguardly conduct of the individuals, who, both by position and education, must have known better, towards the artists of Mr. D’Oyly Carte’s clever *Princess Ida* company at the St. James’s Hall. We can understand tipsy young bloods of the “Tom and Jerry” type pouring Nubian blacking over the statue of Dr. Johnson, or bestriding a horse in a cab after carefully cutting the reins. There is a certain fitness in the desecration by persons of a certain calibre of brain, and by those who (in spite of a public school education) frequently are “shaky in their spelling,” of the great lexicographer’s monument; and the reinless cab-horse may well typify the ideal of existence which they may be endeavouring to realise. But, from time immemorial, a certain conventional gallantry has supposed to be a mark of “an officer and a gentleman.” Of this, however, there is no trace in the conduct of the “officers” of the Staffordshire Yeomanry. The newspaper reports of their behaviour were not perfectly accurate in every particular; but we are in a position to assure our readers that what we state now is exact in every particular. On the Thursday evening, about ten o’clock, a party of officers arrived at the St. James’s Hall, where an audience of ladies and gentlemen was assembled, and behaved in a most disorderly manner, joining in the choruses of the songs, deriding the performers, and acting in a most ill-bred and childish manner. It is said that music has charms

capable of soothing the breasts of savages; but on this occasion even the sweet strains of Sir Arthur Sullivan's numbers failed to exercise any calming influence on the aggressive instincts of this disorderly soldiery. They made remarks upon the performance in audible tones, and ridiculed the artists till some of the poor girls were ready to shed tears from sheer mortification. Mr Carte's acting-manager remonstrated with them, but his good-natured appeal had no effect, for on the Friday twenty-one officers visited the hall and recommenced the disturbances of the preceding evening. The daily journals were incorrectly informed as to the actual occurrences of this night. The officers did not "storm the stage," as was reported, but persons are ready to swear that the officers secured a lady's hat which was hanging within their reach and kicked it about the place. In fact on both evenings those among the audience who had come to see the opera and not to behave like a pack of unruly schoolboys were more injured and insulted than the artists themselves. Perhaps we should hear more complaints from them, but that (as must be remembered) they are in the immediate neighbourhood of these well-conducted gentlemen, and that there is some danger of any complainant being pointed out as a gentleman connected with a Staffordshire paper by the Marquis of Anglesey as "one of those blackguards" who dared to give information of these precious performances. We can, however, vouch for the fact that they endeavoured to gain admission to the dressing-rooms by a trap-door in the floor of the hall, and that several of the non-commissioned officers and men, who behaved throughout the whole affair like gentlemen, though not like their officers, actually left the hall with serious faces, unable longer to endure the spectacle of the degradation of their superiors. After the performance they mobbed the acting-manager, who after good-naturedly requesting them to come on "one at a time," was struck by one of the officers, and finally was locked in the pay-box. Next morning the acting manager went to the Marquis of Anglesey, and threatened, if he would not exert himself to prevent a repetition of such behaviour on the Saturday night, to telegraph to the Duke of Cambridge, and the Marquis promised to speak to the officers at mess. His admonition, however, could not have had much effect, for on that evening, after the performance, the officers forced their way back into the hall, and a noble Marquis got into the orchestra, where he performed on the piano, while other officers mobbed the stage door, whence each lady of the company was escorted by two male protectors. The facts which we have just stated we can vouch for as being perfectly accurate. We have purposely understated the amount of ill-behaviour on the part of the officers of the Staffordshire Yeomanry, because every eye-witness of the affair joins in attesting the good behaviour of the non-commissioned officers and men of the regiment, and we are sorry that a regiment whose rank and file conducted themselves properly on this occasion should suffer in reputation for the sins of their superiors. But, as we have our information in every case from eye-witnesses of respectability who are ready to swear to the facts we give, there is no possibility of their being shaken except by direct evidence of a contrary nature. We should not have devoted so much consideration to what, after all, was only a stupid after-dinner row but for the inaccuracies which have crept into the speech of Lord Dorchester in the House of Lords on Tuesday night. It seems a pity that Lord Dorchester, instead of consulting "three of the officers," who may, for all we know, have been amongst the offenders, and certainly would not be likely (to say the least of it) to say more than they could help against comrades with whom they were united by *esprit de corps*, had not applied to some of the respectable part of the audience on that exciting evening. These, perhaps, could have informed his Lordship that the local theatre of a respectable town is not what is usually meant by a "music hall" that there was no

ballet connected with Mr D'Oyly Carte's *Princess Ida* company; that the ladies of that company are, in many cases, most respectably connected, and certainly quite as likely to be "frightened" by conduct to which they were unaccustomed as the ladies who, by personal acquaintance, were likely to be familiar with the manners and customs of the officers in question; that many, not "one," of the officers joined in the choruses; and that the acting manager did not on any occasion apply the expression "snobs" to these "gentlemen." But from Lord Dorchester's expression of individual opinion at the end of his collection of facts we must be allowed to dissent. If a manager who endeavours to suppress a disgraceful disturbance is to be "properly served" by incarceration in his own pay-box, a rather curious state of things will commence to exist. Gangs of officers out for a spree after dinner will practically have entire licence to behave as they please in London as well as in the provinces. It will be dangerous to visit the theatres; and ladies will, from experience of the results of a contrary habit, hail with joy the regulation of "Bonnets not allowed," for surely it is better for those head-dresses to be in the safe care of some attendant than to be used as a football by the military? And if Mr. D'Oyly Carte should present himself before the curtain at the Savoy to remonstrate with the rioters, he will have to persuade himself that he has "got off very cheaply" if he finds himself confined, till released by some good Samaritan, in the "deepest dungeon" of the theatre. To create a disturbance in a place of amusement, and to insult and mortify a number of helpless girls who are working hard for their gratification and amusement, and, vainly perhaps, endeavouring to improve their mental and musical culture, may be, in the opinion of some persons, "behaving very well." We trust, however, that public opinion will not share this benevolent view of the case. We can quite agree with Lord Dorchester in his estimate of the prowess of the officers of the Staffordshire Yeomanry; we regret, however, that it should not have found some other way of exhibiting itself than by insults to women and brutal rowdyism. [*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," THEATRE ROYAL, LEAMINGTON, June 16th. EXCHANGE THEATRE, BANBURY, June 18th. NEW THEATRE, NORTHAMPTON, June 20th. COMPANY B, "PATIENCE," PULIC HALL, NEW CROSS, June 16th. PUBLIC HALL, REIGATE, June 19th. CRYSTAL PALACE, SYDENHAM, June 20th. COMPANY C, "PATIENCE," THEATRE ROYAL, SHEFFIELD, June 16th. COMPANY D, "PRINCESS IDA," PRINCE OF WALES THEATRE, BIRMINGHAM, June 16th. COMPANY E, "IOLANTHE," CENTRAL HALL, DARLINGTON, June 16th. THEATRE ROYAL, JARROW, June 19th. COMPANY F, "IOLANTHE," GAIETY THEATRE, DUBLIN, June 16th. AMERICA "PRINCESS IDA," on Tour in the United States. AUSTRALIA. "THE PIRATES OF PENZANCE" and "PATIENCE," with Mr. J. C. Williamson.</p>

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

16 – 17 Jun. Leamington

THEATRE ROYAL. — Manager, Mr. A.B. Cunnew. — The visit of Mr. D'Oyly Carte's excellent company to Leamington on Monday and Tuesday last (thanks to the well-known local caterers, Messrs. Bezant and Son) in the popular comic opera *Princess Ida* certainly proved to be one of the greatest treats that has yet been witnessed here since the opening of the new theatre. The singing was all that could be desired, many of the songs and choruses being vociferously re-demanded. The dresses were exceptionally attractive, and the general mounting of the production called forth praise. The characters were admirably sustained, Mr. David James, jun., in the part of King Gama especially provoking hearty laughter. A hope is expressed on all hands that ere long *Princess Ida* will revisit the Royal Spa. [*The Era*, 21 Jun. 1884, p. 4.]

18 – 19 Jun. Banbury

EXCHANGE HALL. — Proprietor, Mr. T.W. Boss. — On Wednesday and Thursday, June 18th and 19th, Mr. D'Oyly Carte's comic opera company gave performances of *Princess Ida* to good houses. [*The Era*, 28 Jun. 1884, p. 3.]

20 – 21 Jun. Northampton

MR. D'OYLY CARTE'S ARRANGEMENTS

for 1884.

GREAT BRITAIN AND IRELAND
OPERA COMPANIES.

COMPANY A, "PRINCESS IDA,"

NEW EXCHANGE, BEDFORD, June 23d.

THEATRE ROYAL, WINDSOR, June 25th.

ALBERT HALL, READING, June 26th.

COMPANY B, "PATIENCE,"

TOWN HALL, SITTINGBOURNE, June 23d.

ASSEMBLY ROOMS, WHITSTABLE, June 25th.

CORN EXCHANGE, ASHFORD, June 26th.

PUBLIC HALL, SUTTON, June 27th.

COMPANY C, "PATIENCE,"

GRAND THEATRE, LEEDS, June 23d.

COMPANY D, "PRINCESS IDA,"

PRINCE OF WALES THEATRE, BIRMINGHAM, June 23d.

COMPANY E, "IOLANTHE,"

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

COMPANY F, "IOLANTHE,"

GAIETY THEATRE, DUBLIN, June 23d.

AUSTRALIA,

"THE PIRATES OF PENZANCE" and "PATIENCE,"

with Mr. J. C. Williamson.

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

23 – 24 Jun. Bedford

CORN EXCHANGE. — *Princess Ida* (company A) opened here on Monday for two nights, but, owing to the fine weather, received but scant patronage. The scenery and dresses were excellent. Mr. David James, jun., (King Gama), gave a capital rendering of "the disagreeable man;" Mr. Cecil Burt (Hilarion) possesses a very fine voice; and able support was given by Mr. Frank Boyle and Mr. Hugh Seton as Cyril and Florian respectively. Owing to the sudden indisposition of Miss Florence Dysart, the part of the Princess was taken, at very short notice, by Miss St. Ives, who scored a decided success. [*The Era*, 28 Jun. 1884.]

25 Jun. Windsor

26 – 28 Jun. Reading

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. Bath

"PRINCESS IDA" AT THE THEATRE.

Mr. Neebe could hardly have made better selection with which bring to a close his lesseeship of the Bath Theatre than the latest operatic work of Mr. Gilbert and Sir Arthur Sullivan. Taken as a whole hardly any more meritorious piece has been placed on the stage under Mr. Neebe's auspices, and that is saying great deal. "Princess Ida" is, indeed, in every way worthy to mark the close of seven years theatrical enterprise, for which the patrons of the Theatre owe a debt of gratitude of no ordinary character to the retiring lessee. The new opera is announced as "A Respectful Operatic Per-Version of Tennyson's 'Princess,'" and the incidents which go to make the three acts are borrowed from the well-known poem by the Poet Laureate. It need hardly be said that in the libretto Mr. Gilbert has given full play to his whimsical fancy. In fact, for refined and subtle humour the author has done nothing better than is to be found in "Princess Ida," while from artistic, if not perhaps from a popular, point of view the more sober tone of the opera is an advantage—the flashes of wit are quite as bright, but the wild incongruities in which the author of "Bab Ballads" has been wont to revel are absent. May it not be that Mr. Gilbert considered the idea of the "Princess" sufficiently whimsical in itself without additional "topsey-turveyism"? But though this characteristic is absent, "Princess Ida" is not less "Gilbertian" than any of the operas that have preceded it. What other operatic author could give us the charming lyrics which abound in the new opera, or comical songs so full of refined and kindly wit? The music of the opera is unquestionably of higher class than Sir Arthur Sullivan has produced in any of his previous collaborations with Mr. Gilbert. There is, comparatively speaking, a deficiency in merely melodious songs but, for all that, those who have enjoyed the music of Sir Arthur's other operas will not be disinclined to admit the superiority of "Princess Ida." The comparative absence of popular tunes was probably designed by Sir Arthur to show how independent the skilful musician can be of those modes of tickling the ear, and yet how effectively he can make the work of band and chorus to sparkle with bright and infectious forms of melody. The orchestration throughout is so clever as to compel the attention of the most ordinary listener, whilst to the more critical hearer its delightful ingenuity is an unfailing source of pleasure. We must here pay a well-deserved compliment to the band on Tuesday night (an allusion to the action of the original band on Monday evening will

be found below) for its exceedingly creditable execution of the music. The fact that it had been recently playing the opera in Bristol for a fortnight gave it that familiarity with the music so necessary to a proper rendering of it, a very important factor in the production of the work. To enumerate even briefly the many musical gems scattered with a lavish hand through the three acts of the opera would require no small amount of space. And yet we must indicate one or two, "If she comes here we'll give him a cheer," is in Sir Arthur's happiest vein. Immediately following is one of the prettiest airs, "Twenty years ago." As specimens of musical humour may be named the songs for the three knights, especially "For month to dwell" and "This helmet I suppose," the latter is an exceedingly clever imitation of the Handelian form of writing. "Most politely," "Would you know the kind of maid," and "Thus our courage all untarnished" are exceedingly pretty. King Gama's song "If you give me your attention," of course meets with an encore, and is one of the "hits" of the opera. We can only briefly notice—more briefly than their merits deserve—the very capable company which Mr. D'Oyly Carte has sent to Bath. Miss St. Ives gave a charming presentation of "Princess Ida," her vocal and elocutionary ability being such as to render the character a complete success—a success which was heightened by a truly regal mien. The characters of Hilarion (betrothed to the Princess, "At the extremely early age of one") and his friends Cyril and Florian, were admirably filled by Mr. Cecil Burt, Mr. Frank Boyle and Mr. Hugh Seton respectively, whose buoyant vivacity was highly entertaining and whose singing was received with continued marks of applause. Mr. David James, jun., presented a highly praiseworthy picture of the senile, crooked old monarch King Gama, whose cynical songs he gave with highly effective point. His three armour-clad sons were represented with an amusing burlesque of melodramatic effect by Mr. E. Thomson, Mr. Winterbottom and Mr. T. Noble Mounsey. The trio sang very effectively. As King Hildebrand, Mr. Charles Goold acted with briskness and effect. The lady professors at Castle Adamant were represented by Miss Ada Doree, who entered with much spirit into the humour of the prim, brusque Lady Blanche, and Miss Marie Wynter, who was an exceedingly graceful and pleasing Lady Psyche. The remaining characters were filled with varying degrees of merit. A word of praise is due to the beautiful scenery—the work of the artists engaged in the original production at the Savoy—and also to the gorgeous dresses and lavish mounting of the opera.

During the performance the opera on Monday evening a long wait occurred between the second and third acts, and eventually the third act was produced without the assistance of the orchestra, the sole accompaniment being played by the conductor on the harmonium. The remarkable disappearance of the band was a topic of general remark, but it soon became known that the band had "struck." The following apropos lines, which occur in the early part of the third act, were received by the house with great laughter and cheering:—

<i>Princess Ida.</i>	Where's my bandmistress?
<i>Ada.</i>	Please you, ma'am, the band
	Do not feel well, and can't come out to-day!

We have received the following correspondence relative to the action of the band:—

To the EDITOR *of the* BATH CHRONICLE.

SIR,—Owing to the defection of the Band (who acted like the crew of ship who desert their captain in his hour of need), the third act of "Princess Ida" had, last night, to be performed with harmonium accompaniment only, by Mr. D'Oyly Carte's conductor (Mr. Horner).

Under these circumstances I have had, at considerable trouble, to make other arrangements, which I hope will prove acceptable to the public.

I may add that in the seven years during which the band has been engaged by me, I have paid its members something like £3,000.

FREDERICK NEEBE.

Theatre Royal Bath, July 1st, 1884.

SIR. —I have just seen a letter in to-day's papers from Mr. Neebe. I have not now time to enter into explanatory details, but will do so at a future date; allow me to state, in justice to myself and the members of the orchestra, that the sum of only £1 each was asked for and refused, out of arrears of £83 odd. I have up to the present time met all engagements, but owing to past financial experiences, I did not feel inclined to advance any more money on the back salaries, hence the trouble of last night, which, under any other conductor, would have occurred long ago, and which I have prevented on many other occasions. I am at a loss to understand about the £3,000, considering that the music for the Pantomimes of 1881 and 1882 and other arrears extending over two years have not yet been paid for.

July 1st.

W. E. SALMON.

P.S.—I trust you will understand that I have disclosed the above facts much against my will, and only to save my own reputation and those in my employ; my chief object has been to make things go as smoothly as possible.

SIR,—I have with much surprise read Mr. Salmon's letter in to-day's issue the *Bath Daily Chronicle*. Mr. Salmon states that he did not feel inclined to advance any more money on the back salaries of the band. I was not aware that Mr. Salmon had been asked so to do; far from this being a fact, I actually placed the night's salary for each man in Mr. Salmon's hands, rather than disappoint my audience. The band even then refused to enter the orchestra.

FREDERICK NEEBE.

Theatre Royal, Bath, July 2nd, 1884.

[*Bath Chronicle*, 3 Jul. 1884, p. 3.]

THEATRE ROYAL. —Lessee and Manager, Mr. Frederick Neebe. — The advent of *Princess Ida* has been welcomed by playgoers here, and on Monday a good audience (considering the weather) assembled to witness the first performance. One and all are agreed as to the merits of the piece, and the artists sustain their respective parts in a most efficient manner. The staging is correct, and the dresses appropriate and brilliant. Mr. Charles Goold makes up and plays King Hildebrand capitally. Mr. Cecil Burt does well as Hilarion, his song "Ida was a twelvemonth old" being much applauded. Messrs. Boyle and Seton are good in the characters of Cyril and Florian. Mr. David James, jun., in the part of King Gama is excellent, making his points tell with capital effect. The three sons of Gama were represented by Messrs. Thompson, Winterbottom, and Mounsey, and they are very clever. Miss St. Ives as Princess Ida sings sweetly and acts with good effect, Lady Blanche is well portrayed by Ada Doree. Miss Marie Wynter as Lady Psyche is also effective. The opera went well until the end of the second act, when, by some misunderstanding between the lessee and the band, the latter refused to appear, and the third act had to be played to the accompaniment of the harmonium only, efficiently rendered by the conductor of the company, Mr. Ralph Horner. On Tuesday another band occupied the orchestra. [*The Era*, 5 Jul. 1884.]

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.

The Era, 5 Jul. 1884, p. 17.

7 – 12 Jul. Devonport

NEW THEATRE. – Lessee and Manager, Mr. F. Neebe; Acting Manager, Mr. F. Holt. – Mr. D'Oyly Carte's *Princess Ida* company were accorded a very friendly reception on Monday night, and the opera itself was received with great enthusiasm. Selections from military bands stationed here have made the public pretty familiar with the music, and so the Princess came, as it were, with the advantage of a prior introduction. Encores throughout the piece were more numerous than altogether desirable to the company, however flattered they may have felt by the compliment. Miss Florence Dysart, who plays the Princess, does so with very graceful action, and sings with a charming, flexible, and tuneful voice, and she is supported very effectively by Miss Ada Doree as Lady Blanche, Miss Marie Wynter as Lady Psyche, Miss K. Forster as Melissa, Miss Buckingham as Sacharissa, and Miss M. Lennox as Chloe. Mr. Cecil Burt's Hilarion is a very finished performance, but he has a tendency to sing flat at times that is somewhat distressing. His two companions, Cyril and Florian, are cleverly represented by Mr. Frank Boyle and Mr. Hugh Seton. Mr. David James, jun., is not altogether the Gama one could wish, nor is Mr. Charles Goold sufficiently impressive as King Hildebrand, but both contribute fairly to the general effect. Arac, Guron, and Scynthus, the trio of comic guards, are represented by Mr. E. Thompson, Mr. Winterbottom, and Mr. T. N. Mounsey in the most amusing manner, and chorus, costumes, appointments, &c., being all new and bright, the opera goes merrily as a marriage bell. [*The Era*, 12 Jul. 1884.]

14 – 19 Jul. Exeter

"PRINCESS IDA" AT THE THEATRE.

Gilbert and Sullivan's new opera—"Princess Ida; or, Castle Adamant"—was produced at our Theatre last evening for the first time. The opera, which is styled a "respectful operatic per-version of Tennyson's 'Princess,'" was produced in London in January last, and recently a talented company has been drawing large houses with the work in the provinces. The opera is in three acts. The first act discloses Pavilion attached to King Hildebrand's palace, wherein are discovered soldiers and courtiers looking through opera glasses and telescopes for "a sign Royal Gama," whose fascinating daughter Ida has been given marriage to Hilarion, son of the King Hildebrand. The Prince Hilarion had married the Princess Ida when she was twelve months old, and when he was aged two years, and King Gama—whose daughter Princess Ida is—is expected to arrive with his daughter to keep her troth with King Hildebrand. As it turns out Gama fails to bring his fascinating daughter to the Court of Hildebrand, but is accompanied by his three warlike sons —Arac, Guron, and

Scynthus—and Hilarion informs his father, to his great grief, that Ida has forsworn the world, and has shut herself up with a band of women in a lonely country house, Castle Adamant, where she rules a women’s university. Hearing this disappointing news, Hilarion, with his friends Cyril and Florian, determine to encounter Princess Ida on her own ground, and meanwhile King Hildebrand causes Gama’s three sons to be taken as hostages for Princess Ida’s return. The second act discloses the Castle Adamant, with girl graduates seated at the feet of Lady Psyche, a Professor at Princess Ida’s College. Sacharissa, a girl graduate, desires Lady Psyche to tell them “What’s the thing that’s known as man?” The Professor tells them, in song, that man is Nature’s sole mistake, and the ladies make a memorandum to that effect. Lady Blanche, another Professor, soon after enters and reads list of Princess Ida’s punishments. The first is to Sacharissa, who is ordered be expelled because she had brought a set of chessmen into the college, “who give each-other mate.” The next culprit is Chloe, in whose drawing-book a sketch of a double perambulator was found. The Princess Ida next comes upon the scene, and gives address to the young ladies who joined on the previous day. The address is launched against man as being an inferior being altogether to woman, who it is said in her turn shall gain pre-eminence. Prince Hilarion and his two friends, however, succeed in carrying out their design of entering the castle and finding “academic cloaks” lying on the ground, don them and assume the disguise of maidens, and aspirants to fellowships the College. The Princess is taken in by their disguise, and they having cheerfully subscribed to the rules of the Academy, are allowed to freely mix with the ladies, until Lady Psyche, sister to Florian finds them in the college, and the secret of the young men becomes known to her. But she rejects the advances of the young men in the song of “The Ape and the Lady.” Melissa, daughter Lady Blanche, then enters and expresses her surprise at seeing man to be so comely a personage, and delights in feeling Florian’s shaven chin. Her mother catches her with the Prince and his courtiers and rebukes her, but Melissa induces her to try for the membership of the University, and puts her into a good temper. The young ladies then assemble for luncheon in the garden, and Cyril afterwards sings a song which reveals the personality of Prince Hilarion. The Princess is overcome by the news that men had entered Ida College, and throws herself into the river at the back of the grounds; Hilarion, however, saves her, but she is still adamant, and in spite of his declaration of attachment to herself, orders Hilarion and his friends to be bound and to be taken from her presence. King Hildebrand then enters the Castle with Gama’s three sons, the hostages, and threatens if she does not redeem her troth to “storm her walls and level her halls.” The Princess, nevertheless, breathes defiance to the King and the curtain drops. In the last act Melissa, Sacharissa, and other ladies appear in the court-yard of the Castle attired in armour and armed with battle axes, threatening death to the invaders of their rights. They one after another, however, become faint hearted, and the Princess, after deploring her fate, is informed that her father and brothers request audience of her. She is at first disposed to be unrelenting but afterwards her spirit, as well those of the lady graduates, yields to the charms of the Prince and his friends, and the concluding chorus runs—

It were profanity
 To poor humanity,
 To treat vanity
 The sway of Love.

Last evening the part of the heroine of this opera was taken by Miss Florence Dysart, who from the first won the approval of the audience and sustained the character with infinite grace and dignity. She gave evidence of great dramatic power

in the address to the ladies, and in her various songs was very heartily applauded. The roles of Lady Blanche and Lady Psyche were represented by Miss Ada Doree and Miss Marie Wynter, and the part of Lady Melissa was taken by Miss Kate Forster, and that of Sacharissa by Miss Buckingham. The other characters were King Hildebrand, Mr. Charles Goold; Hilarion, Mr. Cecil Burt; Cyril, Mr. M. Cooper; Florian, Mr. Hugh Seton; King Gama, Mr. David James; Arac, Guron, and Scynthius, Messrs. E. Thomson, Winterbottom, and T. N. Mounsey. There was a full attendance last night. The work will be repeated each evening for the week, and there will be a morning performance on Friday. [*Western Times*, 15 Jul. 1884, p. 8.]

“PRINCESS IDA” AT THE THEATRE.—Messrs. Gilbert and Sullivan’s three-act comic opera was produced for the first time in Exeter on Monday evening, when a capital company, organised by Mr. D’Oyly Carte for its representation in the provinces, met with a warm reception from a good house. The music is bright and lively, and the dialogue fresh and humorous. Some of the situations are extremely ridiculous, but there is a refinement about the whole opera that renders it a charming production. The representatives of the various characters have been carefully chosen, and all who witnessed it on Monday evening were delighted with the singing, the encores being frequent and the laughter general. Miss Florence Dysart appeared as the Princess, singing charmingly and acting effectively. Lady Blanche and Lady Psyche (Miss Ada Doree and Miss Marie Wynter) were very good, and Miss Kate Forster amusingly rendered the part of Melissa. The other characters were—King Hildebrand, Mr. Charles Goold; Hilarion, Mr. Cecil Burt; Cyril, Mr. M. Cooper; Florian, Mr. Hugh Seaton; King Gama, Mr. David James; Arac, Guron and Scynthius, Messrs. E. Thomson, Winterbottom and T. N. Mounsey. The scenery has been specially painted for the piece, and the dresses are most elaborate and artistic. There can be no doubt that the company will be well supported throughout the week. A morning performance will be given on Friday. [*Exeter Flying Post*, 16 Jul. 1884, p. 5]

<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>

The Era, 19 Jul. 1884, p. 17

21 – 26 Jul. Torquay

THEATRE AND OPERA HOUSE. – Manager, Mr. Charles Daly. – Mr. D’Oyly Carte’s *Princess Ida* opera company commenced a week’s engagement at this theatre on Monday night. The audiences have been very large, and the opera has been most favourably received. Unfortunately Miss Florence Dysart (Princess Ida) suffered from a cold, and her voice was not heard to advantage. [*The Era*, 26 Jul. 1884.]

28 – 30 Jul. Bournemouth

THEATRE ROYAL. — Manager, Mr. Harry Nash. — On Monday evening Mr. D'Oyly Carte's *Princess Ida* company commenced an engagement here, and we may say at once that for singing, acting, scenery, and dresses, nothing so thoroughly complete has ever been seen at our elegant little theatre. The company all round is a most excellent organisation, and all work well together, the chorus being specially good. We missed Miss Dysart (indisposed) as the Princess, but Miss Wynter made a very capable and interesting substitute. Large audiences have attended each performance. [*The Era*, 2 Aug. 1884.]

31 Jul. – 2 Aug. Weymouth

4 – 16 Aug. Portsmouth

OPENING OF THE PORTSMOUTH NEW THEATRE ROYAL.

A more brilliant scene than the opening of the new Theatre Royal on Monday night has not occurred in the annals of Portsmouth for some time. There was about it all the pomp, pride, and pageantry which seem most appropriate to such an occasion...

The performance on Monday began with almost military punctuality, which was the more praiseworthy considering the strenuous effects which had to be made to get things into working order. The crowded house was naturally in a somewhat excited condition. It was, however, perfectly good humoured, and merely sought to relieve itself by enthusiastic cheering, coupled with a disposition to encore everything that afforded the slightest excuse for the indulgence of this humour. The prevalent temper was at once exhibited when Mr. John Winterbottom entered the orchestra to conduct the singing and playing of the National Anthem, his appearance being the signal for quite a popular demonstration. The singing was sustained by four of the principals of the "Princess Ida" Company and a chorus of 100 ladies and gentlemen of Portsmouth, the accompaniment being supplied by the band of the Royal Marine Artillery... Then there were loud calls for Mr. Boughton, and on that gentleman coming forward and bowing his acknowledgments, there were fresh and no less vigorous calls for a speech. The courteous lessee, however, had prudently provided for this emergency, by circulating a printed address in rhyme among the audience, and, to use a familiar phrase, it was taken as read.

After a very brief interval the curtain rose on "The Princess Ida," which went from first to last without a mishap of any kind, It was received with every mark of favour and with frequent encores. We do not say that Messrs. Gilbert and Sullivan are here seen at their best, but at any rate each contributes plenty of characteristic work, and, need it be added?—work that is certain of the stamp of popular approval. The piece is magnificently mounted, so that the eye is always gratified, even when the ear is not fully occupied; the dresses are superb, and the scenery bright and beautiful. At the close of the performance there were again vociferous calls for Mr. Boughton, and these having been acknowledged in the usual manner, the large audience rapidly dispersed.

We may as well add, as the result of a subsequent visit to the theatre, that the music of the piece improves upon acquaintance. If it is less 'catchy' than the "Pinafore" or "Patience," or even the "Pirates," it is exceedingly melodious, and never palls upon the ear. It is in all respects a suitable dish for the Dog-days, and it is received with great favour by large and delighted, if not absolutely enthusiastic,

audiences. It will be played until the end of next week. [*Hampshire Telegraph*, 9 Aug. 1884.]

THE NEW THEATRE ROYAL. – Lessee and Manager, Mr. J. W. Boughton. – From the success attending last week's engagement of Mr. D'Oyly Carte's *Princess Ida* company their services have been secured for another week, and in spite of the excessive heat and other out-door attractions we have to record very fair business. On Monday Miss Florence Dysart was the Princess Ida in the absence of Miss Josephine Findlay, who so ably sustained the part last week. Miss Dysart is also to be complimented for the talent she displays. Mr. Chas. Goold is a capital King Hildebrand. Mr. Milroy Cooper's Cyril is well conceived; as is also King Gama by Mr. David James, jun. The choruses and surroundings are of the first order. We must not omit to mention the beautiful scenery by those well-known artists, Messrs Hawes Craven and Emden. [*The Era*, 16 Aug. 1884.]

18 – 23 Aug. Southampton

PRINCE OF WALES' ROYAL THEATRE—Mr. D'Oyly Carte's *Princess Ida* Opera Company commenced on Monday a six-nights engagement at this house, and as it was its first representation in Southampton a fairly numerous and fashionable audience assembled to witness its production. Taken as a whole, we are bound to say the music set to this opera is not to our minds so charming, flowing, or melodious as that which has made Sullivan's other works in the same direction so immensely popular, though it is more advanced towards the classical; on the other hand, the libretto of Gilbert is written with that wit and brightness of repartee characteristic of this veteran dramatist. The first act introduces us to a pavilion in King Hildebrand's Palace at Emden [*sic*], where his majesty and his court await the arrival of King Gama and his daughter, Princess Ida, who has been from infancy betrothed to Hildebrand's son Hilarion, and whose nuptials, according to contract, are about to be solemnised. But Gama arrives without his daughter, who, it seems, has conceived a dislike and hatred of all men—in fact, everything of the masculine gender—and has formed a college of young females of similar proclivities, who all forswear contact or communication with the “lords of the creation.” Gama's non-fulfilment of his contract results in Hildebrand throwing him and his three sons into a dungeon, and this closes the first act. Act 2 reveals to us the Gardens of Castle Adamant, in which we see the Princess surrounded by her youthful companions; but their privacy is suddenly intruded upon by Hilarion and his two friends, Cyril and Florian, who disguise themselves as women and are accepted as novices among this quaintly philosophic assembly. But during luncheon Cyril imbibes rather too much of the juice of the grape, the result being that his tongue wags too freely and he betrays himself and companions, which brings down upon them the wrath of the Princess, in the midst of which the soldiers of Hildebrand (who has determined to carry off the Princess) arrive, and a very effective denouement is given to the second act. The third act opens in the court-yard of Castle Adamant, where the Princess vainly endeavours to urge her companions to resist her invaders; but the advent of Hilarion, Cyril, and Florian had not been without its natural effect upon the susceptibilities of some of the tender-hearted inmates, and in the end the Princess stands alone faithful to her principles. Now arrives her father, Gama, who has been temporarily released by Hildebrand in order to influence his daughter to carry out the conditions of the nuptial contract, and at length, through the pleadings of Hilarion, prejudice is overcome, and *une grand passion* triumphs. Miss Florence Dysart renders the music allotted to the Princess Ida with great precision and faultless intonation; but we incline to the belief that the lady

was not at her best, a circumstance accounted for by the fact that to all appearance the talented cantatrice has not thoroughly recovered from a recent severe illness. Miss Ada Doree possesses a pleasing contralto voice, which she displays to advantage, reminding us very much of the Fanny Huddart of a quarter of a century since. Of the male vocalists, the palm must certainly be awarded to Messrs. Cecil Burt and Milroy Cooper, both of whom possess vocal organs of uncommon sweetness and power, Mr. Harry Seton being a valuable contributor in the trios between them in the second act. Mr. David James, jun., as “King Gama” personated the cynical old potentate to the life, Mr. Charles Goold being an effective “King Hildebrand.” Three telling voices were combined in the persons of Messrs. Eustace Thomson, T. N. Mounsey, and Winterbottom (“Gama’s” sons), and the ladies of the chorus were beyond reproach. The opera is splendidly mounted, the dresses of a *recherche* character, and the scenery superb, the whole of which should commend it to public approval. The recalls and encores were frequent, and proved beyond doubt the appreciation of a critical audience, whose patronage, doubtless, will be continued and extended during the week. For the accommodation of those residing at a distance, a morning performance of this charming opera will be given on Saturday, at 2 o’clock, thus giving an opportunity to the *elite* of the neighbourhood of witnessing this successful production of Sullivan and Gilbert. [*Hampshire Advertiser*, 20 Aug. 1884, p.4.]

PRINCE OF WALES’S ROYAL THEATRE. – Lessee and Manager, Mr. J. W. Gordon. – Mr. D’Oyly Carte’s opera company on Monday night presented here for the first time Messrs. Gilbert and Sullivan’s brilliantly written and magnificently mounted *Princess Ida*. Among the ladies the impersonators of the Princess Ida and Lady Blanche, with Misses Kate Forster, Marie Wynter, Buckingham, and M. Lennox as the girl graduates, well deserved praise for their singing and acting, their dresses, too, being all that grace, sweetness, and taste could desire; while among the men special mention must be made of Mr. James, jun., as King Gama – a part better played than sung – of Hilarion and his friends, with their admirable acting in the scene where they try to palm themselves off as girl graduates; and of Messrs. Thompson, Mounsey, and Winterbottom as men at arms. [*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 Aug. Winchester

26 – 30 Aug. Jersey

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 Sept. ???

2 – 3 Sept. Ryde

THEATRE ROYAL, RYDE.

TUESDAY and WEDNESDAY, September 2nd and 3rd.

Mr. D'OYLEY CARTE'S successful Opera,

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

Special Matinée on Wednesday at 2.30.

Plan and Tickets at H. N. Mills' Royal Marine Library, Ryde. An early application for Tickets is solicited owing to the great demand for seats.

Doors open at 7.30, commence at 8.

Isle of Wight Observer, 30 Aug. 1884, p. 4.

4 Sept. Newport

5 Sept. Ventnor

6 Sept. Sandown

MR. D'OYLY CARTE'S ARRANGEMENTS

for 1884.

GREAT BRITAIN AND IRELAND

OPERA COMPANIES.

COMPANY A, "PRINCESS IDA,"

ASSEMBLY ROOMS, CHICHESTER, September 8th ;

NEW HALL, WORTHING, September 10th ;

THEATRE ROYAL, CANTERBURY, September 12th.

COMPANY C,

THEATRE ROYAL, PRESTON, September 8th.

COMPANY D, "PRINCESS IDA,"

ROYALTY THEATRE, GLASGOW, September 8th.

COMPANY E, "IOLANTHE,"

HAMILTON HALL, SALISBURY, September 8th ;

GUILDHALL, WINCHESTER, September 9th ;

THEATRE ROYAL, WEYMOUTH, September 11th.

COMPANY F, "IOLANTHE,"

LONDESBOROUGH THEATRE, SCARBOROUGH, September 8th.

AUSTRALIA.

"THE PIRATES OF PENZANCE" and "PATIENCE,"

with Mr J. C. Williamson.

The Era, 6 Sept. 1884, p. 16

8 – 9 Sept. Chichester

10 – 11 Sept. Worthing

12 – 13 Sept. Canterbury

15 – 18 Sept. Margate

THE THEATRE. – Miss Sarah Thorne, Lessee. – Mr. D'Oyly Carte's opera company (Mr. A. Cellier, conductor; Mr. D. James, jun., stage-manager; and Mr. E. J.

Benbrook, acting-manager) appeared here for the first four evenings this week in Gilbert and Sullivan's *Princess Ida*. As is invariably the case wherever Mr. D'Oyly Carte is concerned, the piece was well mounted. Special mention should be made of Miss St. Ives in the title-rôle, Miss Wynter as Lady Psyche, and Mr. Burt as Hilarion. The monarchs Hildebrand and Gama were respectively and effectively represented by Messrs. C. Goold and David James, jun. Miss Ada Doree was amusing as Lady Blanche, and Melissa and Sacharissa were well represented by Misses Kate Forster and M. Lennox. The piece, from beginning to end, was well received, and was frequently applauded. Each evening the theatre has been crowded. The respected lessee had her annual benefit on Friday (yesterday), and was patronised by an overflowing audience. [*The Era*, 20 Sept. 1884.]

19 – 20 Sept. Ramsgate

22 – 27 Sept. ???

29 Sept. – 4 Oct. Hastings

“PRINCESS IDA” AT THE GAIETY.—We would heartily congratulate all our readers on the chance presented to them by the enterprise of Mr. Gaze to witness, during the next week performances of Messrs. Gilbert and Sullivan's latest Opera-comique at the Gaiety Theatre. The company is under the direction of Mr. D'Oyly Carte, and we may rest assured the piece will be thoroughly well mounted and played. We may add the expression of a hope that the orchestra will be found up to its work and, if possible, slightly increased for the occasion, for instance, by the addition of a clarionette player, the better to meet the demands made upon it. An advertisement appearing elsewhere gives all the necessary particulars. [*Hastings & St. Leonards Observer*, 27 Sept. 1884, p. 5.]

“PRINCESS IDA” AT THE GAIETY.

Messrs. Gilbert and Sullivan's latest production, “Princess Ida,” has during the week been presented nightly before large and decidedly appreciative audiences from the boards of the Gaiety Theatre. With this “respectful operatic perversion of Tennyson's poem” still running at the Savoy Theatre, it would have been surprising to have found the performances of the opera by Mr. D'Oyly Carte's well-drilled company anything short of a substantial success, and we must congratulate the management of the local “house” on their well judged enterprise in making a week's engagement of it. The libretto of the new work stands undoubtedly high as a literary production, and is perhaps the best thing yet written by Mr. Gilbert this form; while his famous collaborateur, Sir Arthur Sullivan, has done his share of the work in his most popular style. The music is at once elegant and chaste, and the orchestration shows this composer at his best; the numbers are full of melody, and almost every variety of taste is appealed to indifferent passages of the work, though the true Sullivan stamp is on it all. The various characters are ably sustained, the choruses are splendidly sung, the dresses are rich and tasteful, and on the whole the orchestra has this week done its work very well, though undeniably weak for this class of music. Mr. Charles Goold was an admirable King Hildebrand, and Hilarion, his son, found excellent representative in Mr. Cecil Burt, his ballad in the first act, “Ida was a twelvemonth old,” being warmly applauded. His two friends, Cyril and Florian, were ably represented by Mr. Milroy Cooper, and Mr. Hugh Seton, who made these characters two of the most successful in the cast, the singing and acting of both being much admired. The part King Gama, though small, was thoroughly satisfactorily performed by Mr. David James, Jun., and his three sons, Arac, Guron, and Scynthius

found able exponents in Mr. Eustace Thomson, Mr. T. Noble Mounsey, and Mr. Winterbottom. Miss Evelyn Ward's Princess Ida gave proof of histrionic ability of a high order; her long speech commencing "Women of Adamant," in the second act, deserving special notice, the blank verse being admirably given. Her voice, however, though a clear and apparently well-trained soprano, was lacking power, which materially weakened the impression she made on her audience. Lady Blanche, portrayed by Misa Madge Inglis, was meritorious impersonation; and Miss Marie Wynter, the Lady Psyche, and Miss Kate Forster as Mellissa, gave very effective representations. The finale to each act won hearty and well-deserved applause, the mounting throughout leaving nothing to be desired. Several *encores* were demanded each evening. The engagement closes to-day (Saturday). [*Hastings & St. Leonards Observer*, Saturday 4 October 1884, p.3.]

GAIETY THEATRE. – Sole Proprietor, Mr. George Gaze; Acting-Manager, Mr. G. H. Gaze. – *Princess Ida*, with pretty scenery and handsome dresses, is being performed to good houses. Mr. David James, jun., makes a pleasing King Gama, and Mr. Charles Goold is clever and earnest as King Hildebrand. As the Princess Ida Miss Evelyn Ward takes pains, and possesses a pleasing voice. Miss Madge Inglis as Lady Blanche and Miss Marie Wynter as Lady Psyche are favourites. [*The Era*, 4 Oct. 1884.]

6 - 7 Oct. ???

8 Oct. Chatham

LECTURE HALL AND OPERA HOUSE. – Manager, Mr. T. E. Evans. – Mr. D'Oyly Carte's popular operatic company gave a very successful performance of *Princess Ida* to a fashionable and crowded audience on the 8th inst. [*The Era*, 18 Oct. 1884.]

9 Oct. ???

10 - 11 Oct. Tunbridge Wells

PRINCESS IDA – Those of our readers who have witnessed the previous appearances of Mr. D'Oyly Carte's Opera Company in Tunbridge Wells, and are acquainted with the really high class nature of all performances under his management will welcome with pleasure the announcement that the latest of Messrs. Gilbert and Sullivan's popular comic operas, will be produced at the Great Hall, on October 10th and 11th. The name of Mr. Carte needs no recommendation from us, and we can anticipate for this charming opera such a crowded audience as witnessed even the production of "Pinafore," "Patience," or the "Pirates," on the boards at our local "theatre." [*Kent & Sussex Courier*, Friday 3 October 1884, p.5.]

13 – 14 Oct. Croydon

THEATRE ROYAL. – Lessees and Managers, Messrs Roberts, Archer and Bartlett. – On Monday and Tuesday D'Oyly Carte's *Princess Ida* company appeared before crowded houses. [*The Era*, 18 Oct. 1884.]

15 – 16 Oct. Kingston

17 – 18 Oct. Richmond

20 – 22 Oct. Colchester

PRINCESS IDA. – The Colchester public had an opportunity on Monday, Tuesday, and Wednesday nights of witnessing this comic opera at the Theatre Royal. There have been good audiences and excellent performances. The company, which was one of Mr. D'Oyly Carte's, gave this, the last of the Gilbert and Sullivan compositions, in capital style. "Princess Ida" is by no means the most successful of the series, but it contains music of a high order, and there are many amusing situations in the piece. The first act is the weak point of the opera, lacking interest, which would be created by the introduction of *Princess Ida*, who does not make her appearance until the second act. However, the last two acts fully make up for the first, the music being melodious, and pleasing, the incidents interesting, and the score thoroughly Gilbertian, and full of his own original humour and satire. The company was a strong one, the chorus being moderately large and efficient. Miss Evelyn Ward as *Princess Ida* was very pleasing, and acted artistically, but she lacked vocal powers of sufficient strength for the part, although some of her music was very efficiently rendered. Miss Madge Inglis made a capital *Lady Blanche*. The *Psyche* of Miss Marie Wynter was pleasing and spirited, and Miss Kate Forster made a good *Melissa*. Mr. David James, jun., was not altogether satisfactory as the ungainly *King Gama*, for, although the part is an unthankful one, more might be made of it. *Hilarion*, *Florian*, and *Cyril*, by Messrs. Cecil Burt, Hugh Seton, and Milroy Cooper sang and acted well. The scenery was very pretty, and the band a full and excellent one. Mr. U. B. Mattacks, Head Street, had charge of the booking, and the arrangements were all that could be desired. Improvements are being made in the Theatre, and will, no doubt, add considerably to the comfort of the audience. [*The Essex Standard*, 25 Oct. 1884; pg.5.]

THEATRE ROYAL. – Proprietors, Messrs. Nunn Brothers and D. Vale. – Mr. D'Oyly Carte's *Princess Ida* opera company, under the direction of Mr. E. J. Benbrook, appeared here on Monday, Tuesday, and Wednesday last. The piece was well placed upon the stage, and a fairly good audience was present each evening. [*The Era*, 25 Oct. 1884.]

23 Oct. Bury St. Edmunds.

THEATRE ROYAL,
BURY ST. EDMUND'S.

FOR ONE NIGHT ONLY,
THURSDAY, OCTOBER 23RD.

MR. D'OYLY CARTE'S
OPERA COMPANY.

“ PRINCESS IDA, ”

By Gilbert and Sullivan,

As played at the Savoy Theatre, London.

Admission, Stalls, 4s.; Lower Boxes, 3s.; Upper Boxes, 2s.; Pit, 1s.; Gallery, 6d.

Doors open at 7 p.m., to commence 7.30.

Tickets at Mr. J. C. Roberts, Abbeygate-street. [1824

Bury & Norwich Post, 7 Oct. 1884, p. 4.

“PRINCESS IDA” AT THE THEATRE.—On Thursday evening one of the latest productions, from the joint pens of Messrs. Gilbert and Sullivan, received ready response from the Bury playgoers, the theatre being full to overflowing, owing no doubt to the fact that Mr. D’Oyly Carte’s company limited their stay in Bury to one night only. Comic Opera has at all times found favour with the Bury public, and the representation of so popular a one as *Princess Ida* for once only, accounts in a great measure for the immense assembly brought together to witness it. Considering the short time at the disposal of the management, it is praiseworthy to record the manner in which everything—even to the scenery which was brought by the company—was managed. With regard to the number of performers, as well as to the general appointments in the way of brilliant dresses and armour, nothing better has been seen on these boards. The opera has been called by way of apology “a respectful Operatic per-version of Tennyson’s *Princess*,” and under these circumstances probably the Poet Laureate can bring about a smile something approaching to forgiveness. The theatre was failed so early in the evening that some who had availed themselves of the opportunity to book far the upper boxes as well as those who had similarly booked for the lower, found it impossible to take the places they had paid for, and by the force of more or less good nature, settled down to the inevitable—either to stand or fall in the contest; which, however, proved the end that nine points of the law had, as usual, decidedly the best of it. A stronger accompaniment would, of course, have greatly added to the charm of the entertainment (a pianoforte, carefully played, being the only instrument employed), but, nevertheless, with this drawback, the company, so to speak, pulled themselves together, and gave the solos and choruses with much spirit and effect. The piano parts, and the quartette “The World is but a Broken Toy” and Hilarion’s ballad “Whom thou hart chained must wear his chain” were also extremely well rendered, and gave immense satisfaction. As we have only time and space for a limited report, we may sum the entire performance as an unqualified success, and it is more or less to be deplored that the *Princess Ida* company could only afford us one representation instead of two or three, when might have had as little occasion for inside grumbling as a number of our friends for outside disappointment. But anyway there is cause for congratulation, especially to those who were fortunate enough to witness the performance, as well as to Mr. Roberts, and to Mr. J. Clements, upon whom the managing business of the company devolved, and who took special care that the public should be well informed by issuing a profusion of most beautifully executed programmes. [*Bury Free Press*, Saturday 25 October 1884, p.5.]

“PRINCESS IDA” AT THE THEATRE ROYAL.— It was only to be expected that there would be a large audience at the Theatre on Thursday evening to witness the performance of Mr. W. S. Gilbert and Sir Arthur Sullivan’s last work, “Princess Ida,” and the place was literally crammed, many being unable to gain admittance. The company was a very powerful one, and gave an excellent interpretation of the opera. The music is marked by that refinement and delightful freshness which has in no small degree made this and kindred works of the same author so popular, while the humour and satire which runs through the whole piece is certainly equal to any of Mr. Gilbert’s former efforts. [*Bury & Norwich Post*, Tuesday 28 October 1884, p.5.]

24 – 25 Oct. Ipswich

PUBLIC HALL, IPSWICH.

SPECIAL ENGAGEMENT FOR 2 NIGHTS ONLY,
FRIDAY & SATURDAY,
October 24th and 25th.
MR. D'OYLY CARTE'S OPERA COMPANY,
PRINCESS IDA
Or CASTLE ADAMANT;
By W. S. GILBERT and ARTHUR SULLIVAN, as
played at the Savoy Theatre, London.
FULL BAND & CHORUS.
Local Manager, Mr. J. CLEMENTS.
Plan of Reserved Seats and Tickets at Messrs. Pawsey and
Hayes', Ancient House, Ipswich.
Reserved Seats, 3s.; Second Seats or Balcony, 2s.; Third
Seats or Gallery, 1s.
Doors open at 7. Commence at 7.30. Carriages at 10.15.

Ipswich Journal, 18 Oct. 1884, p. 3.

“PRINCESS IDA” AT THE PUBLIC HALL.

That the Public Hall would be filled to witness the performance of Mr. W. S. Gilbert and Sir Arthur Sullivan's “Princess Ida” was no more than might have been expected. Mr. D'Oyly Carte's company is a powerful one and gives an interpretation which presents the opera as a gem in a perfect setting. The humour of the whole came with a freshness eminently acceptable, whilst the refinement of Sir A. Sullivan's music was delightful. The second act was, of course, the source of much amusement, and the entrance of Hilarion and his companions upon the precincts of Castle Adamant, sacred to the girl graduates, was highly diverting. The opera is magnificently mounted, and the scenery by Linden [*sic*] and Hawes Craven is very fine. [*Ipswich Journal*, Saturday 25 October 1884, p.8]

PUBLIC HALL. – On Friday and Saturday Mr. D'Oyly Carte's opera company gave two highly successful performances of *Princess Ida*. The piece was well staged, and delighted a crowded audience. Miss Evelyn Ward was a charming Princess Ida, and Lady Blanche was efficiently represented by Miss Madge Inglis. King Hildebrand was capitally played by Mr. Charles Goad, and King Gama by Mr. David James, jun. Messrs C. Burt, M. Cooper, H. Seton, E Thompson, T. N. Mounsey, and Winterbottom also rendered admirable support. [*The Era*, 1 Nov. 1884.]

27 Oct. – 1 Nov. Norwich

THEATRE ROYAL. – Proprietor and Sole Manager, Mr. Sidney. – On the 27th ult., Mr. D'Oyly Carte's company (A) introduced *Princess Ida* to a Norwich audience, and it evidently pleased those who witnessed the performance. The company is an excellently selected one, especial commendation being due to Miss Evelyn Ward as the Princess, and Mr. David James, jun., as King Gama. The opera is placed upon the stage with all that lavish care characteristic of the productions emanating from Mr. Carte's establishment. [*The Era*, 1 Nov. 1884.]

3 – 5 Nov. Kings Lynn

THEATRE ROYAL.–Lessee, Mr. R. Wardale.–On Monday, Tuesday, and Wednesday evenings Mr. D'Oyly Carte's *Princess Ida* company appeared at this theatre, and drew large audiences. The company is a very good one. [*The Era*, 8 Nov. 1884, p. 17.]

6 – 8 Nov. Peterborough

by permission of the right Worshipful the Vice-Chancellor,
Theatre Royal,
 CAMBRIDGE.
 Sole Lessee - Mr. W. B. Redfern.

MR. REDFARN has the pleasure of announcing the VISIT of
 Mr. D'OYLY CARTE'S
OPERA COMPANY,
 On MONDAY, TUESDAY, and WEDNESDAY
 next, Nov. 10, 11, and 12,
 The celebrated Operatic Per-Version of Tennyson's
 "Princess," entitled
PRINCESS IDA,
 Written by W. S. Gilbert. Composed by Arthur
 Sullivan.

Act 1.—King Hildebrand's Palace.
 Act 2.—Gardens of Castle Adamant.
 Act 3.—Court Yard of Castle Adamant.

Prices of Admission:
 Stalls, 5s.; Inner Circle, 3s.; Balcony, 1s.
 Plan may be seen at the Box Office, in the New
 Grand Entrance of the Theatre, where Tickets may
 be secured.
 The Box Office is open every day from Twelve
 to Seven o'clock.
 Doors open at 7.15. Curtain to rise at 8.
 Leader of the Band - Mr. S. Duffell.
 Carriages may be ordered for 10.15.
 The Lessee reserves the right of refusing
 admission.

Cambridge Independent Press,
 Saturday 8 November 1884

University and town. The leading characters had to comply with frequent encores, Mr. David James, jun., as Gama, being a special favourite. The dresses were gorgeous, and the scenery was all that could be desired. [*The Era*, 15 Nov. 1884, p. 16.]

13 – 15 Nov. ???

17 – 18 Nov. ???

19 – 20 Nov. Stourbridge

CORN EXCHANGE.—On Wednesday and Thursday last week D'Oyly Carte's *Princess Ida* company occupied the boards here, and were well patronised. [*The Era*, 29 Nov. 1884, p.21.]

AGRICULTURAL HALL,
 (THEATRE ROYAL) WALSALL.

FOR THREE NIGHTS ONLY,
 THURSDAY, FRIDAY, AND SATURDAY,
 NOVEMBER 27th, 28th, and 29th.

SPECIAL ENGAGEMENT OF
 MR. D'OYLY CARTE'S
 OPERA COMPANY.

"PRINCESS IDA,"
 OF CASTLE ADAMANT.

Written by W. S. GILBERT, Composed by ARTHUR
 SULLIVAN.

Admission—Reserved Seats, 3s.; Second Seats,
 2s.; Gallery, 1s.
 Plan of Reserved Seats at Mr. Robinson's, The
 Bridge, Walsall.
 Doors open at 7, to commence 7.30. Carriages
 at 10.15.

Walsall Advertiser, Saturday
 25 November 1884, p.3.

nights. [*The Era*, 13 Dec. 1884, p. 17.]

10 – 12 Nov. Cambridge

Theatre Royal (St. Andrew's-street).—On the first three evenings of this week, Mr. D'Oyly Carte's Opera Company represented the now famous opera, "Princess Ida," with great success and before large and sometimes overflowing audiences. The various characters were very well sustained and the piece went off with great spirit and *éclat*. The opera abounds with beautiful solos, duets, trios, and choruses, which were very well given and loudly encored. The orchestra did its work very well and indicated a marked improvement on anything we have heard at this theatre. The management are to be congratulated on the striking success they have achieved. [*Cambridge Independent Press*, Saturday 15 November 1884, p.5.]

THEATRE ROYAL.—Proprietor, Mr. W. B. Redfern.—This week R. D'Oyly Carte's *Princess Ida* company has been meeting with deserved success, each night drawing crowded houses of the elite of

21 – 22 Nov. Kidderminster

TOWN HALL.—The *Princess Ida* company occupied this hall on Friday and Saturday last week, and met with a capital reception. The performance was a fairly good one, but the lack of a band accompaniment made it go rather flat. [*The Era*, 29 Nov. 1884, p.20.]

24 – 26 Nov. Dudley

27 – 29 Nov. Walsall

1 – 6 Dec. Bolton

8 – 10 Dec. Blackburn

11 – 13 Dec. Halifax

THEATRE ROYAL.—Proprietor and Lessee, Mr. Francis Rawlings.—Mr. D'Oyly Carte's *Princess Ida* company were announced for three

15 – 20 Dec. York

THEATRE ROYAL, YORK.

The management has pleasure in announcing the special engagement, commencing

MONDAY NEXT, DEC. 15TH, of

MR. D'OYLY CARTES' OPERA COMPANY,

Who will appear in Gilbert & Sullivan's Enormously Successful Opera,

PRINCESS IDA.

FULL CHORUS AND AUGMENTED ORCHESTRA.

Conductor, Mr RALPH HORNER.

Doors open at 7, commence at 7.30.

Prices as usual. Box Plan at BANKS', Stonegate.

Yorkshire Gazette, 11 Dec. 1884, p. 1

“PRINCESS IDA” IN YORK.

Mr Waddington is providing a rich operatic treat for his supporters this week in the shape of “Princess Ida,” performed by one of D’Oyly Carte’s companies. As this is the first appearance of the Princess in York, a summary of the story may be acceptable to those who intend visiting the Royal between this and Saturday night. The idea of the opera has been made familiar to York playgoers by the production of “Adamless Eden,” a burlesque. The play opens with a chorus which informs us that Princess Ida, King Gama’s daughter, betrothed in her babyhood to Prince Hilarion, is expected at King Hildebrand’s court. But Ida does not come, and Gama and his three sons arrive with the horrible tale that she has established a Female University at Castle Adamant, and forsworn all acquaintance with men. “We are warriors three,” declare the sons; “Sons of Gama, Rex; Like most sons are we, Masculine in sex; Politics we bar, They are not our bent—On the whole we are Not intelligent.” Thus the Three. King Gama also gives a characteristic introduction of himself. To prove that he’s a genuine philanthropist, he says, “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 altho’ I try to make myself as pleasant as I can, Yet everybody says I’m a disagreeable man—And I can’t think why?” The finale of Act I consists of a lesson in love-making, conducted in the song “Most politely;” offered by King Hildebrand to Hilarion, who, with his friends Cyril and Florian, decide to go to Castle Adamant, while “Gama Rex,” and his three “not intelligent” sons are retained as hostages, and assured that “should Hilarion disappear, we will hang you, never fear—most politely.” Act 2 introduces us to the grounds of Castle Adamant, where Lady Osyche [*sic*], Melisra [*sic*], and Chloco [*sic*] discuss learned matters. One question asked by the inquisitive damsels is, “What’s the thing that’s known as man?” Osyche replies in the key-note of the opera, “Man will swear and man will storm, man is not at all good form, man is of no kind of use, man’s a donkey, man’s a goose, man is course [*sic*] 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 Princess, who now appears on the scene, is apostrophised as a mighty maiden with a mission, a paragon of common-sense, and inquires of the Vice-Principal, Lady Blanche, concerning the studies of the day. In the answer—a practical illustration of the metaphysics of Is, Might Be, and Must—the Vice-Principal hints [at] her desire to be supreme, and a little later—when the Prince and his friends have gained admission to the University, disguised in academic robes—consents to keep the secret, in the belief that when the Princess departs with Hilarion the reward of “the inevitable shall” will be hers. In a rattling trio Hilarion and his companions ridicule the studies of girl undergraduates—“And the circle they will

square it Some fine day: Then the little pigs they're teaching For to fly." Lady Psyche having poked a little fun at Darwinian Man ("With 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 paid a guinea to a toilet club—But it would not do.") Lunch is announced, and Cyril, drinking too much, lets the cat out of the bag with a "Kiss me" song. The Princess jumps into the lake, but is rescued by Hilarion, but she imprisons him and his friends, and refuses to release them when King Hildebrand with an army arrives, and the Unintelligent Three explain the situation by observing—"We may remark, though nothing can dismay us, That if you thwart this gentleman, He'll say us. We don't fear death, of course—we're taught To shame it, but still upon the whole, we thought we'd name it." The Princess is relentless, and ever dreams of war, but her girls decline to fight. "Please you, do not hurt us, frightened maids are we," expresses their sentiments. King Gama's plaintive appeal—based on the fact that, as he has nothing to grumble at he is perfectly miserable, induces the Princess to consent to let the issue be decided by combat between Hilarion, Cyril, and Florian, and the Unintelligent Three. The three are floored, and their lives spared by the Princess, who then does as all heroines do in the last act. The company performing last night was a fairly good one. Mr David James, jun., as King Gama, was exceedingly good, and Mr C. Rowan both sang and acted excellently as "Cyril." We prefer Miss Wynter's "Lady Psyche" to "The Princess" of Miss Evelyn Ward; the latter seemed nerveless. Miss Inglis, who is cast for "Lady Blanche," was deservedly encored for "Come mighty Must." As a matter of course the trio, "They are going to square the circle—if they can," was repeated, and the audience demanded a repetition of one or two other pieces. The opera is well staged, and the chorus singing is remarkably fine. [*Yorkshire Gazette*, 16 Dec. 1884, p. 4.]

"PRINCESS IDA " AT THE YORK THEATRE.

Theatre goers of York have waited long enough for "Princess Ida." The opera has been nearly twelve months before the public, therefore it can hardly be said to be new. But since its introduction to London audiences opinions upon its merits have from time to time been conveyed to York, and have engendered in this city a natural desire to witness a performance of Messrs. Gilbert and Sullivan's newest piece, which by some is said to be their *chef d'œuvre*, but which, on the contrary, by others is pronounced to be no better than any of its predecessors. It is remarkable how comic opera has flourished since Offenbach wrote a certain little fanciful piece which aroused contemptuous laughter amongst some of his Parisian *confreres*, but at length kindled a flame which may now be said to be lighting up the whole of the civilised world, from a comic opera point of view. Instead of dying a natural death, as was predicted, it became one of the most popular pieces of its time; and this stimulated the composer of the charming music of "Madame Angot" to extend his efforts in the same direction. His success is known to most intelligent lovers of music. Passing from the birth of comic opera to the more recent contributions to its *repertoire*, it may be fairly said that in the matter of collaboration for the production of this class of opera Messrs. Gilbert and Sullivan stand pre-eminent. Their originality in their respective spheres is undeniable, yet, taking any two of their operas that have been before the public, it would be almost at once seen that there is something in the one that acts as a reminder of the other. It is not, indeed, too much to say that the humorous fancy of Mr. Gilbert has begun to show unmistakeable similarity; whilst some of Sir Arthur Sullivan's *arias* really seem like paraphrases of others that have gone before. But Sir Arthur's music is always tuneful. He cannot, however, get over his fondness for the oratorio style of music. Whether this be within the domain of comic opera is a matter now

hardly worth serious consideration; but this much may be said, that although it is highly acceptable, and in many instances forms a striking contrast to the crisp cadences that usually accompany a sparkling libretto, it is a style of composition that one least expects to meet with in works where seriousness and sentimentality give place to broad fun. So much for the author and composer. Respecting “Princess Ida” a great deal might be said. Mr. Gilbert did not on this occasion take up the subject for the first time. He wrote a burlesque upon the Poet Laureate’s “Princess” for the Olympic some years ago, and the same dialogue with scarcely any appreciable alterations, set to music by Sir Arthur Sullivan, now charms provincial audiences with the title of “Princess Ida, or Castle Adamant.” But nobody could parody Lord Tennyson’s medley better than Mr. Gilbert, and few persons, we believe, will contend that even the Poet Laureate’s productions are beyond the purview of the professional parodist. Mr. Gilbert has performed his task, too, with grace and refinement, yet with pungency withal, and has given his patrons a work such as could probably be produced by no other living writer. The character of the Princess, however, he has held above satire—and well it is he did so, for it must be admitted that, serene and beautiful as she stands among the poet Laureate’s highest conceptions, she is above comic treatment altogether. Her demands have been respected by Mr. Gilbert; and although he has not invested her with the fun or eccentricity which characterises most of his greatest comic opera characters, he has placed her in a position which all who see it will doubtless commend. A good deal could be said regarding the manner in which he has treated Lady Blanche (whom he has converted into a professor of abstract philosophy), and Florian, Cyril, and Hilarion. Most of the spirit of burlesque, however, lies in Arac and his brothers, who have very properly been made subjects for robust fun. Sir Arthur Sullivan’s music is charming from overture to finale—full of touching melodies and grand harmonised *morceau* such as we have been taught to expect from him, as well as of wonderful orchestral resource and fancy peculiarly his own, and an attractiveness which we meet with from the pen of no other living composer.

Regarded from a spectacular point of view “Princess Ida” is supreme. Indeed, the piece surpasses any comic opera in that respect that has yet been presented on the English stage. Its lavish mounting is almost overwhelming, sumptuous dresses, velvets, and figured satins being predominant. The three most striking characters are Hilarion, Cyril, and Florian, filled respectively by Mr. Cecil Burt, who is accomplished both as a singer and actor; Mr. C. Rowan, who possesses a clear tenor voice of extensive compass, and who knows how to use it well; and Mr. Hugh Seton, than whom it would be difficult to find a better exponent of his part. Mr. Fred Billington, as King Hildebrand, is realistic to the utmost degree, and sings well. Messrs. Eustace Thompson (Arac), T. Noble Mounsey (Guron), and Winterbottom (Scynthus) have some laborious work to do, but they do it satisfactorily; and the only remaining principals, Miss M. Lennox (Sacharissa) and Miss M. Medus (Chloe) are all that could be desired. The chorus is well trained, though hardly strong enough, and the orchestra gives a ready response to the baton of Mr. Ralph Horner, and plays the music in a sympathetic manner. It only remains to be added that the scenery is picturesque, and the piece, taken as a whole, is well worth seeing. “The Princess” is to be given in York for eight nights more, and local playgoers may justly regard it as an unusual treat. [*York Herald*, 17 Dec. 1884, p. 7.]