

**Mr. D'Oyly Carte's No. 1 *Patience* Company**  
**6th March – 16th December 1882**

**6 – 11 Mar. Brighton**

THEATRE ROYAL AND OPERA HOUSE. – Proprietrix, Mrs. H. Nye Chart. — The expectation excited by the announced visit of Messrs. Gilbert and Sullivan's æsthetic opera *Patience* was fully realised on Monday last, the performance being in every way a complete success. The leading parts were most ably sustained, the singing of Miss Fanny Edwards, as Lady Jane, and Mr. Arthur Rousbey, as Grosvenor, being especially worthy of praise. Mr. George Thorne was an amusing Bunthorne, and caricatured the eccentricities of the "utterly too too" school splendidly. In Miss Ethel Pierson, *Patience* found a naïve and charming exponent. Messrs. Byron Browne, J. B. Rae, and James Sydney were acceptable representatives of the officers, their trio in the second act, after adopting the æsthetic style, earning a double recall. Most elaborate dresses and pretty new scenery, by Messrs. Lennox and Pilbeau, contribute to the success. The piece is mounted in the style for which Mrs. Chart's theatre is renowned, and has been witnessed by houses that have taxed the energies of the courteous manager, Mr. T. Phillips, jun., to the utmost. [*The Era* (London, England), Saturday, March 11, 1882; Issue 2268.]

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**13 – 18 Mar. Norwich**

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**20 – 25 Mar. Sheffield**

"PATIENCE" AT THE THEATRE ROYAL

Probably the "Patience" of Messrs. Gilbert and Sullivan will, like the patience of the hero of the Welsh milkmaid's song in the *Ingoldsby Legends*, have an end at last, but that end is, we are inclined to believe, a long way off. At first it was principally attractive by being the latest of Mr. Gilbert's and Dr. Sullivan's joint productions, but now and in the future it will depend, for public favour, upon its music and subject of libretto. The music is, undoubtedly, charming, and the characters are strikingly unique; there is thus good reason for supposing that "Patience" will for some considerable time to come be found appearing on the English stage. Sheffield theatregoers can well remember the great success attending the visit of the company organised to produce the opera in the provinces to the Theatre Royal a few months ago; and it is possibly due to that success and the merits of the piece that the lessee of that place of amusement has engaged D'Oyly Carte's "Patience" Company for the present week. The company's reception, last night, was very enthusiastic, as it deserved to be. With one or two exceptions it is the same as that first sent out by the enterprising lessee of the Opera Comique. The most important change is that of Miss Ethel Pierson to the title *rôle*; by voice and acting she is well adapted to the part. The various songs allotted to her were rendered in sweet voice and with a due amount of *naïveté*. Miss Presano, as one of the leading love-sick maidens is a change; she, however, acquitted herself in a very gratifying manner. It would be difficult to find a better "Bunthorne" than Mr. George Thorne. The greater portion of the fun of the piece is in his hands, and those who have witnessed his performance will admit he acquits himself admirably of the difficult task which is allotted him. Not only is his acting clever, but he sings with great taste and skill. One of the heartiest *encores* given last night was to his rendering of the pleasing song commencing, "If you're

eager for to shine, in the high æsthetic line.” Mr. A. Rousbey (the idyllic poet) received for his song to the dairymaid a *redemande*. Miss Fanny Edwards again sustained the part of the stout Lady Jane, and Mr. G. Byron Browne, Mr. J. B. Rae, and Mr. James Sydney proved themselves fitted for the parts of the chief of the dragoons. If anything, the piece was better mounted than before, and the band did its work almost faultlessly. The opera was preceded by “Mock Turtles,” which was both amusing and enjoyable. [*The Sheffield & Rotherham Independent* (Sheffield, England), Tuesday, March 21, 1882; pg. 7; Issue 8562.]

THEATRE ROYAL. – Lessee, Mr. E. Romaine Callender; Acting Manager, Mr. John Cavanah – ... This week *Patience* is for the second time being presented by Mr. D’Oyly Carte’s opera company. The opera is beautifully mounted, and both the vocalisation and acting are throughout as near perfection as can well be imagined. [*The Era* (London, England), Saturday, March 25, 1882; Issue 2270.]

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### 27 Mar. – 8 Apr. Manchester

#### THEATRE ROYAL.

After a period of delay, the extent of which is one of the curiosities of our local theatrical management, Messrs. Sullivan and Gilbert’s opera “Patience” was produced last night at the Theatre Royal. It has been one of the leading theatrical attractions in London for twelve months, and it has been played in Liverpool and other adjacent places by a provincial travelling company, but for some reason it has never before last night reached musical Manchester, where of all places Gilbert and Sullivan can always make certain of a kindly and hearty welcome. The reception given to it was very enthusiastic, and we shall be greatly mistaken if the theatre is not crowded nightly during the present engagement. The piece itself is *sui generis*. To describe it a new qualifying adjective has had to be invented. “Patience” is entitled a “new and original æsthetic opera.” The piece itself is, of course, a satire on the æsthetic craze which has afflicted our metropolitan friends so desperately, and which makes occasional appearances even in the provinces. It is equally, of course, a piece of outrageous nonsense, but it is very clever and irresistibly amusing nonsense. Its plot spoils with the telling. There is only one way of properly realising it—that is, to go and listen to it. A society of lady æsthetes, of whom the leaders are the Ladies Angela, Saphir, Ella, and Jane, and other love-sick maidens worship at the feet of Reginald Bunthorne, “a fleshly poet” of their school. Though for him they have thrown over certain prominent members of a crack dragoon regiment to whom they were previously engaged, the poet is stony-hearted, and accepts their devotion without responding to it. He in turn loves the heroine of the story, Patience, who is not æsthetic, and who is unsophisticated enough to wonder what love is. She at first utterly declines Bunthorne, in spite of his secret assurance that he is not so bilious as he looks, and that he will if necessary cut his hair. But on being told that the one essential characteristic of love is to be utterly unselfish, and finding in Bunthorne so many objectionable qualities that to love him must be unselfish, the charming Patience at last accepts his attentions, to the great joy of the Dragoons to whom the love-sick maidens at once devote themselves. Their joy is, however, short-lived, for there appears on the scene a new rival in the person of Archibald Grosvenor, an idyllic poet who has the fatal gift of too much comeliness and who immediately absorbs all the devotion of the very remarkable young women who follow the lead of the ladies we have mentioned. Thus ends the first act. The second finds Grosvenor pleading for a half-holiday from the girls who, he says, have followed him about from

Monday until Saturday. He tries, but tries in vain, to scare them. His idylls only increase their love, and even the fable of the Magnet and the Churn fails to frighten them. Patience, it ought to be mentioned, has been the idyllic poet's baby love, and only the consciousness of the supreme attractiveness which Archibald possesses, and the conviction that it is necessary in the interests of unselfishness to attach herself to some one she in her heart despises, prevents her from announcing her continued love. The cruel Bunthorne works a change. Under the influence of the dread of a terrible curse from him, Grosvenor undertakes to drop the æsthetic and to transform himself into

A common-place young man—  
A matter-of-fact young man—  
A steady and stolid-y, jolly bank-holiday,  
Every-day young man.

Archibald honestly fulfils his bargain, and discards his velvet and long hair for orthodoxy, in the shape of a close crop and a suit of tweeds. On the assurance that he is prepared to swear that he will always be a common-place young man Patience accepts him, and throws over Bunthorne. That misanthrope thinks to console himself with the stalwart Lady Jane, but at the critical moment the officers of Dragoons turn up, and the greatest "swell" of them all, the Duke of Dunstable, chooses her as his bride, because he considers he ought in common fairness to choose the only girl amongst them who is distinctly plain. Mr. Gilbert has clothed this wonderful story in very clever words and Mr. Sullivan has put it to music so skilfully and so delightfully that it is impossible to resist the combined effects of the two. We hesitate to say that there is no suggestion of his previous work in Mr. Sullivan's music. Here and there we are undoubtedly reminded of "Trial by Jury," of "Pinafore," and of the "Pirates of Penzance." But the opera is as fresh and original as such a work can hope to be, and it literally abounds in delightful numbers. The opening chorus "Twenty love-sick maidens we," is delightful, indeed all the choral work is charming. The duet "Long years ago," sung by Patience and Angela, and the "Willow, willow, waly," duet sung by Patience and Grosvenor, are also admirable pieces of writing. Of the solos, the "Magnet and the churn," sung by Grosvenor, "Silvered is the raven hair," Lady Jane's great song, and one or two of the songs allotted to Patience, are very good. Indeed Mr. Sullivan has never done better work of this sort. The music, in its fitness to the words, partakes of the comicality, and the combined result is amazingly refreshing. We can scarcely speak so highly of the performance as of the opera. Reginald Bunthorne, who is a very prominent personage in the plot, as we have sufficiently pointed out, is quaintly played by Mr. George Thorne, but that actor has no vocal power whatever. Mr. Arthur Rousbey is capital as the rival poet Grosvenor; he both sings and acts the part exactly as it should be done. Miss Ethel Pierson, who is the heroine of the piece, plays naturally, but she was not unfrequently a little out of tune in her singing. Miss Elsie Cameron (the Lady Angela) and Miss Fanny Edwards (the Lady Jane) are very good indeed, and Mr. G. B. Browne, as the Colonel, and Mr. James Sidney, as the Duke, may be kindly spoken of. The two scenes in which the action of the play takes place are delightful pieces of stage setting. The enthusiasm of the well-filled house last night could have left the players nothing more to wish for in that direction. [*Manchester Evening News*, 28 Mar 1882]

#### THEATRE ROYAL

"Patience, or Bunthorne's Bride," has put the patience of Manchester playgoers to a somewhat severe test. It is not the fault of Messrs. Gilbert and Sullivan, the authors, or of the company, or, perhaps, of the theatrical managers. Because

circumstances have backs broad enough to bear most burdens, it may be fairest to say that circumstances in the shape of fixed engagements are to blame for delaying the appearance of "Patience" in Manchester until the whole country had seen it, and while we here had perforce to be content from time to time with very much less interesting entertainment. As whimsical as the "Wedding March," as oddly involved as the "Pirates of Penzance", we might truly say that no pen less droll than Mr. Gilbert's own could satisfactorily give an account of the illustrated history which introduces to our knowledge Reginald Bunthorne, his rapturous admirers, the dragoons whom he cuts out, Archibald Grosvenor who cuts him out, and practical Patience, whose innocence and common sense are put in contrast with these strange types of a strange and passing craze. The opera is a satire, and a clever one, on the once popular movement which, wholly reckless of Baumgarten, men saw fit to call æsthetic. Poetic license must be held responsible for the large liberties the playwright has taken with a propaganda which had a decidedly wholesome tendency, and a name which scholars would still like to regard as significant of the science of the beautiful, in combining caricatures of the author of the "Charmides" and of a less erotic school of poetry with a number of lay figures of, to use a word we doubt the application of, a pronounced "æsthetic" type. It is all very good fooling, however, as was Mr. Gilbert's earlier escapade in the "Wedding March," or Mr. F. C. Burnand's "The Colonel," which was animated by a precisely similar sentiment of derision of the extravagances which attend the development of a new art movement. You cannot help laughing at the oddities of these people, at their dresses and postures and speeches. There is something irresistibly provocative of merriment in the scenes between Bunthorne and the "æsthical" ladies, between him and Patience, between the stalwart dragoons and all and sundry. When all these evidences of Mr. Gilbert's daring imagination and satiric power are wedded to and illustrated by Mr. Sullivan's delightful music, admiration of the literary and musical genius of the joint authors mingle with the spirit of fun, and leaves a pretty sense of satisfaction. In all Mr. Sullivan's works the music is invariably tuneful, the fun of the most absurd situation is always seized by the composer, and though everyone feels that burlesque could not be happier nor melody more appropriate, the composer's subjects are so happy, and often so dignified, that adapted to other words they would be admired as serious songs. This is notably apparent in much of the music of "Patience," and its likeness to that of the earlier operas is apparent in other respects. The patter songs are akin to those of "Pinafore" and "The Pirates;" and it is easy to understand that composer and poet were always mindful of the qualifications of leading singers who have become identified with the characters of their operas. The company which presents "Patience" at the Theatre Royal this week is on the whole a good one, though falling far short of the excellence of Mr. D'Oyly Carte's original company in London; and it may be that it seems to be less effective than it really deserves to be ranked, because, owing to the lapse of time, the music and the situations are thoroughly familiar to the musician and the reader. [*Manchester Times* (Manchester, England), Saturday, April 1, 1882; Issue 1264.]

THEATRE ROYAL. – Lessee, Captain R. B. Bainbridge. – The æsthetic opera *Patience*, which, owing to some misunderstanding, was unable to visit Manchester last year, has proved an immense attraction at this house, being thoroughly enjoyed and appreciated by the crowded audiences who nightly assemble. It is no flattery to state that rarely has clever stage management proved more conspicuous than in this instance, and indeed it would be hard to meet with a piece so thoroughly well rehearsed and complete in every detail. As Archibald Grosvenor Mr. Arthur Rousbey wins repeated encores, whilst his abilities as an actor only tend to increase the

pleasure found in listening to his tuneful and cultivated voice. Messrs. G. Byron Browne and James Sydney, as Colonel Calverley and the Duke of Dunstable, both prove themselves well suited to their roles; whilst the Bunthorne of Mr. George Thorne is in every respect an admirable performance. Miss Ethel Pierson was the Patience. The parts of Lady Jane, the Lady Angela, and the Lady Saphir were cleverly played by Miss Fanny Edwards, Miss Elsie Cameron, and Miss Clara Deveine respectively. The mounting of the piece left nothing to be desired, and the musical arrangements were entirely satisfactory. [*The Era* (London, England), Saturday, April 1, 1882; Issue 2271.]

THEATRE ROYAL. – Lessee, Captain Bainbridge. – *Patience* continues its successful career at this house. Every available part of the theatre is crowded to the fullest extent, and the enthusiasm displayed on all sides is certainly unusual. [*The Era* (London, England), Saturday, April 8, 1882; Issue 2272.]

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### 10 – 22 Apr. Dublin

#### THE GAIETY THEATRE, DUBLIN

Last evening “*Patience, or Bunthorne’s Bride*,” by Messrs. Gilbert and Sullivan, was produced at the Gaiety Theatre before a crowded audience. On the occasion of its first performance in Dublin last season we described the work in some detail, pointed out its merits, and reviewed the performance. The cast is, with one exception, the same as on the former occasion, and there is, therefore, but little to add to our first notice. It is just one of those works that, so to speak, improves on acquaintance. The peculiarly skilful and ingenious character of the satire becomes better developed, and to a Dublin audience, perhaps, more intelligible after frequent visits to the performance. The change in the cast referred to was in the case of the heroine *Patience*, played on this occasion by Miss Ethel Pierson. She sang very nicely. Her voice is not strong, but its sweetness and expression compensates for want of power. Of her acting, much could be said in praise. She displays intelligence and a true sense of the force and meaning of the text. Mr. Rousbey’s performance as Archibald Grosvenor could hardly be made better. It certainly has not been excelled in any other actor. He sings well, and thoroughly appreciates the true humour of the part. Mr. Thorne has improved his picture of the “fleshly poet,” Bunthorne, which is now in his hands a very amusing caricature of the modern æsthete as Du Maurier has drawn him. A special word of praise is due to Miss Elsie Cameron for her performance as the Lady Angela, and to Miss Ethel Pierson [*sic*] as the Lady Jane. Mr. B. Browne made a capital Colonel, and the dragoons conducted themselves with true martial stateliness. The music throughout was most excellently given, the scenery was most satisfactory, and in conclusion we can congratulate the company upon their really excellent performance. [From *Freeman’s Journal and Daily Commercial Advertiser* (Dublin, Ireland), Tuesday, April 11, 1882; Issue N/A.]

GAIETY THEATRE. – Proprietor, Mr. Michael Gunn. – After having been closed for a week, this theatre reopened on Easter Monday evening with Mr. D’Oyly Carte’s company in the Gilbert and Sullivan opera *Patience*. There was an exceedingly well-filled house, and the large audience was most enthusiastic in its approval of the performance. Miss Ethel Pierson appeared with much success in the title role. Mr. Geo. Thorne exhibited considerable comic power as Bunthorne; and Mr. Arthur Rousbey was exceedingly effective as Grosvenor. The other parts are all creditably

filled. *Mock Turtles* has been the preceding item. [From *The Era* (London, England), Saturday, April 15, 1882; Issue 2273.]

#### ANOTHER REVOLVER

Last night, a little after the curtain had gone up on the opera "Patience" at the Gaiety, some people in the pit of that theatre were incommoded by the presence of a tall young man, who was apparently under the influence of drink, and who appeared to think that the chorus of the "love-sick maidens" would not be perfect without his vocal accompaniment. He chorused in freely, and made running comments on the "maidens" at the top of his voice. This rather angered those around him, and he then became personally abusive; but the presence of a sergeant and a constable rather summarily checked his conduct, and he was removed to the College Street station. Here, on his being searched, a six chambered revolver, fully loaded, was found in his pocket. He will be today charged before the magistrates for having arms and being drunk and disorderly. [*Freeman's Journal and Daily Commercial Advertiser* (Dublin, Ireland), Wednesday, April 19, 1882; Issue N/A.]

GAIETY THEATRE. –Proprietor, Mr. Michael Gunn. – Mr. D'Oyly Carte's *Patience* company is still appearing here with much success. Miss Ethel Pierson in the title role, Mr. A. Rousbey as Grosvenor, and Mr. George Thorne as Bunthorne, are highly applauded. [*The Era* (London, England), Saturday, April 22, 1882; Issue 2274.]

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#### 24 Apr. – 6 May. Birmingham

##### PRINCE OF WALES THEATRE.

When "Patience" was originally produced here, some four months ago, we hazarded a doubt whether a piece of which the dramatic interest was so obviously local, not to say metropolitan, would prove as successful in the provinces as its illustrious predecessors "Pinafore" and "The Pirates of Penzance." So far as experience at present goes. However, this latest, and in some respects most piquant, product of the joint authorship of Messrs. Gilbert and Sullivan bids fair not merely to rival, but to eclipse in popularity the earlier works alluded to, and the public appetite for "Patience" apparently still grows with what it feeds on. On Monday night there were special counter attractions at the Town Hall which doubtless detracted from the attendance; but the house was, nevertheless, a large as well as a demonstrative one, and there seems to be every prospect of as triumphant a career for the work this time as on the occasion of its first presentation here. As we dealt then at some length both with the drama and the music, we need not now discuss anew their merits, but confine our attention to those of the performance. But few changes in the cast; and those for the most part of little importance; were to be noted; yet the impersonations were much in advance of those of the earlier series, and the performance under every aspect was much more satisfactory, as might have been expected, considering the experience which the company must have gained since they appeared here in December last. Mr. George Thorne, as Bunthorne, the fleshly poet, has developed and refined his original conception of the character, which is quite distinct from that of its creator, and it is now, we think, fairly entitled to challenge comparison in quaintness, grotesque humour, and incisiveness with any Bunthorne on the stage. Mr. Thorne has not a very powerful voice, or a very impressive stage presence, but he makes the most of his natural advantages, and many a leather-lunged tragedian might take pattern by his articulateness, and study the intensity of effect which he manages to produce with

very limited effort. His singing, too, is always in tune and time; though it is rather as a comedian than as vocalist that he excels. On Monday night some of the chief vocal triumphs of the performance fell to his share and his was the leading figure in every scene in which he took part. The first song of Bunthorne, in which he announces himself confidentially as an æsthetic sham – “If you’re anxious for to shine in the high æsthetic line” – won an enthusiastic redemand, and the last verse had to be repeated; and the two duets in the second act, in which Bunthorne takes part first with Lady Jane, “So, go to him and say to him,” and then with Grosvenor, “When I go out of door,” were both awarded double encores. Miss Pierson’s *Patience* is in some respects an improvement upon that of her predecessor; and notably so in youthfulness and rustic simplicity of manner. Her voice, though not powerful or highly cultured, is fresh and pleasing in quality, and with few exceptions she sings fairly well in tune. Her most successful efforts on Monday were in the duets with Angela, “Long years ago, fourteen may be,” and with Grosvenor, “Prythee, pretty maiden,” the latter of which, with its charming mock burden, “Willow waly,” so delighted the audience that it was encored. In *Patience*’s song in the second part, “Love is a plaintive song;” her singing was tasteful and expressive. The representative of Lady Jane, the “massive” maiden, was, as on the last occasion, Miss Fanny Edwards, and it would be difficult to imagine any one better fitted for the part, whether as regards vocal or physical qualifications. This was in some respects one of the most satisfactory assumptions of the piece. The performance in the second act of Lady Jane’s recitative and song; with violoncello accompaniment, which was encored, was both musically and histrionically a most praiseworthy effort. Of the other features of the performance the most satisfactory were the military songs and choruses, in which Mr. G. B. Brown as the Colonel, Mr. James as Major Murgatroyd, and Mr. Sydney as the Duke of Dunstable, were conspicuous. The introductory solo for the Colonel, with chorus; “If you want a receipt for that popular mystery,” was encored, and a similar compliment was awarded to the Colonel’s second song, “When I first put this uniform on.” For the due effect of the patter song, however, more distinctness of articulation was needed. Mr. Arthur Rousbey, who personated the pastoral poet, Archibald Grosvenor, was apparently suffering from a slight cold, but in other respects his performance was a very satisfactory one, and he looked as well as played the Narcissus to perfection. His singing in the “Willow Waly” duet with *Patience* contributed largely to the success of that effort, and the magnet song and chorus, one of the melodic gems of the opera, which was also encored, was alike as to humour and vocalisation irreproachable. In the famous duet with Bunthorne, “Conceive me if you can;” Mr. Rousbey fairly divided with Mr. Thorne the honours of the double encore which greeted that performance. The singing of Miss Elsie Cameron as the Lady Angela was especially commendable in the duet with *Patience*, and in the quintet and dance, “If Saphir I choose to marry,” with Saphir and the three transformed guardsmen. The chorus singing generally was excellent, and the unaccompanied chorus, “I hear the soft note of the echoing voice,” in the finale of the first act, which was encored, especially so, but a little more vocal power and strictness of intonation was occasionally needed in the maidens’ choruses. A great improvement was observable in the band playing as compared with the first representation of the work here four months ago, and the costumes and scenic accessories generally were of the richest and most effective character. [*Birmingham Daily Post* (Birmingham, England), Wednesday, April 26, 1882; Issue 7429.]

PRINCE OF WALES THEATRE. – Proprietor, Mr. J. Rodgers; Acting Manager, Mr. C. Appleby. – *Patience*, that charming æsthetic opera, was again produced at this

theatre this week. The company who interpret the characters is an exceedingly strong one. Mr. John Thorne [*sic*] as the fleshly poet Reginald Bunthorne, and Mr. Arthur Rousbey as the idyllic poet acted with exquisite humour. The Lady Angleina [*sic*] of Miss Elsie Cameron, and the Patience of Miss Ethel Pierson, were charmingly taken, and the music was carefully rendered. The opera was excellently mounted. [*The Era* (London, England), Saturday, April 29, 1882; Issue 2275.]

PRINCE OF WALES THEATRE. – Proprietor, Mr. J. Rodgers; Manager, Mr. C. Appleby. – *Patience*, probably the most successful of Mr. Sullivan's operas, has during the last week of its performance attracted large houses. The company is an excellent one, and the principal characters have been well sustained. [*The Era* (London, England), Saturday, May 6, 1882; Issue 2276.]

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### 8 – 13 May. Bradford

THEATRE ROYAL – Lessee, Mrs. C. Rice. – Perhaps the greatest success of the season has been the production of Messrs. Sullivan and Gilbert's *Patience*, which is at present drawing crowded and appreciative audiences. The mounting of the piece is all that could be desired, the voices in the chorus are young and fresh, and the orchestra has been greatly augmented. Miss Ethel Pierson makes an admirable *Patience*, and renders her songs with great taste and a fine appreciation. Miss Fanny Edwards makes a thorough success as Lady Jane. Miss Elsie Cameron as Lady Angela, Miss Clara Deveine as Lady Saphir, and Miss Rita Presano as Lady Ella, are excellent. Mr. Arthur Rousbey's Archibald Grosvenor is in every respect a most artistic and enjoyable performance, his vocal efforts meeting with great appreciation. Mr. George Thorne is an immensely diverting Bunthorne. Mr. Byron Browne as Colonel Calverley, Mr. Albert James as Major Murgatroyd, and Mr. James Sydney as the Duke, are exceedingly good, especially in the æsthetic trio. A little piece called *Mock Turtles* precedes the opera. [*The Era* (London, England), Saturday, May 13, 1882; Issue 2277.]

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### 15 – 20 May. Hull

#### THEATRE ROYAL

Of all the productions by Messrs. Gilbert and Sullivan, "Patience" seems to have found most favour in Hull, if one may judge from the crowded state of the Royal each evening this week. Since the last visit but few important changes have been made in the cast, the only alteration of note being the substitution of Miss Ethel Pierson in the title role for Miss Ethel McAlpine. In every respect the performance is as enjoyable as ever, and no better recommendation could be found than the fact that to those who have not booked it has been difficult to find a seat, so great has been the rush for places. "Michael Strogoff," a sort of Russian sensationalism, with plenty of incident and "go," is to be the attraction next week.

#### CRICKET

##### "PATIENCE" OPERA COMPANY v. HULL TOWN

Yesterday, the members of Mr. D'Oyly Carte's "Patience" Company had a bout of cricket with an eleven selected from the Hull Town Club. The weather was beautifully fine, but the attendance was not large. Some good cricket was shown by several of the Thespians, especially by Messrs. Fisher, Edwards and Browning, but the more practised team were strong enough to inflict a decided defeat upon the



visitors, who in both innings realised only three runs above the score made by Hull Town in one innings:—

“PATIENCE” COMPANY

| 1st Innings                       | 2nd Innings                 |
|-----------------------------------|-----------------------------|
| Billington b Chappell.....3       | c Tattersall b Walton.....1 |
| Thorne not out.....1              | c Wharick b Walton .....0   |
| Fisher b Cheavins.....3           | c Bowes b Chappell .....23  |
| Dupasquire c Kendall              |                             |
| b A Chappell .....11              | b Chappell .....0           |
| Browning run out .....1           | b Walton.....14             |
| Sidney b Cheavins.....1           | b Chappell .....2           |
| Brown b Chappell .....6           | b Walton.....1              |
| Edwards b Cheavins` .....3        | b Bowes.....17              |
| Vincent c Smith b Chappell .....4 | b Chappell .....6           |
| Morris c Bolton b Cheavins .....0 | b Bolton.....2              |
| Plimmer c and b Chappell.....5    | not out .....0              |
| Extras .....1                     | Extras .....3               |
| Total ..... <u>39</u>             | Total ..... <u>70</u>       |

HULL TOWN

|   |
|---|
| J. Kendall c Billington b Fisher .....2 |
| J. W. Wharick c and b Browning .....1   |
| A. Chappell b Browning .....0           |
| J. Smith b Browning .....7              |
| B. C. Bolton b Vincent.....28           |
| Close c Sidney b Vincent .....14        |
| J. Walton b Fisher .....33              |
| S Cheavins c Morris b Vincent .....2    |
| F. Bowes b Browning .....0              |
| F. Martin b Browning .....0             |
| J. Tattersall not out.....11            |
| Extras .....8                           |
| Total ..... <u>106</u>                  |

[*The Hull Packet and East Riding Times* (Hull, England), Friday, May 19, 1882; Issue 5092. (4637 words).]

THEATRE ROYAL. — Lessee, Mr. Wilson Barrett; General Manager, Mr. Alfred Cuthbert. — So much has been said in praise of *Patience* that it is impossible to go further; suffice to say then that on its second reappearance here on Monday night it met with a reception of a very cordial character. With one exception the cast remains the same as on the first visit, the newcomer being Miss Ethel Pierson, whose *Patience* is to be greatly commended, the representation both vocally and histrionically being admirable. Mr. A. Rousbey, who made himself such a favourite in our last pantomime, again “comes to the front” as Grosvenor. Mr. G. Thorne is excellent as Bunthorne; as are Messrs. G. B. Browne, A. James, and James Sydney, as the Colonel, Major, and Lieutenant respectively. The “massive” Lady Jane is brought into prominence by Miss Fanny Edwards. The scenery and dressing are, indeed, excellent, and reflect the greatest credit on the management. [*The Era* (London, England), Saturday, May 20, 1882; Issue 2278.]

## 22 – 27 May. Leeds

THE GRAND THEATRE. – Lessee, Mr. Wilson Barrett; Acting Manager, Mr. Lee Anderson. – It is some months since the attractive opera of *Patience* was acted here by Mr. D'Oyly Carte's company, and their engagement during the past week attests to its undiminished drawing power, for the theatre has been crowded every night. There is no change in the cast since the last visit, except that Miss Ethel Pierson, who is possessed of a sweet and flexible voice which she uses with discretion, now sustains the title role with great dramatic ability. Mr. G. Thorne and Mr. A. Rousbey, Bunthorne and Grosvenor, in their respective parts, we think it would be impossible to improve. Miss Fanny Edwards is still to the fore as the robust and clever Lady Jane, for she has a superb voice; and Misses Elsie Cameron, C. Deveine, and R. Presano, as the leading rapturous maidens, leave nothing to be desired. The Dragoons were in the safe and capable hands of Messrs. G. B. Browne, A. James, and J. Sydney; and the chorus, as usual, was good. The capital band of the theatre, under the able and judicious guidance of Mr. P. W. Halton, who had just arrived from America in time to assume the important post of conductor of the opera, was everything and all that could be desired. Bunthorne's castle and the Sylvian glade, in the second act were, as heretofore, exquisite bits of scenery, and it is almost needless to add that the principal members were encored, and the whole performance went off with the greatest *éclat*. The opera was preceded each evening by the musical farce of *Mock Turtles*, sustained with great energy by Misses Elsie Cameron, Rita Presano, and Clara Deveine, and Mr. Leonard Vincent. [*The Era* (London, England), Saturday, May 27, 1882; Issue 2279.]

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## 29 May – 3 Jun. Liverpool

### PRINCE OF WALES THEATRE

Both "The Colonel" and "Patience" ridicule the adherents of the æsthetic movement, but the Gilbert-Sullivan opera accomplishes this purpose more happily than Mr. Burnand's adaptation. "Patience" has again been brought to Liverpool, the first of a series of representations having been given at the Prince of Wales Theatre last night in the presence of a crowded audience. Mr. Arthur Rousbey, an excellent singer and a good actor, with whose impersonations of Sir Marmaduke in "The Sorcerer" and Dick Deadeye in "H.M.S. Pinafore" we are familiar, plays Archibald Grosvenor; Mr. Geo. Thorne, Bunthorne; Miss Fanny Edwards, Lady Jane; and Miss Ethel Pierson, Patience. The performance was in every way successful, and the enjoyment of the audience was cordially expressed. On this occasion the interior of Mr. Emery's handsome theatre was illuminated for the first time by the electric light. Sixty Maxim lamps were employed, and a brilliant effect was obtained; while the temperature of the theatre was much lower than it had ever been when gas was used. The arrangements in connection with the new illumination have been carried out under the direction of Mr. E. H. Thomson. [*Liverpool Mercury etc* (Liverpool, England), Tuesday, May 30, 1882; Issue 10729.]

PRINCE OF WALES THEATRE. – Lessee, Mr. Frank Emery; Acting Manager, Mr. George Redmond. – *Patience* is no stranger to Liverpool, and, as it was represented on Monday at Mr. Emery's theatre by a company which is, without doubt, the strongest yet engaged to give the opera a representation, the success of the performance was conspicuous from first to last. The charming theatre was crowded in every part, and the numerous encores given during the evening showed how greatly

the efforts of the talented company were appreciated. Miss Ethel Pierson was the most graceful and attractive Patience who could have been desired; Miss Fanny Edwards sang and acted in the character of Lady Jane with rare spirit and efficiency; and the other ladies who specially distinguished themselves were Miss Elsie Cameron (the Lady Angela), Miss Clara Deveine (the Lady Saphir), and Miss Rita Presano (the Lady Ella). The idyllic poet, Archibald Grosvenor, was most artistically delineated by Mr. Arthur Rousbey, whose vocalisation was again of the first quality; and Mr. George Thorne gave further proof of his powers as a comedian by his capital representation of the flesh[ly] poet, Reginald Bunthorne. Mr. Richards was the Bunthorne solicitor; Mr. G. Byron Browne played Colonel Calverley; Mr. Albert James was the Major Murgatroyd; and Mr. James Sydney, the Lieutenant. The choruses were admirably rendered, and the orchestra, under the conductorship of Mr. George Arnold, did their share of the work with remarkable effectiveness. The mounting of the opera was in Mr. Emery's best style. The original vaudeville *Mock Turtles* preceded the opera. [*The Era* (London, England), Saturday, June 3, 1882; Issue 2280.]

PRINCE OF WALES THEATRE. – Lessee, Mr. F. Emery; Acting Manager, Mr. G. Redmond. – With *Patience* as his strong trump card, Mr. Emery has again during the week secured a most gratifying amount of public patronage, the general opinion being that the performance is in many respects superior to that which was given here before. The booking for Mr. Emery's sixth annual benefit next Monday goes on bravely, and there is no doubt that he will have the overflowing house he so much deserves. The benefit programme will comprise *Love Wins* (with Mr. Emery as Professor Lobelia), *Gentle Gertrude* (with Mr. and Mrs. Saker in their original characters), and *Trial by Jury*, special permission for its performance and the original band parts having been kindly granted by Mr. Arthur Sullivan. [*The Era* (London, England), Saturday, June 10, 1882; Issue 2281.]

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### 12 – 17 Jun. Leicester

#### “PATIENCE” AT THE ROYAL OPERA HOUSE.

Messrs. Gilbert and Sullivan's æsthetic opera, “Patience, or Bunthorne's Bride,” which, together with Mr. Burnand's comedy, “The Colonel,” and the satire of the comic papers, has done much towards eradicating the once fashionable folly of æstheticism, was produced at the Opera House on Monday evening by Mr. D'Oyly Carte's company. There was an unusually full house on the occasion – which was to be expected – and that the audience fully appreciated the authors' work was shown by the keen and unflagging enjoyment manifested for Mr. Gilbert's share, and by all the chief numbers penned by Dr. Sullivan being encored. Mr. Gilbert has written many smart things, and has brought his humour to bear upon many objects in his time, but it is doubtful if he has ever dealt with anything so successfully and effectively as the craze which at one time threatened with its shams and hypocrisy to shake the foundations of true art. So keen and incisive is his satire that it is no small wonder that æstheticism is no longer tolerated. His witticisms, however, are full of fun and point, and whilst never transgressing the bounds of good taste, keep the audience in continual laughter. Nothing so diverting has been experienced here before, and those who have not witnessed the performance will experience keen enjoyment from a perusal of the “book.” It has been rightly said, by a well-known critic, that Mr. Gilbert “has refined, etherealised, and idealised the art of the satirist,” for what charming stage pictures he presents to our notice whilst holding the actors therein up to ridicule.

What could be more delightful than the scene presented on the rising of the curtain? Twenty charming maidens, clothed in classical costumes, altogether unsuited to the climate of what Lord Dunraven calls "our sodden little island," are reclining in graceful attitudes, playing all kinds of ancient and mediæval instruments, and singing of their hopeless passion for Reginald Bunthorne, a fleshly poet, rich in this world's goods, but a slave to his appetite for admiration, who has succeeded in constituting himself the object of a cultus on the part of these fair votaries, whom he has duped by his well feigned "utterness." An unsophisticated dairymaid named Patience is, however, the object of his love, but she declines to have anything to do with him, upon the broad ground that she does not know what love is. From one of the "rapturous maidens" whom she takes into her confidence she learns that "love is of all passions the most essential; the embodiment of purity; the abstraction of refinement; the one unselfish emotion in this world of grasping greed." Patience realises what a wicked girl she must have been to "have lived all these years without experiencing this ennobling and unselfish passion," and determines that she will at once fall in love with some one. Opportunely there arrives Archibald Grosvenor, a former playmate of Patience's, and whom she admits she loved "when he was a little boy." Grosvenor has become an idyllic poet, and being "gifted with a beauty which probably has not its rival upon earth" it is his destiny to be madly loved by every woman who sets eyes upon him. Patience and he renew their childish love, which, however, is speedily damped by Patience discovering that there would be no self-sacrifice involved in her loving a man who is the incorporation of human perfection, "a source of endless ecstasy to all who know him." He admits the force of her reasoning, and they part, Patience – conceiving it to be her duty to love some uncongenial person – offering herself to and being accepted by Bunthorne, who is on the point of being raffled for by the twenty love-sick maidens. These latter renew their acquaintance with the Philistines in the shape of some jolly officers of Dragoons, to whom they had been affianced before Bunthorne's advent, but whom they at once again desert for Grosvenor. The Dragoons finding that the only way to gain their object is to adopt the æsthetic style, set to work to cultivate it, with screamingly funny results, but to the extreme gratification of some of the fair damozels, who describe them as "jolly utter" and "quite too all-but." In the meantime Bunthorne's yearning for admiration has reassumed its sway, and he induces his rival, by the fear of his curse; to cut his hair, don prosaic tweeds, and become in fact "a common-place young man." Bunthorne's triumph is, however, short-lived for Patience discovers that now that Grosvenor has no claim to perfection there is nothing to prevent her loving him, whilst the force of his example induces the changeable twenty to discard æstheticism, to resume ordinary attire, and to bestow their affections upon the long-suffering Dragoons. The Lady Jane, a massive elderly female, who has always been in close attendance upon Bunthorne, alone remains faithful to him, but even she deserts him for Lieut. the Duke of Dunstable, who volunteers to share his "thousand a day" with her. Bunthorne, completely "crushed," resigns himself to the monotony of single life, disconsolately admitting that he will "have to be contented with a tulip or lily." Thus the climax is brought about by everyone acting in a manner directly opposed to what one would imagine, but as this is a favourite practice with Mr. Gilbert we cannot express surprise, although like numberless other folk we wonder where Bunthorne's bride may be. Mr. Sullivan has contributed some charming music to the two acts of which the piece consists. Although less lively and catching than that of "Pinafore" or "Pirates of Penzance," it is, from a musical point of view, superior to either, being far more refined and scholarly. There are numbers in it which are of high-class merit,

both in invention and construction. The choral music for the rapturous maidens is sweetly melodious, particularly the opening movement, "Twenty love-sick maidens we," and the choruses "In a melancholy train" and "Let the merry cymbals sound." There are, nevertheless, numerous touches of genuine musical humour, notably in the song for Colonel Calverley, "If you want a receipt;" the recit. and song for Bunthorne in the first act; Grosvenor's song, "A magnet hung;" the duet, "So go to him," for Bunthorne and Lady Jane; the comic trio for the Duke, Colonel, and the Major; and the duet for the two poets, "When I go out of doors." The duet, "Prithee, pretty maiden," for Patience and Grosvenor, is a deliciously quaint morceau, and there is something of permanent value in the unaccompanied sestette, "I hear the soft note," Patience's song, "I cannot tell," and her ballad, "Love is a plaintive song," whilst the duet, "Long years ago," for Patience and the Lady Angela is an exceedingly graceful composition. The choral pieces for the soldiers are boldly written, the most noticeable, perhaps, being "The soldiers of our Queen" and "Stay we implore you." The representation of the piece was in all respects praiseworthy. We have already stated that most of the numbers were encored, which is conclusive evidence that the singing was all that it should be. The acting was alike successful, and the audience showed their appreciation of the company's general excellence by calling the leading members at the close of each act. Miss Ethel Pierson was a charming representative of the simple-minded dairy maid, playing modestly but sprightly, and singing her soli with much archness. The principal group of rapturous maidens, the Ladies Ella, Angela, Saphir, and Jane, were very satisfactorily impersonated by the Misses Presano, Elsie Cameron, Clara Deveine, and Fanny Edwards respectively. The last named is to be especially commended for the striking manner in which she fills a not very pleasant part. Her singing of the song "Silvered is the raven hair" was greatly relished. Mr. G. Byron Browne was a dashing Colonel Calverley, and sang with spirit, and the parts of Major Murgatroyd and Lieut. the Duke of Dunstable were well filled by Mr. Albert James and Mr. James Sydney. The posturing of these gentlemen when singing the comic trio, dressed in mediæval costume, was a rich caricature of the attitudes assumed by the "inner brotherhood," and added greatly to the amusement of the audience. Mr. G. Thorne, although not possessed of a very telling voice, was exceedingly comic, both in make-up and manner, as Bunthorne, whilst Mr. Arthur Rousbey's rendering of the opposing part of Archibald Grosvenor was highly commendable, and his singing gave evidence of the possession of a cultivated voice. The chorus and orchestra were very efficient, the costumes throughout costly and appropriate, whilst the stage action and grouping have attained a degree of perfection only acquired after long practice. The performance indeed was without a hitch. "Mock Turtles," a vaudeville in one act, was the afterpiece. "Patience" has been repeated each subsequent evening with, if possible, increasing success, and as the engagement terminates this (Saturday) evening, there will, without doubt, be a "big house." Next week Mr. Thomas Thorne's company will appear in Mr. G. R. Sims' comedy, "The Half-way House," after which the house will be closed for the summer vacation. [*Leicester Chronicle and the Leicestershire Mercury* (Leicester, England), Saturday, June 17, 1882; pg. 6; Issue 3718.]

THE ROYAL OPERA HOUSE. – Sole lessee and Manager, Mr. Elliot Galer; Acting Manager, Mr. Frank Burgess. – *Patience*, splendidly rendered by Mr. D'Oyly Carte's company, is the attraction this week. It is the first visit of the opera to this town, and on Monday a large audience filled the house, and encored nearly the whole of the good numbers with which it abounds, recalling after each act all the principals. Miss Ethel Pierson scored a very great success as Patience. Miss Fanny Edwards as

the ponderous Lady Jane was excellent; and Miss Elsie Cameron, Miss Clara Deveine, and Miss Rita Presano were good as the three rapturous maidens. The Reginald Bunthorne of Mr. George Thorne was a truly admirable performance. As Grosvenor Mr. Arthur Rousbey is also to be praised. The three officers were admirably impersonated by Messrs. Byron Browne, Albert James, and James Sydney. The chorus was exceedingly good, the dresses ditto, the staging most picturesque, and the splendid band accompanied to perfection. [*The Era* (London, England), Saturday, June 17, 1882; Issue 2282.]

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### 19 – 24 Jun. Bristol

#### “PATIENCE” AT THE NEW THEATRE ROYAL

No one can charge the Messrs. Chute with any failure in their efforts to provide variety for their patrons. After supplying them with quite a feast of the spectacular and horribly sensational, they provided a very liberal dish of farcical comedy, and, now once more changing the course, they are offering a dessert of *opera bouffe*: not the *opera bouffe* of the French stage, but the equally laughable and sparkling, and quite as tuneful, works of our national comic writers, Messrs. Gilbert and Sullivan. Last night “Patience,” which has scored such a marvellous success at Mr. D’Oyly Carte’s London house, and which when presented here last winter drew and delighted large audiences, was performed for the first of six nights on a return visit. The experience of the piece which Bristol playgoers derived on the last occasion lightens the labour of the critic, so that very little be needed in the way of description. The opera, as the reader will have learnt from the announce bills, is an æsthetic one, and aims at satirising one of the latest and most widely-spread of modern fashionable crazes. It is not intended, as we stated when it was first performed here, to cast any ridicule on genuine æstheticism; on that “science of the beautiful,” with all its allied conceptions, for which it has been truthfully claimed that it determines the nature and the laws of beauty, and helps us to distinguish between that which is really beautiful and that which is ugly, between the sublime and the repulsive or ridiculous. Against the æsthetic science which helps to refine and elevate art, no shaft of the satirist is aimed. That which it is sought to ridicule is the spurious compound of affectation and morbid sensuousness, by the aid of which so many hundreds, who, if challenged, would be unable to specify even the meaning of the designation, have been scrambling for a little social notoriety. In satirising that sickly conceit, Mr. Gilbert has been most pungent, whilst Mr. Sullivan has so gilded the pill by the light, airy, and melodious music with which he has surrounded it, that even those whose follies are caricatured can witness the opera with delight. It was admirably played last night. With the exception of the title *rôle*, all the principal parts are filled by the *artistes* who appeared in them in 1881, and we need hardly say that a twelvemonth’s added rehearsals have tended not a little to improve their acting in them. Patience, which on the former occasion was acted by Miss Ethel McAlpine, is now impersonated by Miss Ethel Pierson, who will be remembered as having won much popularity in the *rôle* of Josephine upon the second visit to Bristol of “H.M.S. Pinafore.” Happily the change brings with it no cause for regret. Miss Pierson did the fullest justice to the music, winning encores in all the principal passages, and she acts with charming grace and piquancy. Miss Fancy Edwards’s Lady Jane was quite up to its whilere standard, and she had to repeat the beautiful *aria* in the second act, “Silvered is the raven hair,” and others of the most salient numbers. Anything more quaintly humorous or replete with character than Mr. George Thorne’s Reginald Bunthorne, the “fleshly poet,” could

hardly be conceived. In make up, by-play, and facial expression it was perfect. He also had to yield to several encores, as likewise had Mr. Arthur Rousbey, who filled the role of Archibald Grosvenor, the Idyllic poet. He looked and acted the part perfectly, and did the fullest justice to the vocalisation. Mr. G. Byron Browne repeated his fine performance of Colonel Calverley, and had to submit to two or three encores. The parts of the Ladies Angela, Saphir, and Ella were most satisfactorily rendered by Miss Elsie Cameron, Miss Clara Deveine, and Miss Rita Presano; and Mr. Albert James and Mr. James Sydney, as the Major and the Duke of Dunstable left nothing to desire. The charmingly bright and tuneful concerted music in which the opera abounds was faultlessly rendered, and Mr. Sullivan's orchestral music was most effectively rendered by an augmented band. The scenery and mounting are quite up to the performance, and the representation is altogether a very perfect one. [*The Bristol Mercury and Daily Post* (Bristol, England), Tuesday, June 20, 1882; Issue 10639.]

#### “PATIENCE” THE NEW THEATRE.

Bristol playgoers have every reason to be satisfied the programme which Messrs Chute are placing before them at the above house. Last night D'Oyly Carte's "Patience" Company commenced a week's engagement and this is to be followed by "H.M.S. Pinafore" and "Billee Taylor." Messrs Gilbert and Sullivan's æsthetic opera was produced in Bristol last December, and consequently a lengthened description of the work is unnecessary, especially as much of the charming music has in the meantime been rendered familiar. It may be mentioned, however, that the main idea of the piece is taken from one of Mr. Gilbert's Bab Ballads called "The Rival Curates," which details how one Clayton Hooper, who had the reputation of being the mildest curate going, was incensed to find that a neighbouring curate, Hopley Porter, was gaining credit for being even milder still, and how Hooper engaged minions to go and threaten to assassinate Porter if he did not curl his hair, play croquet, and indulge in other vanities, which Porter gladly consented to, leaving to his rival the reputation for mildness which he had striven to gain. In this instance, however, Mr. Gilbert has abandoned clerical heroes, and the piece may be described as an elaborate satire, not so much on æstheticism itself as upon the extravagant conduct of a clique of professors of ultra refinement, who, in the words of Mr. D'Oyly Carte's circular, "preached the gospel of morbid languor and sickly sensuousness, which was half real and half affected by its high priests, for the purpose of gaining social notoriety." Regarded in this light Mr. Gilbert's efforts have been extremely successful. The piece is full of humour, the smartness of the allusions, as well as the playful ridicule of the so-called æsthetic school, are quite characteristic of the author. Mr. Sullivan has been equally happy in his part of work, and although "Patience" may not contain as many taking airs as some of its predecessors, the music regarded as a whole has about it the charm of Mr. Sullivan's best efforts, and that portion of it allotted to the orchestral performers is brilliantly sustained throughout. The piece has had a most successful run not only in London and the provinces, but America and Australia. It was first brought out at the Opera Comique, London, on the 23rd April, 1881, and afterwards transferred to the Savoy Theatre, on the occasion of the opening of the latter house under the management of Mr. D'Oyly Carte, on the 10th October last. It has been produced there uninterruptedly ever since, and when a short time ago it entered upon its second year, Mr. D'Oyly Carte issued a circular wherein he stated that it had then been acted in and out of London (exclusive of Australia) 977 times, and that as many as 870,000 persons had paid to see it, and that no less a sum than £138,000 had been received for admissions. Inasmuch as five companies have since been engaged the production of "Patience" these figures have by this time been considerably increased. A very large

audience assembled last evening to witness the production, and the reception accorded the opera was of the most favourable kind—more so probably than on the last occasion, when the merits of the work could not be so largely appreciated, and the music was less familiar. With one or two exceptions the company was the same as visited Bristol last December, the only material alteration of the cast being that Miss Pierson—who may be remembered as a member of one the Pinafore companies—replaced Miss McAlpine in the title role. This lady gave an excellent rendering of the part, and the clearness and freshness her voice seemed to give the music allotted her an additional charm. She was warmly applauded for her first song, “I cannot tell what this love may be,” and the pretty duet “Hey willow waly O,” sung by her and Mr A. Rousbey, who again impersonated the idyllic poet Archibald Grosvenor, elicited a hearty encore. The pleasing duet by Patience and Lady Angela (Miss Elsie Cameron) “Long years ago,” was likewise redemanded. Mr. George Thorne’s impersonation of Bunthorne, “the fleshy poet,” was all that could be desired, and Miss Fanny Edwards did full justice to the character of Lady Jane, her admirable rendering of the song “Silvered is the raven hair,” being much appreciated. Mr. G. B. Browne as the Colonel of Dragoons, was not in his best voice, but he secured encores for his two songs, “If want receipt for this popular mystery,” and “When I first put this uniform on.” The other encores included Bunthorne’s song “If you’re eager for to shine in the high æsthetic line,” and the beautiful sestet, “I hear the soft note of the echoing voice,” the latter somewhat resembling the “Lost Chord,” and is certainly one of the most taking parts the opera. Mr. A. James and Mr. James Sydney as the Major and Lieutenant of Dragoons, and Miss Clara Deveine and Miss Rita Presano as the Ladies Saphir and Ella, rendered efficient aid in their respective parts. The chorus was effective, and the orchestra, under the conductorship of Mr. P. W. Halton, rendered most efficient service. The opera was superbly mounted, and some of the scenes presented were of the most picturesque description. “Patience” is to repeated each evening during the week, preceded the vaudeville “Mock Turtles,” which also the preliminary piece at the Savoy. There to be a morning performance of the opera on Saturday. [*Western Daily Press*, 20 June 1882]

NEW THEATRE ROYAL. – Managers, Messrs. George and James Macready Chute. – On Monday last the popular opera *Patience* was again produced. A large audience assembled to welcome it. The company is practically the same which appeared here on the last occasion, the only notable change being in the engagement of Miss Ethel Pierson as Patience. The piece has gone with great spirit. [*The Era* (London, England), Saturday, June 24, 1882; Issue 2283.]

NEW THEATRE ROYAL. – Managers, Messrs. George and James Macready Chute. – The engagement of Messrs. Gilbert and Sullivan’s opera company, with *Patience*, was brought to a most brilliant termination on Saturday, when the house was, as on the previous nights, filled with a most enthusiastic audience, a successful matinee having also been given. It is unnecessary to state the enthusiasm with which the various tuneful numbers were greeted, but at the evening performance Miss Ethel Pierson and Miss Fanny Edwards could scarcely fail to be gratified with the applause with which their efforts were awarded, neither could Mr. Rousbey be disappointed at the character of his reception. Mr. George Thorne, always a favourite here, has added to his laurels by his performance of Bunthorne, and Messrs. Browne and Sydney both came in for much applause as the Colonel and Duke. At the matinee the part of Patience was filled by Miss Joan Rivers, who made a more than satisfactory effort. Her voice was clear, her phrasing accurate, and her acting indicative of great promise.



On Monday *H.M.S. Pinafore* was produced, and promises a most successful run. [*The Era* (London, England), Saturday, July 1, 1882; Issue 2284.]

NEW THEATRE ROYAL.—The engagement of the “Patience” Company at this house was brought to a close on Saturday, when there were two performances of the opera—afternoon and evening. There were very large attendances on both occasions. At the afternoon performance the audience had an opportunity of witnessing a new *artiste* in the title *rôle*. A couple of performances in one day being considered too great a tax on Miss Ethel Pierson’s physique, the character of the village milkmaid was filled by Miss Joan Rivers, who is, we believe, a pupil of Signor Randegger, and who has only appeared in the part on three or four previous occasions, The performance was in all respects a very satisfying one, She is young and pretty, possesses a pure soprano voice of much freshness and quality, and being evidently well taught she proved herself quite equal to the music, winning several encores, Taken all through, too, her acting was good. There were parts in which it was to some small extent perceptibly artificial, but regarded as a whole Miss Rivers’s *Patience* was a most agreeable one, and considering how slight her experience has been, it was more than promising for her future success, To-night a week’s engagement will be commenced with Messrs. Gilbert and Sullivan’s comic opera, “H.M.S, Pinafore,” which is to be presented, we hear, with efficient choral and orchestral aids. [*Bristol Mercury*, 26 Jun 1882]

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### 26 Jun. – 1 Jul. Wolverhampton

THEATRE ROYAL. – Lessee, Mr. Lindo Courtnay; Manager, Mr. Charles Courtenay. – On Monday evening the potently attractive opera *Patience* was performed in the presence of a capital house. Mr. George Thorne hits off the character of Reginald Bunthorne in first rate style; whilst a better Archibald Grosvenor than that presented by Mr. Arthur Rousbey could not be wished for, Messrs G. Byron Browne, Albert James, and James Sydney fill the parts of the officers of the Dragoon Guards most efficiently. Miss Ethel Pierson is a very pleasing *Patience*; she acts in an easy and graceful manner, and her agreeable voice is heard to much advantage in the music allotted to her part. Miss Fanny Edwards was unable to appear as the Lady Jane, but her place was filled in a most praiseworthy manner by Miss Elsie Cameron. All the other parts were in capable hands, and from first to last the opera went with unflagging spirit. The piece was well and carefully staged. [*The Era* (London, England), Saturday, July 1, 1882; Issue 2284]

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### 3 – 8 Jul. Huddersfield

#### “PATIENCE” AT THE THEATRE ROYAL.

Messrs. Gilbert and Sullivan’s popular æsthetic opera was produced on Monday night at the Huddersfield Theatre, if not to a crowded still to a thoroughly appreciative house, by a strong and efficient company, being the best Mr. Carte has at his command. “*Patience*” is known so well that there is no need to refer to its æsthetic mission which its author designed it to fulfil; it will be quite sufficient to say how near the several artistes approached to the conception of the author of this charming work in their portrayal on Monday evening. The mounting and scenic effect have received every attention, while Mr. P. W. Halton wields the baton with consummate skill; in fact, the orchestra is a most efficient one. But speaking of the way this sensational opera was given for the second time in this town on Monday evening, the hearty

recalls, the demonstrative applause, and the wrapt attention which were commanded from the audience, left no doubt as to the excellence of the company and the prevailing popularity of this enchanting production. The choruses were given with a sweetness, smoothness, and intelligence rarely seen in the provinces. The duet, "Long year ago, fourteen may be," was rendered with a sweetness of tone and a simplicity of grace that drew forth the loud applause of the audience, which did not subside until an encore was given. "I hear the soft note of the echoing voice" was sung in a very pleasing manner; the chorus "Yes, the pain that is all" being remarkably smooth and delightful. But the *ensemble*, which is given by the maidens and the "idyllic" poet Grosvenor, was sung with great effect, and a power only excelled by its perfect harmony. At the close of the curtain after the first act the several artistes were called before the curtain by an enthusiastic audience. The part of Reginald Bunthorne, the fleshly poet, loses none of its charm in the hands of Mr. George Thorne, while Patience is well represented by Miss Ethel Pierson, whose voice rings out clear as a bell. Miss F. Edwards makes a capital Jane, she being honoured with a recall for the deep feeling and expression with which she sang "Silvered is the raven hair." Patience's love ballad, "Love is a plaintive song," was effectively rendered, while the very pleasing duet which follows by Bunthorne and Jane called forth an unmistakable expression of admiration from all parts of the house. In the quintet, "If Saphir I choose to marry," the orchestra is heard to great advantage; while the novel and humorous duet, "When I go out of doors," is sung by Bunthorne and Grosvenor in masterly style. The acting is characterised by a peculiar freshness and charm, Miss Pierson being a very natural and genial exponent of the dairymaid Patience. One impression, at least, of the performance on Monday evening was that this most celebrated and fascinating opera had for its exponents the best company ever seen outside the metropolis. [From *The Huddersfield Daily Chronicle* (West Yorkshire, England), Wednesday, July 5, 1882; pg. 3; Issue 4655.]

THEATRE ROYAL AND OPERA HOUSE. – Lessee, Mr. J. W. White. – Another of Mr. D'Oyly Carte's *Patience* companies has appeared here during the week, and has been enthusiastically received by crowded houses. The company is much larger than the one which previously appeared here, and, as it is generally speaking of superior ability, the piece has received a much better representation. Miss Ethel Pierson, who has already made herself a favourite in connection with earlier productions of the Gilbert-Sullivan combination, undertakes the part of the heroine, and plays and sings in a charmingly fascinating manner. Miss Fanny Edwards as Lady Jane was exceedingly successful, and received a well deserved encore for her rendering of the beautiful solo at the beginning of the second act. Misses Elsie Cameron, C. Deveine, and Rita Presano were also satisfactory as the Ladies Angela, Saphir, and Ella. Mr. George Thorne represented Bunthorne with much comical effect, and the Grosvenor of Mr. Arthur Rousbey was rendered more effective by the possession of a rich baritone voice. Messrs. G. B. Browne, James Sydney, and Albert James, as the Colonel, the Duke, and the Major respectively, also deserve recognition. The chorus of rapturous maidens and dragoons was also up to the mark, and Mr. P. W. Halton, as conductor, worked hard for the success of the piece. [*The Era* (London, England), Saturday, July 8, 1882; Issue 2285.]

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### 10 – 15 Jul. Liverpool

PRINCE OF WALES THEATRE – "PATIENCE" – That delightful exposure of the absurdities of the so-called æsthetic school, "Patience," was given at the Prince of

Wales Theatre last night, the representation being the first of a series that will extend throughout the week. Easy and refined as an actor, keenly apprehensive of the subtlety of Mr. Gilbert's satire, gifted with a fine voice and strong musical sensibility, and possessed of a good vocal method, Mr. Arthur Rousbey is as admirable as Archibald Grosvenor as he was in parts so dissimilar as Sir Marmaduke in "The Sorcerer" and Dick Deadeye in "Her Majesty's Ship Pinafore." Miss Fanny Edwards plays Lady Jane with remarkable comic force, and the now popular song "Silvered is the raven hair" is given by her with singular taste and judgment. As Bunthorne, Mr. George Thorne presents qualities which belong only to comedians of the first rank. Mr. G. B. Browne, Mr. James Sydney, and Mr. Albert James are acceptable in the characters of Colonel Calverley, the Duke of Dunstable, and Major Murgatroyd respectively. The chorus – containing some sonorous voices – sing vigorously and in tune, and the resident band of the theatre are happy in their interpretation of Dr. Sullivan's ingenious instrumentation. Much of the success of the performance is due to the energy and discretion of Mr. P. W. Halton, the conductor associated with the company. There was a large audience last night, and "Patience" was received with the hearty approval which it should always command on account of its literary and its musical merits. [*Liverpool Mercury etc* (Liverpool, England), Tuesday, July 11, 1882; Issue 10763.]

PRINCE OF WALES THEATRE. – Lessee, Mr. F. Emery. – On Monday evening and throughout the week Mr. D'Oyly Carte's company delighted very numerous audiences with a capital all-round performance of the Gilbert-Sullivan opera *Patience*. There is little or no change to note in the constitution of the corps as compared with that which we had a short time since. Miss Fanny Edwards again plays Lady Jane with almost irreproachable force and elaboration; Miss Ethel Pierson was a captivating representative of *Patience*; and Lady Angela, Lady Saphir, and Lady Ella were admirably portrayed by Miss Elsie Cameron, Miss Clara Deveine, and Miss Rita Presano. Mr. George Thorne as Reginald Bunthorne, Mr. Arthur Rousbey as Archibald Grosvenor; Mr. Richards, the Bunthorne solicitor; Mr. G. B. Browne, as Colonel Calverley; Mr. A. James, as Major Murgatroyd; and Mr. James Sydney as the Duke of Dunstable, completed a cast which could scarcely have been excelled. *Mock Turtles* was the pleasant introductory vaudeville. A morning performance of *Patience* will be given today. [*The Era* (London, England), Saturday, July 15, 1882; Issue 2286.]

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### 17 – 19 Jul. Halifax

THEATRE ROYAL. – Lessee, Mr. F. Rawlings. – A splendid reception has been accorded to Mr. D'Oyly Carte's No. 1 opera company, who opened here on Monday evening to a crowded house with *Patience*. [*The Era* (London, England), Saturday, July 22, 1882; Issue 2287.]

### 20 – 22 Jul. Dewsbury

THEATRE ROYAL. – Proprietors, Messrs Shaw and Field; Manager, Mr. A. Grimmett. – Mr. D'Oyly Carte's opera company are fulfilling a very successful re-engagement. Mr. George Thorne gives an admirable representation of Bunthorne, while Mr. Arthur Rousbey's acting and singing in the part of Archibald Grosvenor are really excellent. Messrs. Browne, James, and Sydney are all first class as the officers. Miss Fanny Edwards as the Lady Jane, Miss Elsie Cameron as the Lady Angela, and Miss Ethel Pierson as *Patience*, complete an admirable cast. The management deserve

great praise for the admirable manner in which the opera has been mounted. [*The Era* (London, England), Saturday, July 22, 1882; Issue 2287.]

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### 24 – 26 Jul. York

“PATIENCE” AT YORK THEATRE ROYAL. – On Monday night the theatre was crowded to excess in every part, the attraction being the deservedly popular “æsthetic” opera “Patience,” and it is worthy of mention that every reserved seat is booked for this and Wednesday evening. The charming music and amusing incidents of the clever two act creation of Messrs. W. S. Gilbert and Arthur Sullivan are so familiar to theatre goers, and the previous visits of this opera to the York boards have been attended with such enthusiastic success, that it is scarcely necessary for us to say more than the company is that of Mr. D’Oyly Carte, the cast being the same as that which so well pleased visitors here previously. The old York favourite, Mr. Geo. Thorne, with his usual great success, takes the role of Reginald Bunthorne, whilst Mr. Arthur Rousbey is excellent as Grosvenor, singing in capital voice. Lady Jane has an admirable exponent in Miss Fanny Edwards, and Miss Ethel Pierson is a most graceful and fascinating Patience. The remainder of the characters are well filled. Encores were loud and frequent. The choruses are well rendered, the dresses are well chosen, the orchestra are well up to their work, and altogether the opera is placed upon the stage in a manner of which the most exacting cannot complain. Doubtless there will be a rush for seats tonight. [*The York Herald* (York, England), Wednesday, July 26, 1882; pg. 6; Issue 7934.]

“PATIENCE” AT YORK THEATRE.—The reproduction of the popular opera of “Patience” at the York Theatre on Monday, Tuesday, and Wednesday evenings was attended with the greatest success. On Monday night the house was crowded throughout, and every reserved seat for the performances to follow had been booked beforehand. Mr. D’Oyly Carte’s company had the task of playing this fine two-act opera of Messrs. W. S. Gilbert and Arthur Sullivan, which is so familiar to theatre-goers, including those of York, that no apology is needed for what must be a brief notice of an excellent piece. Mr. George Thorne displayed his wonted ability in the character of Reginald Bunthorne, and in the part of Grosvenor Mr. Arthur Rousby, who was in capital voice, was exceedingly well placed. By Miss Fanny Edwards the part of Lady Jane was sustained with dignity and refinement, and Miss Ethel Pearson was not less entertaining in her effective representation of Patience. The performances were in the highest degree satisfactory, and the frequent applause from all parts of the house testified to the general admiration of the sterling features of the opera, its sparkling music, and the ability of the artistes. [*Yorkshire Gazette*, 29 Jul 1882]

THEATRE ROYAL. – Lessee and Manager, Mr. W. A. Waddington, – D’Oyly Carte’s *Patience* company appeared here on Monday, Tuesday, and Wednesday, and drew even larger audiences than on its first visit a year ago. [*The Era* (London, England), Saturday, July 29, 1882; Issue 2288.]

### 27 – 29 Jul. Harrogate

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### 31 Jul. – 5 Aug. Scarborough

THE LONDESBOROUGH.— At this Theatre on Monday night, Mr. D’Oyley Carte’s Opera Company commenced a six nights engagement with the popular æsthetic work of Messrs. Gilbert and Sullivan, “Patience,” and the work was

produced in that excellent style which has made the company so famous. There was an immense house, and it was manifest that the rendering of the opera gave the most intense satisfaction, several of the songs, &c., being encored, and all the humorous scenes, &c., heartily applauded. The opera will be repeated each night this week. [*York Herald*, 2 Aug 1882]

LONDESBOROUGH THEATRE. – Proprietor and Manager, Mr. W. A. Waddington. – There was a crowded house on Monday evening to welcome the appearance of Mr. D'Oyly Carte's *Patience* company. Messrs. G. Thorne, Rousbey, Byron Browne, James, and Sydney were much applauded; and Miss Ethel Pierson, as *Patience*, delighted everyone. The Misses Cameron, Deveine, Presano, and Edwards also met with their due share of applause. [*The Era* (London, England), Saturday, August 5, 1882; Issue 2289.]

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### 7 – 12 Aug. Nottingham

#### THEATRE ROYAL.

There can be no doubt that “*Patience*”, which was reproduced at the Theatre Royal on Monday, after an absence of more than seven months, is, comparatively speaking, the least acceptable of the Gilbert-Sullivan operettas. It has not the overflowing melody of “*The Sorcerer*,” the persistent vivacity of “*H.M.S. Pinafore*,” or the exuberant humour of “*The Pirates of Penzance*.” It has its merits, but it is, nevertheless, the least successful, artistically, of all the combined efforts of its admirable authors. Something of this is unquestionably due to the nature of the basis on which the operetta is founded. It is perfectly true that in “*Patience*” the extremes of æstheticism are far more happily and impressively satirised than in “*The Colonel*.” It is, we consider, incontestable that, whereas in “*The Colonel*” we find the anti-æsthetic fun to be of the nature less of satire than of caricature, in “*Patience*” we find it to be of the most legitimate and effective character. The operetta being wholly fantastic in its composition, we can laugh heartily at things said and occurring in it, which, said and occurring in the comedy, strike us as ridiculously out of place. To that extent we take “*Patience*” to be far more commendable as a work of art than Mr. Burnand’s adaptation of “*Le Mari à la Campagne*.” As a satire in ultra-æstheticism it is unquestionably a diverting composition. On the other hand, it is possible for one class of playgoer to get tired of laughing at “stained-glass attitudes” and the like, and it is certain that to another class of playgoer the fun must always be of a very cloudy character. That being the case, Messrs. Gilbert and Sullivan have necessarily doomed their production to a comparatively brief career. Great as is the cleverness displayed in it, it must needs be the first of its kind to lose its attractiveness for the public.

And there are other reasons why we cannot accept “*Patience*” as entirely worthy to rank along with its delightful predecessors. To begin with, it contains an undue proportion of inferior material. The first act wants weeding in several particulars. Both music and dialogue are redundant. It may be said, roughly speaking, that including the various sections of the finale, the first act includes at least eleven separate numbers; and yet out of those eleven only four can be said to be deserving of unqualified praise. Neither of the Colonel’s solos are quite up to the mark, the patter song being obviously inferior to those in “*The Sorcerer*” and “*The Pirates*.” The choruses, “*Is this not ridiculous?*” and “*Now tell us, we pray you,*” are clever but trivial, and the same must be said of the duet, “*Long years ago,*” and the solos, “*Your maiden hearts, ah, do not steel,*” and “*True love must single-hearted be.*” Moreover, the dialogue in the first act is decidedly unequal, some of it being only too palpably

forced and unimpressive. There is no fun, for example, in saying; that Bunthorne pays his taxes and cherishes the receipts, and the passage comparing adulation with toffee is very conventional in its sarcasm. Other examples might be given, but, perhaps, more serious as a drawback to enjoyment is the decided vulgarity of the "poem" read by Bunthorne, and truly designated by him as a "fleshly thing." One does not want to be reminded, even in a comic opera, of "colocynth and calomel." *En revanche*, the second act of "Patience" is altogether without fault. It is admirable in every respect. All of it is excellent and enjoyable. Every one of the seven numbers is, in its way, a gem, and the dialogue does not contain a single word too much. Even now, as on the first night at the Opera Comique, it is the second act that makes the operetta a success. No one can resist the combined grace and fun of "Silver'd is the raven hair" and "A magnet hung," the melody and sentiment of "Love is a plaintive song," the rollicking verve of "So go to him and say to him," "It's clear that mediæval art," and "When I go out of doors," together with the exhilarating vivacity of "If Saphir I choose to marry." Of course the concluding duet is trivial, but it is entirely adequate to its purpose, whilst the other numbers have undeniable merit from a musical point of view. And the dialogue is in Mr. Gilbert's most successful vein. The whole motive of the operetta is somewhat superfine, but, barring the objections we have made, the talk, as a rule, is throughout of the most brilliant and incisive kind. The songs, too, are admirably clever throughout the piece, every line bearing the mark of the accomplished artist. And though, as we say, much of the music in the first act is below Mr. Sullivan's usual standard of performance, yet in "I cannot tell what this love may be," "Prithee, pretty maiden," "I hear the soft note," and "If you're anxious for to shine," we have *morceaux* which the composer has never surpassed for elegance or humour. "If you're anxious for to shine" is the very perfection of a truly comic song, and "I hear the soft note," sung in proper time and tune, is one of the most delicious things of the kind in the whole range of dramatic music. In fact, it does not follow that, because "Patience" is not quite equal to its predecessors from the same hands, it is not positively good and pleasing as a whole. "Patience" may be inferior to its authors' other works, and yet be very attractive in its way. Lord Byron said of Sheridan's jokes that even the dregs of his fancy were better than the cream of other people's wit. And so we may say of "Patience" that, with all its faults, it is still infinitely more acceptable than the best productions of authors less able than Messrs. Gilbert and Sullivan.

Its reception last evening was, on the whole, hearty. The best things in the dialogue missed fire; but that was probably because the audience was a holiday one, and probably also because some of the performers were not too careful in their delivery of the text. And if Mr. Gilbert's epigrammatic sentences somewhat suffered, it must be recorded that the old favourite *morceaux* were one and all encored, and now and then with positive enthusiasm. The Colonel (Mr. G. B. Browne), Bunthorne (Mr. G. Thorne), Lady Jane (Miss Fanny Edwards), and Grosvenor (Mr. Rousbey), all had to repeat a portion of their well-known solos, and a *bis* was also insisted on in the case of "Willow-willow-waly," "O go to him," "When I go out of door," and "I hear the soft note of the echoing voice," which was sung in much better time and tune than was the case last year. The whole opera was, save for the just mentioned slips in the dialogue, rendered with much evenness and success. The artists are, with three exceptions, the same as those who appeared in the piece last November. and they well sustain the favourable impression they then made. We still think Mr. Rousbey's "make-up" a mistake, but that is a detail. Of the new-comers, Mr. A. James is a sufficiently amusing Murgatroyd, and Miss Rita Presano as Lady Ella, displays the

possession of a sweet clear voice and an agreeable method. The Patience on this occasion is Miss Ethel Pierson, who, if we mistake not, made a very pleasing appearance here formerly in "Pinafore." She has an excellent idea of the humour of her part, and in that respect is the best Patience we have seen. Her singing is also very neat, unforced, and very agreeable to listen to. The reader may be interested to know that Mr. Charles has engaged this clever and attractive young artist to enact the leading part in his next Nottingham pantomime, which we believe will be on the subject of "Cinderella." We may add that the chorus is thoroughly efficient, and that the band, under the baton of Mr. P. W. Halton, does its work excellently. The operetta is preceded by a vaudeville called "Mock Turtles," which is altogether above the usual level of such things, and is well worth going to hear. It is excellently interpreted by Miss Elsie Cameron, Miss Clara Deveine, Miss Rita Presano, and Mr. Leonard Vincent. The scenery in both pieces reflects credit upon the taste and resources of the management. [*Nottinghamshire Guardian* (London, England), Friday, August 11, 1882; pg. 7; Issue 1942.]

THEATRE ROYAL. – Manager, Mr. Thomas W. Charles. – We have this week a return visit of Messrs Gilbert and Sullivan's charming opera *Patience*, and though the fashion, or craze, or whatever it may be called, on which it is founded is, perhaps, by this time worn a little threadbare, still the quaintness of the plot, the wit of the libretto, and the wonderful fascination of the music are sufficiently attractive in themselves to bring together a host of admiring listeners, even despite the hot weather, as was fully verified by the condition of the house on Monday last. The only change of importance in the cast is that Miss Ethel Pierson now represents the heroine, and a more graceful one could hardly be wished. Both histrionically and vocally was the lady charming. Messrs. Geo. Thorne, Arthur Rousbey, G. B. Browne, A. James, and James Sydney; also Mdlles. Fanny Edwards, Elsie Cameron, and Rita Presano portray their original parts in the provinces with the old finish and the old charm. Everything that the management could do in the way of stage setting was done, and altogether the production was little, if anything, short of perfection. *Mock Turtles*, a musical sketch, far above the average, and well interpreted by Mdlles. Presano, Cameron, Deveine, and Mr. Leonard Vincent, has been the opening piece on each evening. [*The Era* (London, England), Saturday, August 12, 1882; Issue 2290.]

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#### 14 – 19 Aug. Sheffield

THEATRE ROYAL. – D'Oyly Carte's "Patience" company reappeared here last evening, and the moderately large audience which greeted their return after a comparatively short absence would seem to show that Gilbert and Sullivan's æsthetic opera has not lost its hold on local play goers. Although described as a new opera, it is now somewhat an old acquaintance, having been produced at the Theatre Royal several times. The company is almost precisely the same as that which on previous occasions presented this rather comic work in Sheffield, what changes there are being but few and unimportant. Miss Ethel Pierson is still in the company, as the impersonatrix of the dairymaid, but owing to her indisposition last night the part of Patience was taken, and with a considerable amount of musical skill, by Miss Rita Presano. Mr. George Thorne and Mr. Arthur Rousbey are again the poets in the piece, and they have never sung and acted better than they did last evening. The officers of the dragoons and the rapturous maidens acquitted themselves of their vocal tastes pleasingly. Miss Fanny Edwards, as one of the rapturous maidens, is, like Mr. Thorne in the part of Bunthorne, all that the most particular could desire. The work of the

orchestra and the chorus is, of course, capitally done. [*The Sheffield & Rotherham Independent* (Sheffield, England), Tuesday, August 15, 1882; pg. 2; Issue 8688.]

THEATRE ROYAL. – Lessee, Mr. E. Romaine Callender. – For the third time Mr. D'Oyly Carte's *Patience* company is appearing for a week at the Royal. With very slight exceptions, the parts in the opera are in the same hands as on former visits, notably that of Bunthorne being still played by Mr. George Thorne, and Grosvenor by Mr. Arthur Rousbey. Miss Rita Presano has this week very successfully assumed the part of *Patience* during the unfortunate illness of Miss Ethel Pierson. So far the attendance has been very satisfactory. [*The Era* (London, England), Saturday, August 19, 1882; Issue 2291.]

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### 21 – 26 Aug. Newcastle

THEATRE ROYAL. – Lessee, Mr. Charles Bernard. – Mr. Walter Bentley and his selected company concluded a satisfactory engagement at this theatre on Saturday evening before a very large and enthusiastic audience, who seemed to keenly relish the performance of *Rob Roy*. On Monday evening, before a full house, Mr. D'Oyly Carte's opera company commenced a six nights' engagement in the æsthetic opera of *Patience*, which was throughout received with great favour. Miss Ethel Pierson essayed the part of *Patience* for the first time before an Newcastle audience and acquitted herself in a satisfactory way. Mr. George Thorne's rendition of the poet Bunthorne was in every respect an enjoyable performance. Miss Fanny Edwards as Lady Jane, Mr. Arthur Rousbey as Grosvenor Mr. G. Brown as Colonel Calverley, Mr. James Sydney as the Duke, and Mr. James as the Major, were also deserving of commendation for the style in which they acquitted themselves. Mr. P. W. Halton was the conductor. [*The Era* (London, England), Saturday, August 26, 1882; Issue 2292.]

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### 28 Aug – 2 Sept. Edinburgh

THEATRE ROYAL. – Lessees, Messrs. Howard and Logan; Acting Manager, Mr. F. Sephton. – Monday evening witnessed the reproduction here of Gilbert and Sullivan's opera *Patience*, which in genuine and uninterrupted success far out distances all its predecessors, and both in London and the provinces continues to enjoy a career of unexampled prosperity. After the somewhat long, but highly interesting succession of purely dramatic representations we have had this particular visit comes with welcome and refreshing contrast, and on Monday evening we found in the crowded audience that completely filled the theatre all the features of imposing brilliancy, cordial appreciation, and spontaneous enthusiasm that characterised in so marked a degree the former visit of Mr. Carte's talented company. The cast presented on Monday evening was, of course, largely different from that of last autumn, various changes having been made during the progress of the tour, while only recently the astute manager drafted the two artists, who figured, perhaps, most prominently in last year's bill into the splendid company selected for the forthcoming Gilbert and Sullivan opera in America. Of those remaining, no one shines with more conspicuous lustre than Mr. George Thorne, whose Bunthorne is without doubt the most novel and striking figure among the characters. The part has been vastly elaborated since last played here, and we find in this clever actor's humour, which is always so keen and penetrating, an original quaintness that is as thoroughly delightful as it is unfailingly entertaining. On this occasion Mr. Thorne earned fresh honours as a comedian, and reached a height of artistic excellence that might well be the goal of any actor's



ambition. Mr. Walter Greyling, who replaces Mr. Rousbey, is an important acquisition to the company, and judging from his reception on Monday, should soon be a popular favourite here. His performance of Archibald Grosvenor was a graceful example of artistic acting, and his singing of the music was altogether admirable. As the Colonel Mr. Byron Browne brings a large amount of vocal and histrionic ability into effective play, and looks eminently handsome in his military uniform. Mr. James Sydney is an ideal Duke, and plays and sings well; and Mr. James, a newcomer, is exceedingly droll as the Major. As regards the ladies the cast is practically new, Miss Deveine alone retaining her original impersonation. *Patience* is now undertaken by Miss Ethel Pierson, who renders the part with a sprightliness, vivacity, and success that will materially enhance her popularity here, Miss Pierson was in excellent voice on Monday, and sang the lovely music in her usual charming style. Miss Elsie Cameron, the Lady Angela of last year, now assumes the difficult character of Lady Jane, which has all along been so effective in the hands of Miss Fanny Edwards, and plays it with a large amount of success; while an attractive Lady Angela has been secured in Miss Laura Walsh, a graceful actress and sweet singer. The performance, which was directed by Mr. Halton was completely successful, and gave unqualified delight to the audience, and has been repeated nightly since to very crowded houses, Saturday's performance being preceded by *Mock Turtles*. [*The Era* (London, England), Saturday, September 2, 1882; Issue 2293.]

THEATRE ROYAL. – Lessees, Messrs. Howard and Logan; Acting Manager, Mr. F. Sephton. – The success anticipated for *Patience* which on Monday entered into the second week of representation has been more than realised, the attendance during the past fortnight being eminently satisfactory to all concerned. There will be a morning performance today (Saturday) which will, no doubt, be largely taken advantage of by Messrs. Gilbert and Sullivan's numerous admirers. [*The Era* (London, England), Saturday, September 9, 1882; Issue 2294.]

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### 11 – 16 Sept. Aberdeen

#### HER MAJESTY'S THEATRE

The advent of the "Patience" Opera in Aberdeen last evening was heralded by one of the finest "houses" which ever assembled within Her Majesty's Theatre. Every part was crowded, the audience being widely representative of all classes of the community, eager to hear and to see this, the latest popular contribution from the pens of the two best known and appreciated modern operatic authors – Messrs. Gilbert and Sullivan. Although "Patience" has not previously been performed in Aberdeen, such has been the interest manifested by the general public in it that the plot – if plot it might be called – has become so familiar that a recapitulation of it at the present moment would be a work of supererogation. It is called an "æsthetic" opera, and broadly taken, it is a remarkably clever, if rather strongly put, "skit" upon the "quite too utterly utter" æstheticism born of late in fashionable metropolitan circles, but happily almost unknown in regions so far north as Aberdeen. Although severely hit off – so severely, indeed, as to appear to most minds ludicrous – there is invariably method and "chic" in the burlesque which is presented. Its main element, of course, is to produce laughter, and so acute is the innuendo in almost every instance that not a point is lost upon the audience. To compare the opera with any of the other productions of the joint authors would be a matter of considerable labour, and altogether useless. There are passages in the score of "Patience" which suggest familiarity and present somewhat of the style which is recognisable in "Pinafore," the

“Sorcerer”, and others which might be called sister contributions, to which it would be needless to allude; but the *tout ensemble* of the opera is novel, fresh, and very entertaining. It is by no means deficient in “catching” airs, a fact which has already been sufficiently well attested. Several of the solos, as well as the choruses, may be described in the characteristic language of the æsthetes themselves as simply “rapturous,” and their effect upon the audience last evening was most marked and unmistakeable. The mounting of the piece is as near as possible faultless, the company act in the nicest of unison, and the stage management is never at fault. The dresses present all the elements of æstheticism, skilfully and curiously handled; while in the matter of general arrangement nothing is more admirable than, taken by itself, is the wardrobe department. The “intensely” costumed ladies may be said to have presented at least a fairly striking model of the “Inner Sisterhood” which sketches in the pages of *Punch* have rendered familiar. There were the same loose robes, adorned with fantastic floral devices, puffed at the sleeves, the same angular knees and generally exaggerated poses, which, while they may have been æsthetic according to the generally accepted meaning of the term, certainly did not always come up to the *beau ideal* of grace and refinement. With respect to the cast, it would be invidious to particularise all the members of the company, each of whom has been assigned his or her part as the result of careful and judicious selection, and musical and dramatic elements are alike adequately represented. The strength of the company, as of all the companies organised by Mr. D’Oyly Carte, apparently depends more upon its selection than brilliancy in one or two characters. Unity is strength, and Mr. D’Oyly Carte appears to recognise the truth and force of the adage. There is not a hitch in the performance from beginning to end. The characters, one and all, understand and ably represent their parts, and are supported in a most complete manner by the surroundings. The choruses of the 20 “rapturous maidens,” who declare that they are “love-sick against their will, and that twenty years hence they will be love-sick maidens still,” and of the less romantic and more matter-of-fact dragoons form a strong and delightful background to the pictures presented in the opera. At an early stage the fleshly poet, Reginald Bunthorne to wit, impersonated by Mr. George Thorne, comes upon the scene, clad in a suit of tightly-fitting amber velvet, attended by the æsthetic damsels. The admiring chorus of the damsels, the indignant chorus of the dragoons deprived of their sweethearts, and the aside confessions of the poet are very cleverly intermingled. One of the finest things in the opera is the duet between the Idyllic poet Archibald Grosvenor (Mr. Walter Greyling) and the fleshly poet, which, with its charming refrain. “Hey Willow Waly O,” secured for it a most enthusiastic encore.\* The patter song, in which the fleshly one puts himself up to raffle, was much appreciated, as was also the charming sextet which immediately followed, and which is one of the finest specimens of Mr. Sullivan’s part writing. The first act closes (there are but two acts) with a broad burlesque of an Italian operatic finale, strongly parodying a scene in “Lucia di Lammermoor.” The gems of the second act comprehend the opening recitative and ballad sung by the somewhat elderly but æsthetic and “massive” Lady Jane; the idyllic poet’s nursery rhyme skit, or parody, of “Gentle Jane,” and “Teasing Tom;” and the very beautiful song of the fable of the magnet which tried to attract the silver churn; Patience’s ballad of love in the truly Sullivanian strain, and the duet between Bunthorne and Jane, in which the fleshly resolves to combat the idyllic one, the latter tit-bit being favoured with a double encore. The scene in which the idyllic poet agrees to become practical on the threat that his fleshly brother will curse him is one of the most amusing in the opera. Grosvenor swears to uphold his practical character by becoming –

A Chancery Lane young man,  
A Somerset House young man,  
A very delectable, highly respectable,  
Three-penny 'bus young man.

The fleshly poet continues as before in his aesthetic character –

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

This duet scored an immense success. The aesthetic ladies ultimately all become practical, the practical poet marries the dairymaid *Patience*, the dragoons pair off with the others, and as the curtain falls the æsthetic Bunthorne, having been “crushed again” a score of times, is left standing alone. Mr. P. W. Halton conducted the opera in a manner which reflected most creditably upon his musical ability and taste. His instrument was the harmonium, and with it he very cleverly gave cues and harmonium catches, which must have greatly supported the soloists as well as the orchestra, whose performance of the piece was very gratifying considering the short time they must have had for rehearsal. The principal female character, of course, is the title *rôle* and Miss Pierson as “*Patience*” sustained her part with singular aptitude. Her voice is tuneful, and in every way suited to the demands made upon it, while her acting is most appropriate throughout. Mr. George Thorne needs no introduction to an Aberdeen audience. Although not musically a strong member of the company, he plays the character of Bunthorne to the entire satisfaction and great pleasure of the audience; his make-up and acting being specially commendable. Mr. Walter Greyling was most successful as the Idyllic poet, being possessed of a clear, mellow tenor voice, which he used to the best advantage. Miss Elsie Cameron as the Lady Jane is also deserving of commendation, as are the rapturous maidens, Miss Laura Walsh, Miss Clara Deveine, and Miss Rita Presano. The officers of the Dragoons, Messrs. G. Byron Browne and James Sidney, were most effective in the musical line; while the comic business of the Major was ably interpreted by Mr. Albert James. [*Aberdeen Weekly Journal* (Aberdeen, Scotland), Tuesday, September 12, 1882; Issue 8605.]

\* This duet is, of course, not sung by the two poets, but by *Patience* and Grosvenor.

HER MAJESTY'S THEATRE. – Lessee, Mr. McFarland; General Manager, Mr. Hodges. – *Patience*, presented here for the first time on Monday evening, in the presence of a crowded and fashionable house, has thoroughly caught the general ear and eye. The company representing the opera do their work cleverly and satisfactorily, the principals being Misses Ethel Pierson, Elsie Cameron, Laura Walsh, Clara Deveine, Rita Presano, Messrs. George Thorne, Walter Greyling, Byron Browne, Albert James, and Mr. James Sydney. Mr. P. W. Halton ably fills the conductor's chair. The business continues immense. [*The Era* (London, England), Saturday, September 16, 1882; Issue 2295.]

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### 18 – 23 Sept. Dundee

#### “PATIENCE” AT THE THEATRE ROYAL.

A six nights' engagement of Mr. D'Oyly Carte's “*Patience*” opera company commenced in the Theatre Royal last evening. The theatre was crowded in every part by an enthusiastic and appreciative audience. The latest effort of Messrs. Gilbert & Sullivan has been long in reaching Dundee, but that historical virtue which is suggested in the title has not been exercised by sober Dundonians in vain. At this time

of day it is almost needless to remind our readers that “Patience” is a clever skit on modern æstheticism, showing its incongruities and absurdities in the most ludicrous manner, and at the same time satisfying the most critical ear for music. Compared with some of the other works of its authors, there is doubtless room for diversity of opinion, but all are agreed that it abounds with all that innocent fun, beautiful melody, and skilled workmanship of its predecessors. There is practically little plot, but there is ever enough of racy dialogue, comical situations, and suggestiveness to keep up an absorbing interest. The company which Mr. Carte has sent round is an all round good one. Mr. Geo. Thorne makes an excellent “fleshy poet,” his gait and “get up” being a perfect model of the enthusiast suggested by the teachings, if not the person, of the great apostle of the craze – Oscar Wilde. His voice is not his strong point, but if it were, it would probably not enhance the character. Patience has an admirable representative in Miss Ethel Pierson, singing and acting with much grace and efficiency. The Colonel is capitally played by Mr. Byron Browne, his presence, voice, and action being entirely in keeping. The Lady Jane of Miss Cameron is one of the finest impersonations in the cast. Possessed of a rich deep contralto voice and an easy manner, she is ever welcome as the interpreter of the beautiful airs set to her part. The Idyllic Poet of Mr. Greyling is a finished piece of acting, and is musically not unsatisfactory. The minor parts are not less creditably sustained, especially that for the ladies Angela and Saphir of Misses Walsh and Deveine respectively; and but for a fogginess in his vocal production, Mr. James Sydney as the Duke is an able exponent. The chorus is of superior calibre, particularly in the ladies voices, and the opera is mounted in an appropriate and effective manner. The orchestra, under Mr. Halton, does its part with credit to itself and general acceptance to the audience. Some of the principal airs are very melodious, if not catching, such numbers as Jane’s song at the beginning of the second act, “Silver’d is the raven hair,” and the duet, “A commonplace young man, a matter-of-fact young man,” &c., have the ring of popularity about them that cannot fail to be lasting. All who wish to hear this deservedly popular opera should not fail to be present at one or other of the performances during the week, as all in all it is a really estimable interpretation. [*The Dundee Courier & Argus and Northern Warder* (Dundee, Scotland), Tuesday, September 19, 1882; Issue 9103.]

THEATRE ROYAL. – Lessee, Mr. W. McFarland. – *Patience* was given here for the first time last week by an excellent company. No greater success has hitherto been known in our theatrical annals. The house was crowded to inconvenience every night, and the presence of unfamiliar faces in all parts showed how universal was the desire to witness this masterpiece of delicate satire and musicianly skill. The opera was rendered in the most praiseworthy manner. Mr. George Thorne’s Bunthorne was recognised by the press and public as a rare bit of talent. Messrs. Walter Greyling, G. B. Browne, James Sydney, and Albert James were also in deserved favour, while the Patience of Miss Ethel Pierson and the Lady Jane of Miss Elsie Cameron gained general approval. [*The Era* (London, England), Saturday, September 23, 1882; Issue 2296.]

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### 25 Sept. – 7 Oct. Glasgow

#### THE GAIETY THEATRE, GLASGOW.

Mr. Burnand’s satire, “The Colonel,” having run its brief course at the Gaiety, we are this week sitting at the feet of Messrs. Gilbert and Sullivan, author and composer respectively of “Patience” in which the æsthetic craze is skilfully illustrated

from their poetical and melodious point of view. "The Colonel" was not as big a success as before. A crowded house was, however, brought together last evening by "Patience;" and as nearly everything was encored, it will be understood that the performance was a complete success. The opera retains its freshness in Glasgow, and when a handsome audience has been attracted Mr. D'Oyly Carte's company are prepared to answer for it that everybody will go home well pleased. "Patience" is not an opera the success of which may be secured by one or two vocalists or actors. The leading rôles must of course be well bestowed; but that is not enough. Without a good chorus in addition, the lovely concerted music so freely introduced would suffer fatally. The company now appearing at the Gaiety satisfy all the requirements of the case. Mr. George Thorne is a finished actor, with whom *Bunthorne* is safe. Mr. Thorne does not rest his reputation on his voice, and yet he sings pleasingly; many vocalists might take a lesson from him in articulation. Mr. Walter Greyling is the *Grosvenor*. Miss Ethel Pierson takes the character of *Patience*, and sings and acts with equal charm. Miss Elsie Cameron, the rapturous Lady Jane, was encored for her leading melody; and the officers of Dragoons were capitally represented by Messrs G. Byron Browne, Albert James, and James Sydney. The audience was an enthusiastic one. "Patience" will be continued during the week. [*Glasgow Herald* (Glasgow, Scotland), Tuesday, September 26, 1882; Issue 230.]

GAIETY THEATRE. – Lessee and Manager, Mr. John Heslop. – On Monday evening, after a lapse of nearly twelve months, Gilbert and Sullivan's comic opera *Patience* was again put before a Glasgow audience, and secured a very warm welcome from the full house assembled. Mr. George Thorne again appeared as Bunthorne, giving a capital and highly finished rendering of that unhappy mortal. Miss Ethel Pierson made a charming *Patience*; while Miss Elsie Cameron, as Lady Jane, gave an artistic rendition of "Silvered is the raven hair," which was loudly encored. The *Grosvenor* of Mr. Walter Greyling was not uniformly good; his voice, however, telling well in the concerted portions. The officers were represented by Messrs. G. Browne, Albert James, and Jas. Sydney. The company was well supported by an efficient chorus, whose capital singing was not the least pleasing feature of the performance, which, taken all round, was fairly satisfactory. Before the curtain rose, Mr. Heslop appeared and made the following announcement:– "Ladies and gentlemen, I have to apologise to you for the refreshment bars being closed this evening. The bars were not included in my lease of the Gaiety Theatre, but have, since the theatre opened for the season, been carried on by Mr. Bernard's trustee, for behoof of the creditors. As I do not wish the bars upon the terms demanded by the trustee, not thinking them profitable at his figure, I have just allowed him to close them. I hope, however, that the attractions of the Gaiety are not dependent upon the bars, and in the circumstances in which I am placed, as lessee of this theatre, I ask your indulgence and sympathy." [*The Era* (London, England), Saturday, September 30, 1882; Issue 2297.]

GAIETY THEATRE. – Lessee and Manager, Mr. John Heslop. – *Patience* is still the attraction here, and proves a powerful one, the house being well filled at every representation by delighted audiences. A morning performance will be given today. [*The Era* (London, England), Saturday, October 7, 1882; Issue 2298.]

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## 9 – 14 Oct. Belfast

### THEATRE ROYAL – “PATIENCE.”

When “Patience” was produced at the Opera Comique last April twelvemonth it was received with much more favour by the public than by the critics. The libretto was said to be wanting in backbone, and the music was said to be of an ephemeral character. The result of its production, however, proved, not that the critics had been led astray in their judgement – such a contingency is, of course, too remote to be entertained for a moment – but simply that the public are invertebrate in their taste as to a libretto, and that ephemeral music is that which has the longest run on record. It was said that as soon as the ideas that people had formed – thanks to Mr. Du Maurier – regarding the excesses of æstheticism would pass, the popularity of “Patience” would pass also; but now everyone knows that in no section of society from Belgravia to Bermondsey, or from South Kensington to Stepney, do human beings behave in the manner attributed to them by the perfectly legitimate caricaturing of Mr. Du Maurier; and yet, in spite of this fact, the popularity of the æsthetic comic opera endures – nay, grows. People were nauseated with the Maudle-Postlethwaite series in *Punch*, and even Mrs. Cimabue Brown and Mrs. Ponsonby de Tomkyns were beginning to be yawned over, and yet the prosperity of “Patience” was so great a new theatre was obliged to be built for the accommodation of the invertebrate libretto wedded to the ephemeral melodies. The problem was too difficult for most people; but its solution is simple to anyone who takes the trouble to analyse the differences in the art of Mr. Gilbert and of Mr. Du Maurier. The *Punch* artist as a caricaturist is so delicate, so refined, and so subtle that he has for long come to be instinctively regarded as no caricaturist at all, but simply as an illustrator of certain phases of modern society. Through constantly meeting Maudle, Postlethwaite, and the Ponsonby de Tomkyns set in the pages of *Punch*, the public came to look upon them not as caricatures, but as representative personages in London society; their actions and their ideas were not so far removed from the actions and ideas of ordinary humanity as to make it seem impossible that they should ever have been done or conceived by a certain section of society. So soon, however, as people looked around them for the originals of Mr. Du Maurier’s designs and failed to find them, they lost all interest in the imaginary doings of the imaginary personages. Had they grasped the true spirit of these incomprehensible caricatures and acknowledged them to be caricatures at the first, no one would have been deceived into believing that a “school” existed, the members of which walked about with lilies and intoned every sentence they uttered, That which has a real existence, we are happy to say, was the movement that banished veneered furniture and the hideously gaudy wallpaper from our hearths and homes. The ignorant, who knew no more of the meaning of æstheticism than could be derived from looking at the pages of *Punch* were anxious to see the leader of the movement, and they saw not a man clothed in “old gold” velveteen, but a man with a flannel shirt, a tweed jacket, and a shaggy beard with a tinge of red in it, while the end of a pipe – not the sort used by Strephon to make melody to Amaryllis in the shade, but what is popularly known as a “clay” protruded from his waistcoat pocket. Mr. William Morris appeared in this guise as the apostle and high priest – the archimandrite of the æsthetic movement – and the result was that the people felt that Mr. Du Maurier had been imposing on them; hence the decline not of the æsthetic movement, but of the ideas of the ignorant on modern æstheticism. Now, with regard to “Patience” it may be said in one word that the enduring quality of its success consists in the breadth of its caricature. No one looks upon the scenes as possible to any section of society. It is as purely a fairy opera as Mr. Gilbert’s “Palace of Truth”

and “The Wicked World” are fairy dramas. The popularity of “Patience” endures because people have known from the first that it was a travestie, and no human being has ever asked for a photograph of Castle Bunthorne or made inquiries as to whether Bunthorne was now an inmate of Colney Hatch of “The Retreat,” Clapham. Its popularity was the same as the popularity of a fairy tale which no one believes; but which is fascinating to everyone.

The lightness and brightness of the charming melodies of Mr. Sullivan, set to the clever poetry of Mr. Gilbert, were as delightful as ever to the large audience who crowded the theatre in every part last night. The company show no signs of falling off in any respect. Perhaps some people were found wishing for a more animated Grosvenor than was represented by Mr. Walter Greyling, or for a Patience whose high notes would not be quite so hard as those of Miss Ethel Pierson; but the general ability of these artists and of the entire company far counterbalanced any trifling individual defects. The choruses were extremely good throughout, particularly the maidens’ chorus in the first act and the dragoons’ to the patter song of the Colonel. Mr. George Thorne has considerably improved upon his Bunthorne of last year; not only does he sing more correctly, but he has added many delicate little touches of humour to the impersonation, so that at present it is worthy of being remembered as one of the most highly finished pieces of comedy ever seen in connection with comic opera. Mr. Greyling sings agreeably as Grosvenor, but does not seem altogether to enter into the spirit of the part. His ballad was, however, capitally sung last evening, though we cannot say so much for his duet with Patience or that with Bunthorne. The patter song was given with great spirit by Mr. Byron Browne, while Mr. James Sydney as the Duke and Mr. Albert James as the Major were all that could be desired. Miss Pierson acted with great cleverness and charming spirit as the heroine, and sang agreeably throughout. Miss Elsie Cameron as the Lady Jane acted with abundant humour. The pure quality of her voice was heard in the romanza at the beginning of the second act, and also in the duet, both of which were heartily encored. The other ladies of the company acted and sang in a pleasing manner, and the costumes were as charming as ever. More than a word of praise is due to the mounting of the piece; we have rarely had brought before us a more effective scene than the opening one of last evening. [*The Belfast News-Letter* (Belfast, Ireland), Tuesday, October 10, 1882; Issue 20979.]

THEATRE ROYAL. – Proprietor, Mr. J. F. Warden. – During the whole of last week Mr. D’Oyly Carte’s *Patience* company did an enormous business here. The booking daily was something terrific, and this and the usual demands upon the respective box offices in the evening made standing room almost impossible anywhere in the building. This week Mr. Fred B. Norman’s *Dark Deeds* company is in possession, and playing to really fair houses... [*The Era* (London, England), Saturday, October 21, 1882; Issue 2300.]

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### 16 – 28 Oct. Dublin

#### THE GAIETY THEATRE, DUBLIN.

Last evening “Patience,” one of the most successful of Sullivan and Gilbert’s comic operas, was produced at the Gaiety Theatre by Mr. D’Oyly Carte’s company. The house was crowded in every part, and a striking tribute to the popularity of the work was afforded by the applause which greeted every portion of the performance. It is needless to say anything here of the merits of “Patience.” The night it was first produced in Dublin the wonderful skill, ingenuity, and humour that characterised it

found unmistakable recognition, and since then its music has become familiar to everyone who takes the slightest interest in musical matters. The irresistibly amusing satire which it presents of the craze known modern Æstheticism marks it as one of the cleverest productions that has come from the pen of Gilbert, and his work never found a more fitting accompaniment than the marvellously clever music which Sullivan has wedded to the words of “Patience.” The performance last night was all good: The cast differed somewhat from that with which we have been familiar in Dublin. The chief changes were in the parts of Lady Jane and Archibald Grosvenor. In the former Miss Elsie Cameron made an exceptionally good impression last evening. She sang and acted very well – indeed her vocalism deserves special praise for its many artistic graces. She has a particularly good voice, and notably she sang “Silvered is the raven hair” with power, tunefulness, and good taste. Mr. Greyling was the new Grosvenor, and his idea of the part presents much to recommend it. He sang carefully, but his method is very faulty, and his pronunciation of the words – upon which so much depends – is occasionally by no means distinct enough. As Bunthorne Mr. Thorne was, as usual, most successful. Nothing could have been more humorous than his acting, and everything he had to sing was given with the utmost possible effect. Miss Pierson is a graceful and intelligent Patience, and her performance adds very much to the success of the opera. As Colonel Calverley Mr. Richards sang capitally, and deserved all the applause he received. The dresses, scenery, and stage accessories generally, are perfectly satisfactory, and in conclusion we would advise everyone who would enjoy one of the best of the Sullivan and Gilbert school of works not to lose the opportunity of hearing “Patience.” [*Freeman’s Journal and Daily Commercial Advertiser* (Dublin, Ireland), Tuesday, October 17, 1882; Issue N/A.]

GAIETY THEATRE. – Mr. M. Gunn, Proprietor; Mr. M. J. Doyle, General Manager. – Mr. D’Oyly Carte’s opera company produced Gilbert and Sullivan’s *Patience* on Monday evening to a crowded house. Mr. Geo. Thorne as Bunthorne, was, as usual, a special object of admiration, not only to the “twenty love-sick maidens,” but to the whole house. Miss Elsie Cameron as Lady Jane secured several encores, and Miss Ethel Pierson’s Patience gave general satisfaction. [*The Era* (London, England), Saturday, October 21, 1882; Issue 2300.]

GAIETY THEATRE. – Mr. M. Gunn, Proprietor; Mr. M. J. Doyle, General Manager. – Messrs. Gilbert and Sullivan’s æsthetic opera *Patience* is in its second week, and is immensely popular. [*The Era* (London, England), Saturday, October 28, 1882; Issue 2301.]

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## 6 – 18 Nov. Manchester

### THEATRE ROYAL.

Although the extraordinary social development which Philistines scornfully denominated “the æsthetic craze” has, in a great measure, died out, the brilliant nonsense of Mr. W. S. Gilbert, satirizing the “intense” phase, and Mr. Sullivan’s melodious music have evidently not lost their charm, for a very large audience was present last evening, on the occasion of the return visit of Mr. D’Oyly Carte’s Opera Company. The company is, vocally considered, not a strong one; few of the artistes possessing the ability, or evincing the training that would entitle them to rank as vocalists *per se*. But the smoothness which was characteristic of the whole performance, the precision with which the concerted action was effected, the perfect familiarity of each artiste with his or her part—a familiarity which has not yet



engendered the proverbial contempt—combined to make the performance so thoroughly enjoyable, that by its histrionic excellence we were led to condone occasional musical deficiencies. Of the ladies, Miss Cameron, as Lady Jane, evinced considerable dramatic and vocal talent, though the manipulation of a *five* stringed violoncello seemed to tax her powers not less than it would those of a Piatti or a Vieuxtemps. Miss Pierson was a competent Patience, and Miss Butler, Miss Deveine, and Miss Presano, who acted admirably, gave proof of their musical ability, if not in their singing, at least by the masterly manner in which they handled the sundry obsolete instruments on which “rapturous maidens” are supposed to give expression to the “yearnings of a tortured soul.” Mr. Thorne was a most admirable Bunthorne in every respect but one; beneficent nature which has endowed him with dramatic powers of a high order, and an enviable distinctness of articulation, has, most unaccountably, omitted to supply a voice of proportionate excellence. Mr. W. Greyling was an efficient Grosvenor, and the three dragoon officers were capitally represented by Messrs. G. B. Browne, A. James, and J. Sidney. The opera was well mounted, and the orchestra, though lacking in balance and power, was fairly efficient. [*Manchester Evening News*, 7 Nov 1882]

THEATRE ROYAL. – Lessee, Captain R. Bainbridge. – Mr. D’Oyly Carte’s *Patience* company is paying another visit to this theatre, and, although the opera is now thoroughly well known to most provincial theatre goers, the largest audiences that have been seen in a Manchester theatre for a considerable time past have assembled this week at the Royal to renew acquaintance with Gilbert and Sullivan’s popular work. The company appearing in the opera is, with very few exceptions, the same as that which introduced *Patience* to Manchester. Mr. G. W. Thorne retains his part of Reginald Bunthorne, and plays it excellently. Mr. Walter Greyling takes Mr. Rousbey’s part of Archibald Grosvenor, and sings the music allotted to him very well. Miss Elsie Cameron sings capitally as Lady Jane, and the rest of the cast is thoroughly satisfactory. [*The Era* (London, England), Saturday, November 11, 1882; Issue 2303.]

THEATRE ROYAL. – Lessee, Captain R. Bainbridge. – *Patience* continues to draw very large crowds to this house, notwithstanding the musical attractions provided at other theatres, and the fortnight’s visit, which terminates with this week, must be described as being extraordinarily successful. [*The Era* (London, England), Saturday, November 18, 1882; Issue 2304.]

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### 20 – 25 Nov. Leeds

THE GRAND THEATRE. – Lessee, Mr. Wilson Barrett; Acting Manager, Mr. Lee Anderson. – We have to record the third visit of Mr. D’Oyly Carte’s *Patience* company, the popularity of which, judging by the attendance, is undiminished. Notwithstanding some changes in the cast, the opera is performed with all the verve and excellence that originally secured its popularity. The principal changes are in the important parts of Grosvenor and Lady Jane, now filled by Mr. Walter Greyling and Miss Elsie Cameron. The gentleman fulfils his duties with discretion and éclat, and Miss Cameron, formerly Lady Angela, throughout a trying performance secures the hearty approval of the audience. Miss Lois Butler is now the Lady Angela, and Mr. Thorne still continues his unsurpassed performance of Bunthorne. The three officers have fitting and spirited representatives in Messrs G. Byron Browne, Albert James, and James Sydney. Miss Ethel Pierson continues her charming performance of

Patience with the usual satisfactory result. The chorus is as efficient and numerous as ever, and the dresses are as bright and attractive as heretofore. The two scenes, especially the glade, were heartily applauded, and Mr. P. Halton, the conductor, had his band and chorus so well in hand that it deserves special mention. [*The Era* (London, England), Saturday, November 25, 1882; Issue 2305.]

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#### 27 Nov. – 2 Dec. Liverpool

PRINCE OF WALES THEATRE. – The bright music and keen satire of “Patience,” one of the most successful of the series of operas by Gilbert and Sullivan, which, beginning with “Trial by Jury,” was continued on Saturday in London and New York by the production of “Iolanthe,” maintains the position which it gained at the outset. It was given at the Prince of Wales Theatre last night in the presence of a large audience by whom the performance was greatly enjoyed. Two changes have occurred in the cast since the last visit of the D’Oyly Carte Company to Liverpool, Miss Elsie Cameron now appearing as *Lady Jane* in place of Miss Fanny Edwards and Mr. Walter Greyling taking the part of Archibald Grosvenor, which was formerly played by Mr. Arthur Rousbey, and admirable actor and singer, who is now in America. Fortunately Mr. George Thorne retains his old part, Bunthorne. “Patience” is to be presented every evening this week. [*Liverpool Mercury etc* (Liverpool, England), Tuesday, November 28, 1882; Issue 10882.]

PRINCE OF WALES THEATRE. – Lessee, Mr. F. Emery; Acting Manager, Mr. G. Redmond. – A crowded theatre on Monday evening clearly proved that *Patience* has lost none of its power, and the merry laughter and frequent applause of the large audience further demonstrated that the Gilbert-Sullivan production is as welcome as ever. The company since its last visit has undergone two changes, Miss Elsie Cameron taking the part of Lady Jane in place of Miss Fanny Edwards; and Mr. Walter Greyling undertaking the role of Archibald, previously played by Mr. Arthur Rousbey. The former sings well, and the latter depicts the idyllic poet with much cleverness. Mr. George Thorne’s Bunthorne is still the leading feature of a generally effective representation; and we were glad again to recognise the admirable efforts of Mr. G. B. Browne, Mr. Richards, Mr. A. James, Mr. J. Sydney, Miss L. Butler, Miss Clara Deveine, Miss R. Presano, and Miss Ethel Pierson. Band and chorus were quite up to the required standard, and Mr. Emery’s staging of the opera was without blemish. A morning performance will be given today (Saturday). [*The Era* (London, England), Saturday, December 2, 1882; Issue 2306.]

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#### 4 – 9 Dec. Brighton

THEATRE ROYAL AND OPERA HOUSE. – Proprietrix, Mrs. H. Nye Chart. – Mr. D’Oyly Carte’s *Patience* company is paying us a return visit, and has met with a very hearty reception. Miss Ethel Pierson is still charming in the character of Patience, Miss Elsie Cameron now plays Lady Jane and enters fully into the spirit of the part, Mr. George Thorne’s Bunthorne is too well known to need comment, Mr. Walter Greyling is an efficient Archibald Grosvenor, the officers are represented by Messrs Byron Browne, Albert James, and James Sydney; the chorus is numerous and effective, and the accessories complete. [*The Era* (London, England), Saturday, December 9, 1882; Issue 2307.]

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### 11 – 16 Dec. Birmingham

PRINCE OF WALES THEATRE. – Proprietor, Mr. J. Rogers. – Mr. D'Oyly Carte's company have been appearing at this house during the week in *Patience*. The cast is not quite the same as on the last occasion this sparkling opera was produced to a Birmingham audience. Mr. George Thorne appeared to advantage as Bunthorne; Mr. Leonard Vincent was the sickly poet, Archibald Grosvenor; and Miss Pierson Patience. Miss Elsie Cameron gave a very fair interpretation to the part of the massive Lady Jane; Mr. G. B. Browne as the Colonel, and Mr. Richard Weatherby as Major Murgatroyd, both acted with a considerable amount of success. [*The Era* (London, England), Saturday, December 16, 1882; Issue 2308.]

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