

# Mr. D'Oyly Carte's No. 1 *Iolanthe* ("F") Company 3 March to 6 December 1884

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

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

## 3 – 15 Mar. Edinburgh

### EDINBURGH THEATRE ROYAL

Last night Mr. D'Oyly Carte's opera company appeared on the boards of the Royal in Gilbert and Sullivan's "*Iolanthe*," and although; it is little over six months since the same piece was performed in the same house, such is the appreciation with which it is regarded that the theatre was crowded in every part. There have been several important changes in the *dramatis personæ*. On the occasion of the former visit Mr. Frank Thornton took the part of the Lord Chancellor, and last night Mr. Williamson appeared in that character; Mr. H. D'Evigville succeeds Mr Federici as Strephon. Miss Haidee Crofton appears in the title role in place of Miss Beatrix Young, and Miss Alice Barnett succeeds Miss Fanny Harrison as Queen of the Fairies. Mr. Hemsley represents Lord Mountarat and Mr. Sydney the Earl of Tolloller; but Mr. Marler still sustains the part of Private Willis. The performance has not lost any of its attractions in consequence of these changes, as was testified by the frequent applause which greeted the efforts of the leading personages last night. [*Glasgow Herald*, Tuesday 4 Mar. 1884, p. 4.]

### "IOLANTHE" AT THE THEATRE ROYAL.

It said that Lachnith, on the performance of his medley from Mozart and Hadyn, "*Les Mystères d'Isis*," shed tears of happiness, exclaiming "I will compose more! I could never go beyond this." The story may be commended to the notice of Messrs. Gilbert & Sullivan, who, having apparently reached the limit of their powers, are beginning to return upon themselves. "*Iolanthe*" is a medley, with the redeeming feature that it not so much a medley from other composers and librettists as from their own earlier work. The libretto, in Mr. Gilbert's peculiar varicose vein of humour, can hardly be deemed brilliant, and is, moreover, so mechanical in its "surprises" that a calculating listener, who is acquainted with his earlier work, can foresee his points afar off. The music, though by no means lacking in grace and humour, is thin even for Mr. Sullivan, and seldom displays novelty. The piece, however, is pleasantly mounted, and affords opportunity for some very pretty and effective stage grouping, though its performance last night was not characterised any high operatic qualities. Miss Crofton as *Iolanthe* sang her somewhat unobtrusive part with considerable

refinement; and Miss M. Grahame as Phyllis showed all the rustic qualities of voice and manner which become an Arcadian shepherdess. Miss Barnett, if somewhat defective in voice, has the Gargamellian proportions which the somewhat gratuitous irony of Mr. Gilbert supposes requisite for a queen of the fairies. The principal male parts were fairly well filled by Messrs Hemsley, Sydney, and Wilkinson, though the latter's Lord Chancellor is unnecessarily defective in articulation. The company displayed rather too great a proneness to accede to encores, which marred the progress of the piece with ineffective repetition. [*Edinburgh Evening News*, Tuesday 4 March 1884, p.4.]

THEATRE ROYAL.—Lessee, Mr. John Heslop.—Mr. D'Oyly Carte's company opened here on Monday night, before a crowded house with the Gilbert and Sullivan opera *Iolanthe*, this being the commencement of a tour, under Mr. Herbert Brook's direction, which promises to be highly successful. The performance afforded much satisfaction to the audience, and in point of mounting and dresses the representation left nothing to be desired. Considerable interest was centred in the appearance of Miss Alice Barnett, the original Fairy Queen, whose stately presence and fine style gave the character its requisite prominence. Miss M. Grahame as Phyllis acted with much sprightliness and sang well, and Miss Haidee Crofton's well-known vocal ability and sympathetic manner gave an exceptional charm to her impersonation of *Iolanthe*. Of the other parts Mr. James Sydney greatly distinguished himself as Lord Tolloller and Mr. W. T. Hemsley made an admirable Lord Mountarat. We did not care for the Lord Chancellor of Mr. John Wilkinson, but it may improve on acquaintance. Mr. H. D'Egville made a creditable appearance as Strephon, and the Sentry had an excellent representative in Mr. George Marler. Mr. Arnold conducted. [*The Era*, 8 Mar. 1884.]

### 17 – 22 Mar. Aberdeen

#### HER MAJESTY'S THEATRE.

##### "IOLANTHE."

An opportunity was last night afforded the Aberdeen public of making a first acquaintance with this comic opera. The occasion was taken advantage of by a large and appreciative audience. Nothing else placed on the English stage has achieved the extraordinary success attained by the joint labours of Messrs. Gilbert and Sullivan, and it would be difficult say whether the popularity is due more to the clever, original humour of the former, or the pleasing versatile gifts of melody possessed by the latter gentleman. Certainly the combination has proved a singularly happy and congenial one; and, in "Iolanthe," it appears, in some respects, in most favourable comparison with their earlier and best efforts. This is the sixth in order of similar compositions from the same source, all of which have been produced at various times here, and a pleasing feature of a passing review of these is the high tone that distinguishes the entire group. True, our great men, and institutions, rank, wealth, power, breach of promise suits, the fashionable conceits and vagaries, are laughed at and burlesqued to the heart's content, but the offensive is always studiously avoided. Hence, doubtless, the great hold which these operas retain on the general public, notwithstanding the suspicion that, necessarily, the later attempts lack something of the freshness and novelty of the earlier. All the same, the eccentricities of the "very susceptible Chancellor" of last night raise a powerful rival to that most irresistibly amusing of judges in the popular "Trial Jury." On the other hand, not a few will, no doubt, have a preference for the charming "sisters, the cousins, and the aunts" of Sir Joseph Porter, K.C.B. ("Pinafore"), in room of the less intelligible community of "Iolanthe's" fairy associates. The musical features of the present opera, however, will, although

probably not on first hearing, be admitted to be conceived in Sullivan's most melodious vein, many of the numbers being of striking beauty and originality. As usual, the concerted pieces are exquisitely harmonised, and will hold their own against some of the composer's most successful essays in part writing. The story is taken from Fairyland, a source from which Mr. Gilbert has frequently drawn many a pretty tale. The curtain rises on an Arcadian landscape, and the fairies enter, tripping, upon the scene. A conversation ensues, from which it appears that Iolanthe, "the life and soul of fairyland," has been in exile for 25 years for having, in contravention of the fairy laws, married a mortal, her punishment having been commuted from a sentence of death to penal servitude for life. In response to general entreaty, the Queen pardons Iolanthe, who is henceforth reinstated. A son—Strephon—is the result of Iolanthe's marriage, and a droll creation he turns out to be, for he is "a fairy down to the waist—but his legs are mortal." The youth is a shepherd of Arcady, and an amusing complication arises on account his age being twenty-five, while his mother's is sweet seventeen—the years of the latter from the time she formed the mortal alliance. Phyllis, an Arcadian shepherdess, and a ward in Chancery, is the betrothed of Strephon, but the course of their true love gets sadly interrupted by the amorous advances of a number of peers of the realm, including the august occupant of the woolsack, the Lord Chancellor himself. This portion of the tale is brimful of humour and witty sallies. Seldom, indeed, has Her Majesty's Theatre resounded with more hearty laughter than that which greeted the mirth-provoking movements, sayings, and developments of the high personages of State referred to. It all ends in the young semi-fairy Arcadian shepherd forsaking his rustic crooks, pipes, and ribbons, entering Parliament (where he fears his body, being the Conservative half, will be continually led into the wrong lobby by his legs which are hopelessly radical) and ultimately gaining the hand of his Phyllis. The Lord Chancellor gets reunited to his long lost spouse, Iolanthe, and the remaining peers marry among the fairies—all making off finally to fairyland, the peers with the Peri. Miss Grahame is a winsome Phyllis, and possesses a voice of considerable power, which tells favourably in the concerted numbers, while in her duet with Strephon, "None shall part us," she sang with much feeling and effect. Miss Barnett is a noble Queen, singing sweetly and acting with becoming dignity. Her principal song, "Oh, foolish fay," was an excellent effort, well meriting the applause with which it was received. As Iolanthe, Miss Crofton had a regrettably small part, her scene at the close with the Lord Chancellor exhibiting a good voice and appropriate dramatic fervour. Mr. Wilkinson, as his lordship of the Woolsack, was particularly happy and lively. His articulation is clear and distinct, and the part is withal inspired with much quaint humour and dignity. Lord Tolloller had a very capable exponent in Mr. James Sydney, his voice showing to good purpose in the charming tenor ballad "Spurn not the nobly born;" and Mr. Hemsley (Lord Mountararat) was no less a favourite, his chief vocal effort—"When Britain really ruled the waves"—being deservedly encored. Mr. George Marler made an entertaining and sufficiently military Private Willis. The choruses, if occasionally weak, were tuneful and fairly good as regards steadiness, the finale to act 1 and the refrain to Lord Mountararat's song being especially praiseworthy. Mr George Arnold conducted, contributing also a piano accompaniment, while the local band made, for a first night, a creditable appearance. The two trumpeters also call for a word of praise, so also the scenic artist, Mr Brew, and the management for the excellent staging. [*Aberdeen Journal*, Tuesday 18 March 1884, p.2. and *Aberdeen Evening Express*, Tuesday 18 Mar. 1884, p.4.]

HER MAJESTY'S THEATRE.—Lessee, Mr. W. McFarland; General Manager, Mr. Hodges.—... *Iolanthe* is with us this week, and giving great delight to the admirers of English comic opera. The song of Iolanthe towards the close of the opera “He loves—plead for my boy,” the Sentry scene quartette, and the ensemble which finishes the first act, have been loudly encored as gems of purest water. The company are exceedingly well balanced as to merit, the principals being Misses H. Crofton, M. Grahame, Alice Barnett (in mighty favour); Messrs. J. Wilkinson, W. T. Hemsley, J. Sydney, H. D’Egville, and G. Marler. Mr. George Arnold conducts, and Mr. Herbert Brook looks after business matters. Mr. W. Brew has done two excellent scenes for the opera. [*The Era*, 22 Mar. 1884, p. 3.]

## 24 – 29 Mar. Dundee

### THEATRE ROYAL.

#### “IOLANTHE.”

As each successive work of Messrs. Gilbert and Sullivan is presented to the public, it is forthwith submitted to that critical ordeal that is universally dubbed “odious.” If this is wrong, it is at least quite natural, and is very frequently, in the long run, satisfactory. Comparisons, however, are necessarily limited by hard and fast lines, to overstep which is as injudicious as it is illegitimate. Those who went to hear “Iolanthe” last night determined to judge it by the standard “Pinafore,” for instance, would be somewhat disappointed. The latter takes us, as it were, by storm, while in the former we are approached insinuatingly, appealing more to our reflective than to our perceptive faculties. “Iolanthe” is more like “Patience;” the humour is equally good natured, but it is not so boisterous as in “Pinafore.” It is more subtle, more refined, less apparent to the crowd, perhaps, hence it is slower of meeting with its due recognition. The abuses in the navy, which were so successfully hit at, were very generally understood and appreciated. The incongruities, anomalies, and redundancies that characterise the House of Lords are only half recognised. The same laughter-provoking mirth, however, is got out of the same innocent materials, and he who possesses the humorous faculty in the smallest degree cannot fail to have it constantly tickled. The story—it cannot be called a plot—is fanciful, ridiculous—in fact, a jumbling up of time-honoured institutions, mortals, and fairies in the most grotesque manner conceivable, throughout and underlying all [of] which there is a sly vein of good-natured satire that is exceedingly telling. While the libretto abounds in hits at the utter uselessness of the noble Lords in general, especial pungency is instilled into the cynical allusions to the Court of Chancery, which culminate in the dilemma in which the Lord Chancellor ultimately finds himself when he calls upon himself to decide whether he can marry his own ward without his own consent, and, if he does so, whether he can commit himself for contempt of Court. Much frolicsome fun is also got out the ludicrous attitudes in which the Lord Chancellor is made to appear, and the mock dignity with which the Peers are made to deposit themselves is extremely comic at times. The climax of absurdity is reached by the noble Lords assuming wings and transferring themselves from a House of Peers to a House of Peris! The music is throughout of the most refined description. Most of the airs bear the distinct impress of Sullivan’s genius, and many are decidedly catching, such as the Chancellor’s “Said I to myself said I,” the Sentry’s song, the Fairy chorus, and the chorus in which Strephon is doomed “to Parliament, to Parliament.” But as a rule the music is of that description that “improves,” that is, is better understood on a second hearing, which is, of course, a characteristic of music destined to endure. Of the performance we have just to say that it was all round good. The principals were sustained with about equal

ability—histrionically and musically. No individual could faithfully be said to tower above the rest. Each played and sang with general evenness and intelligence, and seemed natural and unrestrained. “Iolanthe,” in the hands of Miss Haidee Crofton, had a very able exponent both as to voice and action, who will doubtless be a favourite. “Phyllis” had sparkling representative in Miss Marion Grahame. To a clear ringing voice she adds the charm of graceful motion. Miss Barnett, as the Queen of the Fairies, looked altogether contrary to the orthodox notion of that ethereal sovereignty, but the tangibly dignified manner in which she discharged the duties of her high position was only another striking proof of how absurd our mortal theories sometimes are. The Lord Chancellor was ably sustained by Mr. Wilkinson, not much by dint of his vocal powers as of his strong sense of the ludicrous, which he betrayed in every gesture and facial expression. He was, however, rather deficient in the excellent patter song, wherein the horrors of nightmare are so effectively related. The Strephon of Mr. H. D’Egville was a highly satisfactory delineation. He has perhaps the best male voice of the company, Mr. Marler, who played the sentry (Private Willis) closely approaching him in this respect. Lords Mountarat and Tolloller are fairly well represented by Messrs. Hemsley and Sydney respectively. The other parts as well as the chorus were well sustained, and the orchestra, under Mr. Arnold, though now and again playing out of tune in some of its parts—notably the flute—gave a fair indication of the accompanists. The dresses and stage appointments are of an excellent description, being brilliant, tasteful, and efficient. It only remains to be said that the Theatre was filled in every part, and encores were frequent. [*Dundee Courier*, 25 Mar. 1884, p. 4.]

#### “IOLANTHE” AT THE THEATRE ROYAL.

“Iolanthe; or, the Peer and the Peri,” is fairy comic opera that fully sustains the well earned reputations of Messrs. Gilbert & Sullivan. It is somewhat lacking in the more boisterous fun and jollity of “Pinafore,” and its shafts of satire are of a more delicate kind, and not so rapidly caught they fly by the audience. The story is one of the most fanciful absurdities that was ever conceived by the fantastic brain of the author, in which the most dignified assembly in the world get mixed up in their love affairs with a company of these sportive creatures of the imagination - fairies, and in which that august embodiment of the law, the Lord-Chancellor (already married to a fairy), falls in love with one of his wards in Chancery, who is meantime wooed by his own son Strephon, who is fairy down to the waist and a mortal down to the feet. To thoroughly enjoy the piece one must yield himself up to the madcap humour of the slender plot that gives it coherency. The music of the entire opera is, we think, a decided advance upon “Pinafore.” It strikes a higher keynote, and is sustained throughout at a more refined elevation. There is a sweet and simple beauty in many of the airs that is peculiarly pleasing to the ear, while the concerted music is rich in fine and beautiful effects. As good examples may be named the song and chorus “When Britain really ruled the waves;” the chorus of Peers, “Loudly let the trumpet bray;” the duet between Strephon and Phyllis, “None shall part us;” and the ballad by Iolanthe, “He loves.” The brilliant and beautiful costumes in which both fairies and peers are arrayed contribute greatly the enjoyment of the piece. The dresses are really gorgeous, and have a freshness about them that sets off to the best advantage the finely coloured robes of peer and peri. Mr Pont has done well by the scenery, and in the two set scenes before which the opera is played has displayed much artistic talent. The company is on the whole good. The Strephon of Mr, D’Egville is sustained with spirit. He has a good voice, and the songs he sings are rendered with good taste. The same may said of Phyllis, sustained by Miss Grahame. The Earl of Tolloller has full

justice done him by Mr. Sydney, who sings his songs well, and Mr. Hemsley as Mountararat is about equally good. Mr. Marler as Private Willis has a small part, but he does it well. Miss Crofton as Iolanthe sustains the part with grace and spirit, and Miss Barnett as Queen of the Fairies, by her commanding height and portly figure, gives a grotesque propriety to the part that increases the fun of the situation. This distortion of ideas is one distinctive feature of Mr Gilbert's humour, the Queen of the Fairies being "Little Buttercup" over again in a new dress and character. The Lord-Chancellor of Mr Wilkinson is enacted with quiet humour. But we think more might be made of this part. He is the central figure of the play, yet many of his good things were lost last night through being indistinctly heard. The nightmare song could not be followed by reason of the rapidity with which it was uttered. All the other characters found good representatives, and the entire opera afforded the large audience which filled every part of the Theatre, and insisted upon encoring nearly every song sung—much, we think, to the injury of the continuity of the piece—the heartiest enjoyment and delight. [*Dundee Evening Telegraph*, Tuesday 25 March 1884, p.2.]

THEATRE ROYAL.—Lessee, Mr. W. McFarland.—Mr. D'Oyly Carte's *Iolanthe* company, under the careful management of Mr. Herbert Brook, has fulfilled a brilliant engagement here. [*The Era*, 29 Mar. 1884, p. 3.]

### 31 Mar. – 12 Apr. Glasgow

#### THE ROYALTY—IOLANTHE.

"Iolanthe" was welcomed back to Glasgow last night by an audience both large and warmly appreciative. Radical changes have been made in the membership of the company entrusted with the performance of the opera and though these have not in every case been for the better, they are not without some compensating results. For one thing a good deal of new by-play is thrown into the acting and a fresh turn is occasionally given to Mr. Gilbert's jokes. That the opera, on the whole, loses nothing at the hands of the remodelled company may be gathered from the two facts that it seems as bright and merry as ever, and that its production last night was hailed with every evidence of approbation from the audience. The Queen of the Fairies in the present company is Miss Alice Barnett, the lady who undertook the part in the original production at the Savoy Theatre. Miss Barnett certainly looks a queen among women, and she acts and sings well. Miss Haidee Crofton, a name familiar to Glasgow theatre-goers, is the Iolanthe of the cast, and it goes without saying that she fills the part admirably. The Phyllis of the company is Miss M. Grahame. Mr. John Wilkinson takes the role of the Lord Chancellor, and he does all that the part demands in making capital fun out of it. Private Willis is, as before, Mr. George Marler, who was cordially recognised last night by all sections of the house. The half mortal, half fairy, Strephon, is personated by Mr. H. D'Egville. For a first night the opera went remarkably well, and several of the more popular passages had to be repeated. "Iolanthe" will run at Mr. Knapp's house until the end of next week. [*Glasgow Herald*, 1 Apr. 1884.]

ROYALTY.—Lessee and Manager, Mr. E. L. Knapp.—Mr. D'Oyly Carte's company is paying us a return visit this week with *Iolanthe*, which attracts very good audiences. [*The Era*, 5 Apr. 1884.]

ROYALTY.—Lessee and Manager, Mr. E.L. Knapp.—*Iolanthe* is still the attraction, and is received with genuine appreciation by good audiences. [*The Era*, 12 Apr. 1884.]

**MR. DOYLY CARTE'S ARRANGEMENTS**

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

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

**14 – 26 Apr. Liverpool**

**PRINCE OF WALES THEATRE.**

The Prince of Wales Theatre, after being closed for a week for renovations, was reopened last night, when the charming fairy opera of "Iolanthe" was reproduced before a crowded house. There are several changes in the cast of the more prominent characters since the last performance in this city, and, taken as a whole, the company is one of the strongest we have seen here. Miss Marion Grahame is a most pleasing Phyllis; Strephon has an excellent representative in Mr. Hervet D'Egville; and both sang with fine effect. Mr. John Wilkinson is the embodiment of Mr. Gilbert's Lord Chancellor, and the parts of the Earl of Mountararat and the Earl of Tolloller are well sustained by Mr. W. T. Hemsley and Mr. James Sydney respectively. Miss Alice Barnett is a stately Queen of the Fairies, and Miss Haidee Crofton is a pleasing Iolanthe; while in Mr. George Marler as Private Willis we have the fine dignified Grenadier of former acquaintance. The audience were lavish in their applause, and the opera is sure to have another highly successful run during the week. A morning performance is announced for Saturday. At the rise of the curtain each evening, George Grossmith's satirical musical sketch of "Cups and Saucers" is given. [*Liverpool Mercury*, 15 Apr. 1884.]

PRINCE OF WALES THEATRE.—Proprietor, Mr. A. Henderson; Lessee and Manager, Mr. F. Emery.—After being closed during Passion Week, this theatre was reopened on Monday evening redecorated and improved, under new proprietary and joint management, Mr. A. Henderson and Mr. F. Emery being now in possession... *Iolanthe* was played at the reopening on Monday, when there was a crowded audience, and the performance was cordially recognised as one of eminent effectiveness, and all-round excellent balancing of parts. The heroine found a spirited and graceful representative in Miss Haidee Crofton; Miss Alice Barnett was a veritable Queen of the Fairies; and Miss Marion Grahame delighted everyone with the charming simplicity and grace of her Phyllis. Mr. Hervet D'Egville was warmly "approved" in the part of Strephon; while Mr. W.T. Hemsley, a sound and careful artiste, gave weight and importance in the cast to the Earl of Mountararat; Mr. John Wilkinson's Lord Chancellor was technically correct; Mr. George Marler proved a soldierly soldier; and the "old nobility" in the person of Lord Tolloller was capitally embodied by Mr. J. A. Sydney. *Cups and Saucers* was the introductory dramatic dish. [*The Era*, 19 Apr. 1884.]

MR. D'OYLY CARTE'S ARRANGEMENTS

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

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

PRINCE OF WALES THEATRE. — Proprietor, Mr. A. Henderson; Lessee and Manager, Mr. F. Emery. — *Iolanthe* has been continued here during the past week with an amount of popular patronage which must have been gratifying to all concerned. [*The Era*, 26 Apr. 1884.]

**28 Apr – 3 May. Hull**

"IOLANTHE" AT THE THEATRE ROYAL.—This fascinating opera by Messrs. Gilbert and Sullivan has been attracting large audiences at the Royal this week. The company, though scarcely up to the average of those selected by Mr. D'Oyly Carte, is, nevertheless, a fair one all round, and the performance is meritoriously gone through. Next week Mr. Sim's new and successful drama of "In the Ranks" will be presented by a good company. The play, we believe, fully maintains the author's high reputation as a first-class dramatist. [*The Hull Packet and East Riding Times*, 2 May 1884.]

THEATRE ROYAL.—Lessee, Mr. Wilson Barrett; General Manager, Mr. Alfred Cuthbert.—This week *Iolanthe* is again delighting large audiences. With the exception of Mr. George Marler, who is again well to the fore as Private Willis, the principals are all new. Miss Alice Barnett as the Fairy Queen strove bravely to battle with a severe hoarseness, but had to succumb in the second act; her place was filled by Miss L. Fountain, who, although extremely nervous, plainly showed that with care she will make her mark. A more sprightly and telling performance than that of Phyllis by Miss Marion Grahame we do not wish to witness. Miss Haidee Crofton is to be complimented on a highly successful performance as *Iolanthe*, and the three attendant fairies receive all the support necessary from Miss E. Gwynne, Miss M. Levison, and Miss Geraldine St. Maur. Mr. Hervet D'Egville played with genuine humour and sang well as *Strephon*. The Lord Chancellor was Mr. John Wilkinson. The parts of *Mountararat* and his *confrere*, *Tolloller*, are ably undertaken by Messrs. T. W. Hemsley and Jas. Sydney. The chorus is a most powerful and efficient one. On Tuesday and Wednesday evenings the part of the "swinger on cobwebs" was undertaken by Miss Vincent, and with admirable effect. *Cups and Saucers*, capitally given by Misses E. Gwynne and Miss Vincent, and Mr. E. Vernon, serves as a *lever de rideau*. [*The Era*, 3 May 1884, p.8.]



**MR. D'OYLY CARTE'S ARRANGEMENTS**

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

*The Era*, 3 May 1884, p. 16.

**5 – 10 May. Leeds**

THE GRAND THEATRE. — Lessee, Mr. Wilson Barrett; Acting Manager, Mr. Lee Anderson. — The attractive power of *Iolanthe* on the third visit here appears to be undiminished. Good audiences have been the rule during the week. [*The Era*, 10 May 1884.]

**MR. D'OYLY CARTE'S ARRANGEMENTS**

for 1884.  
GREAT BRITAIN AND IRELAND  
OPERA COMPANIES.  
COMPANY A, "PRINCESS IDA,"  
OPERA HOUSE, BURY, May 12th.  
COMPANY B, "PATIENCE,"  
OPERA HOUSE, ASHTON-UNDER-LYNE, May 12th.  
TOWN HALL, ACCRINGTON, May 15th.  
FREE TRADE HALL, COLNE, May 10th.  
COMPANY C, "PATIENCE,"  
THEATRE ROYAL, DUNDEE, May 12th.  
COMPANY D, "PRINCESS IDA,"  
THEATRE ROYAL, BELFAST, May 12th.  
COMPANY E, "IOLANTHE,"  
QUEEN'S ROOMS, AYR, May 12th.  
HER MAJESTY'S THEATRE, CARLISLE, May 15th.  
COMPANY F, "IOLANTHE,"  
THEATRE ROYAL, SHEFFIELD, May 12th.  
AMERICA.  
"PRINCESS IDA,"  
on Tour in the United States.  
AUSTRALIA.  
"THE PIRATES OF PENZANCE" and "PATIENCE,"  
with Mr J. C. Williamson.

*The Era*, 10 May 1884, p. 16.

**12 – 17 May. Sheffield**

THEATRE ROYAL. — Lessee, Mr. E. Romaine Callender; Acting Manager, Mr. D. Jackson. — Large audiences are assembling this week to renew their acquaintance with *Iolanthe*, presented by Mr. D'Oyly Carte's company. The local management is to be congratulated on its successful mounting of the piece. [*The Era*, 17 May 1884.]

**MR. D'OYLY CARTE'S ARRANGEMENTS**

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

*The Era*, 17 May 1884, p. 16.

## 19 – 31 May. Manchester

### THEATRE ROYAL.

Messrs. Gilbert and Sullivan have again possession of the boards of this theatre. Last night the *Iolanthe* Company commenced a fortnight's engagement; and, although the cast is not as strong as when this opera last visited Manchester, the performance taken as a whole was a good one. Mr. Gilbert's quaint conceits and extraordinary fancies are always welcome, while Sir Arthur Sullivan's music never fails to charm; and each successive time of hearing only serves to bring to light new beauties and to impress one with the graceful harmonies and the skilful and in many cases elaborate arrangement of orchestration with which his work always abounds. *Iolanthe* has always been a favourite in Manchester, and judging from last night it has in no way lost its popularity. The points and jokes were followed as keenly as ever, and encores were numerous. Miss Alice Barnett played her original character of the Queen of the Fairies with her usual skill. *Iolanthe* was rendered by Miss Haidee Crofton with tenderness and grace, and she sang excellently. Her song to the Chancellor in the second act was very deservedly encored, and her performance was altogether charming. Miss Marion Grahame as Phyllis was good, but her voice appeared to be hard and unsympathetic at times. She, however, put plenty of spirit into her performance, and did good service in the concerted pieces, the quartette in the second act being specially deserving of mention. Mr. John Wilkinson imparted a good deal of humour into the part of the Chancellor, but was indistinct in many of his songs, which lacked interest and appreciation in consequence. Mr. T. W. Hemsley, as Mountararat, and Mr. James Sydney, as the Earl of Tolloller, both worked hard, and were successful in obtaining several encores for their several songs and duets. Mr. G. Marler as Private Willis did all it was possible to do with the part, and his song in the opening of the second act was given with his old unction. The Strephon of Mr. Hervet d'Egville was a capital performance, and he sang the music allotted him with much skill and discernment. The piece was, as usual, well mounted, and the orchestra, under the baton of Mr. George Arnold, performed their part most creditably. [*Manchester Courier*, 20 May 1884.]

THEATRE ROYAL. — Lessee, Captain R. Bainbridge. — A return visit from a recently organised *Iolanthe* company fills the programme here, and, although the audiences have not been extraordinarily large, the favourite songs and the best known lines of Mr. Gilbert's libretto have been received with quite as much enthusiasm as ever, though it must be confessed that Mr. D'Oyly Carte's latest company is not the strongest. Mr. John Wilkinson, as the Lord Chancellor, gives a presentable rendering of the character. Mr. T. W. Hemsley and Mr. Jas. Sydney are efficient as the Lords Mountararat and Tolloller respectively, and Mr. G. Marler retains his position with undiminished success as Private Willis; whilst Mr. Hervet D'Egville gives a creditable representation of Strephon. Miss Alice Barnett, as the Queen of the Fairies, is, of course, all that could be desired. Miss Haidee Crofton is a pleasing *Iolanthe*, and Miss Marion Grahame is moderately successful as Phyllis. The opera is mounted as magnificently as ever, and, as already stated, the audiences of the week have displayed the keenest appreciation of its many beauties. [*The Era*, 24 May 1884.]

MR. D'OYLY CARTE'S ARRANGEMENTS

for 1884

GREAT BRITAIN AND IRELAND

OPERA COMPANIES

COMPANY A, "PRINCESS IDA,"

THEATRE ROYAL, MACCLESFIELD, May 26th;

TOWN HALL, CREWE, May 29th;

COMPANY B, "PATIENCE,"

NEW ROYALTY THEATRE, CHESTER, May 26th;

COMPANY C, "PATIENCE,"

THEATRE ROYAL, EDINBURGH, May 19th;

COMPANY D, "PRINCESS IDA,"

PRINCE OF WALES THEATRE, LIVERPOOL, May 19th;

COMPANY E, "IOLANTHE,"

THEATRE ROYAL, WEST HARTLEPOOL, May 26th;

COMPANY F, "IOLANTHE"

THEATRE ROYAL, MANCHESTER, May 19th.

AMERICA.

"PRINCESS IDA,"

on Tour in the United States.

AUSTRALIA.

"THE PIRATES OF PENZANCE" and "PATIENCE,"

with Mr. J. C. Williamson.

*The Era*, 24 May 1884, p. 16.

THEATRE ROYAL. — Lessee, Captain R. Bainbridge. — The second week of *Iolanthe's* run has brought with it no diminution of popular patronage, and, considering how often *Iolanthe* has been represented here, the support accorded to the company at present appearing in the opera must be accounted very satisfactory. [*The Era*, 31 May 1884.]

MR D'OYLY CARTE'S ARRANGEMENTS

for 1884.

GREAT BRITAIN AND IRELAND

COMPANY A, "PRINCESS IDA,"

MECHANICS' INSTITUTE, STAFFORD, June 2d.

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

LECTURE HALL, DERBY, June 6th.

COMPANY B, "PATIENCE,."

THEATRE ROYAL, OXFORD, June 2d.

TOWN HALL, MAIDENHEAD, June 5th.

THEATRE ROYAL, WINDSOR, June 6th.

COMPANY C, "PATIENCE,"

THEATRE ROYAL, NEWCASTLE, June 2d.

COMPANY D, "PRINCESS IDA,"

WINTER GARDENS, BLACKPOOL, June 2d.

COMPANY E, "IOLANTHE,"

THEATRE ROYAL, SOUTH SHIELDS, June 2d.

COMPANY F, "IOLANTHE"

THEATRE ROYAL, HUDDERSFIELD, June 2d.

AMERICA.

"PRINCESS IDA,"

on Tour in the United States.

AUSTRALIA.

"THE PIRATES OF PENZANCE" and "PATIENCE,"

with Mr. J. C. Williamson.

*The Era*, 31 May 1884, p. 17.

**2 – 7 Jun. Huddersfield**

THEATRE ROYAL AND OPERA HOUSE. — A return visit of Mr. D'Oyly Carte's company, organised for the performance of "Iolanthe", is making a bid for patronage. Pretty good business has been done. Several changes have been made in the company since its last appearance here, Miss Alice Barnett, Miss Marion Grahame, Miss

Haidee Crofton, and Messrs. John Wilkinson, James Sydney, H. D'Egville, and T. W. Hemsley being new exponents of the various roles. [*The Era*, 7 Jun. 1884.]

MR. D'OYLY CARTE'S ARRANGEMENTS

for 1884.

GREAT BRITAIN AND IRELAND  
OPERA COMPANIES.

COMPANY A. "PRINCESS IDA,"  
CORN EXCHANGE, COVENTRY, June 9th.  
ST. JAMES'S HALL, LICHFIELD, June 12th.

COMPANY B. "PATIENCE,"  
TOWN HALL, STAINES, June 9th.  
STAR AND GARTER, RICHMOND, June 10th.

DRILL HALL, KINGSTON, June 11th.  
PUBLIC HALL, EPSOM, June 13th.  
DRILL HALL, WIMBLEDON, June 14th.

COMPANY C. "PATIENCE,"  
PRINCE OF WALES THEATRE, LIVERPOOL, June 9th.  
COMPANY D. "PRINCESS IDA,"

NEW THEATRE ROYAL, BRISTOL, June 9th.

COMPANY E. "IOLANTHE,"  
THEATRE ROYAL, MIDDLESBROUGH, June 9th.  
COMPANY F. "IOLANTHE,"

THEATRE ROYAL, BELFAST, June 9th.

AMERICA.

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

AUSTRALIA.

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

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

**9 – 14 Jun. Belfast**

THEATRE ROYAL

Those who are acquainted with Mr. Gilbert's peculiar vein of humour will fully understand how congenial a task to the author of the "Bab Ballads" should be the writing of a "fairy opera," as "Iolanthe" is designated. The "topsy-turvydom" in which Mr. Gilbert has always revelled may be found in that enchanted realm of faërie, where the scene of "Iolanthe" is laid, but certainly to no greater extent than in "Patience" and "Princess Ida," to say nothing of "The Sorcerer" or "The Pirates of Penzance." The scene of each of these works is within the boundaries of fairyland, for the personages look at all affairs of life not with the eyes of the rational inhabitants of the world, but as the dwellers in a region where the conditions of life are widely different from those to which mortals are bound down.

As Mr. Gilbert's humour in such pieces as "The Sorcerer," and "The Pirates," consists in making the most prosaic of human beings talk and think and act like the people of a fairy region, so in "Iolanthe" the vein of burlesque is carried out by making the legitimate fairies talk and act like the most prosaic of human beings. No writer ever worked out such a subtle vein of burlesque before Mr. Gilbert, for every humorist of his order seems to have fancied that breadth of treatment only could make a burlesque effective with a modern audience; consequently we have had shown to us in many travesties upon the Greek myths the personages behaving not merely in a commonplace manner, but with an amount of freedom that would be regarded as outrageous if associated with the most free-and-easy of mortals. Funny enough in their own way these burlesques undoubtedly were; but we certainly think that Mr. Gilbert's are much more humorous, because, instead of making his fairy characters grotesque, he merely makes them incongruous.

In the charmingly fanciful piece which was produced at the theatre last evening, this subtle element of burlesque is to be found, though the humour of the libretto is by no means limited to the passages in which it is developed. The satire upon the stilted seventeenth century ideal inhabitants of Arcadia is charming in its humour. People are only led to wonder that the artificial “Pastorals” of Pope, which were reproduced by the ladies of the French Court in their *fêtes champêtres*, and afterwards painted by Watteau and Bouchier upon countless plaques and vases, were not regarded as burlesques in themselves. The village maidens in white satin shoes with high painted heels, and the swains piping on tabors with velvet jackets and diamond-buckled shoes, were not more perfect travesties upon nature than Mr. Gilbert’s burlesques upon the same Arcadians. Nothing could be more amusing than Mr. Gilbert’s Strephon and Phyllis—these types of what he calls “Ovidius nature”—and the idea of making the latter a ward in Chancery is perfectly Gilbertian. In the same vein the Lord Chancellor is dealt with, and very natural is his complaint that though his occupation of sitting in court all day giving pretty girls away is highly agreeable, yet

“Though the compliment implied  
Inflates him with legitimate pride,  
It, nevertheless, cannot be denied  
That it has its inconvenient side.”

The “inconvenient side” he describes to us very plainly, for he sings —

“I’m not so old and not so plain,  
And I’m quite prepared to marry again;  
But there’d be the deuce to pay in the Lords  
If I fell in love with one of my wards,  
Which rather tries my temper, for  
I’m *such* a susceptible Chancellor.”

This lyric is in Mr. Gilbert’s happiest style, and the patter song of the Lord Chancellor is equally clever, and may be pronounced the very best of this character to be found in any of the comic operas that have come from the same pen; it contains a point of satire in every line, and is infinitely more playful in its sarcasm than the judge’s song in “Trial by Jury.” In making the Lord Chancellor the husband of a fairy, Mr. Gilbert has gone to the extreme limits of incongruity. It is unnecessary to say that this element of incongruity is to be found in many other situations throughout the work; Mr. Gilbert is at his best when he brings together the extremes of prosaic life and poetical fancifulness, and we do not think he has ever succeeded in producing more ludicrous effects than in the libretto of “Iolanthe.”

With regard to Sir Arthur Sullivan’s music not much need be said. The principal airs were familiar to the public within the first few months after the production of the opera in London at the early part of last year [*sic*]. The work abounds in melody, and many of the airs possess a quaint charm of their own, without rising to any high point of artistic excellence. Sir Arthur Sullivan is certainly no plagiarist; he is invariably original, except when he repeats himself. In “Iolanthe” may be found some unconscious echoes of the composer’s previous compositions, and the system of orchestration pursued at many parts is highly suggestive of “The Sorcerer.”

In respect to the performance of the work last evening little except of praise can be said. We have had many previous opportunities of recognising the conscientious manner in which Mr. D’Oyly Carte organises his companies for the reproduction of the comic operas of Mr. Gilbert and Sir Arthur Sullivan. Mr. D’Oyly Carte never allows a second class company to go into the provinces and jeopardise by

an indifferent performance the success of any of the works with which his name has been for so long associated. Nothing could have been better than the *ensemble* of last night. The choruses were given steadily and with spirit, and the several solos were rendered in capital style. Miss Marion Grahame as Phyllis, at once an Arcadian shepherdess and a Ward in Chancery, gave a charming interpretation of the part, and Miss Haidee Crofton, in the character of Iolanthe, the fairy mother, sustained the role to perfection. Miss Alice Barnett was the Queen of the Fairies, and certainly the part could not have been entrusted to an artiste more competent to sustain it. Mr. John Wilkinson as the Lord Chancellor, Mr. Hervet D'Egville as Strephon, an Arcadian shepherd and the lover of Phyllis; Mr. T. W. Hemsley, Earl of Mountararat; and Mr. James Sydney, Earl of Tolloller, were fully equal to the humour demanded of them; while Mr. George Marler as Private Willis, of the Grenadier Guards, was thoroughly successful. The remaining characters were capitally sustained, and the frequent demonstrations of approval from the audience testified to the popularity with which the production of "Iolanthe" in Belfast is certain to secure. The house was crowded, and from the rise of the curtain to the closing scene the opera was thoroughly and cordially appreciated. [*The Belfast News-Letter*, 10 Jun. 1884.]

THEATRE ROYAL.—Proprietor and Manager, Mr. J. F. Warden; Business Manager and Treasurer, Mr. W. Brickwell.—On Monday evening last Mr. D'Oyly Carte's company produced *Iolanthe* for the first time here. The various characters found very suitable representatives in the members of the strong company. Miss Barnett, who takes the part of the Fairy Queen, uses her fine contralto voice to much advantage, and gained well deserved applause. Mr. Wilkinson's impersonation of the Lord Chancellor is also very good. Miss Crofton made a most sympathetic Iolanthe, and Miss Marion Grahame was charming as Phyllis. [*The Era*, 14 Jun. 1884.]

<p style="text-align: center;"><b>MR. D'OYLY CARTE'S ARRANGEMENTS</b> for 1884. GREAT BRITAIN AND IRELAND OPERA COMPANIES. COMPANY A, "PRINCESS IDA," THEATRE ROYAL, LEAMINGTON, June 16th. EXCHANGE THEATRE, BANBURY, June 18th. NEW THEATRE, NORTHAMPTON, June 20th. COMPANY B, "PATIENCE," PUBLIC HALL, NEW CROSS, June 16th. PUBLIC HALL, REIGATE, June 19th. CRYSTAL PALACE, SYDENHAM, June 20th. COMPANY C, "PATIENCE," THEATRE ROYAL, SHEFFIELD, June 16th. COMPANY D, "PRINCESS IDA," PRINCE OF WALES THEATRE, BIRMINGHAM, June 16th. COMPANY E, "IOLANTHE," CENTRAL HALL, DARLINGTON, June 16th. THEATRE ROYAL, JARROW, June 19th. COMPANY F, "IOLANTHE," GAIETY THEATRE, DUBLIN, June 16th. AMERICA. "PRINCESS IDA," on Tour in the United States. AUSTRALIA. "THE PIRATES OF PENZANCE" and "PATIENCE," with Mr. J. C. Williamson.</p>
--

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

## 16 – 28 Jun. Dublin

### THE GAIETY THEATRE

Last evening Gilbert and Sullivan's "fairy opera," "Iolanthe," was performed before a crowded audience. It is unnecessary to say that the occasion was one of considerable interest, for everyone who takes any interest in matters theatrical must have felt pleasure that the miserable fare of last week should be followed by something at least tolerable, and worthy of the reputation of the Gaiety. The performance is one, generally speaking, of very great merit, and with one or two exceptions, it may be said that the parts are filled as capably even as when the work was presented first in London. From a purely musical point of view the entertainment deserves support for the orchestra is very capable, and the vocalists, although by no means brilliant, are at least efficient and painstaking. The scenic arrangements are good, the dresses appropriate and picturesque, and the singing, if not very good, deserves at least to be described as meritorious, and entitled to applause. [*Freeman's Journal and Daily Commercial Advertiser*, 17 Jun. 1884, p. 5.]

GAIETY THEATRE.—Mr. Michael Gunn, Proprietor; Mr. M.J. Doyle, General Manager.—Messrs Gilbert and Sullivan's *Iolanthe* is once more on these boards, with some "old familiar faces," notably Miss Marion Grahame, who sustains her part as Phyllis (as on the former occasion) with much ability and grace, Mr. Hervet D'Egville does fairly well as Strephon; Mr. John Wilkinson is the Lord Chancellor; Miss Alice Barnett looks splendid as the Queen, Miss Haidee Crofton is perfect as Iolanthe. *Cups and Saucers* is the opening piece, in which Miss E Gwynne, Miss Vincent, and Mr. E. Vernon appear. [*The Era*, 21 Jun. 1884.]

#### MR. D'OYLY CARTE'S ARRANGEMENTS

for 1884.

GREAT BRITAIN AND IRELAND

OPERA COMPANIES.

COMPANY A, "PRINCESS IDA,"

NEW EXCHANGE, BEDFORD, June 23d.

THEATRE ROYAL, WINDSOR, June 25th.

ALBERT HALL, READING, June 26th.

COMPANY B, "PATIENCE,"

TOWN HALL, SITTINGBOURNE, June 23d.

ASSEMBLY ROOMS, WHITSTABLE, June 25th.

CORN EXCHANGE, ASHFORD, June 26th.

PUBLIC HALL, SUTTON, June 27th.

COMPANY C, "PATIENCE,"

GRAND THEATRE, LEEDS, June 23d.

COMPANY D, "PRINCESS IDA,"

PRINCE OF WALES THEATRE, BIRMINGHAM, June 23d.

COMPANY E, "IOLANTHE,"

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

COMPANY F, "IOLANTHE,"

GAIETY THEATRE, DUBLIN, June 23d.

AUSTRALIA,

"THE PIRATES OF PENZANCE" and "PATIENCE,"

with Mr. J. C. Williamson.

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

MR. D'OYLY CARTE'S ARRANGEMENTS

for 1884.

GREAT BRITAIN AND IRELAND  
OPERA COMPANIES.

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

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

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

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

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

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

THEATRE ROYAL, CORK, June 30th.  
AUSTRALIA.

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

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

**30 Jun – 5 Jul. Cork**

THEATRE ROYAL AND OPERA HOUSE.—Managing Director, Mr. James Scanlan.—*Iolanthe* was presented for the first time in Cork on Monday evening by Mr. D'Oyly Carte's company. There was a very full house, and Messrs. Gilbert and Sullivan's production was very well received. The company to whose charge the opera is intrusted is a very good one, but special mention must be made of Miss Haidee Crofton as *Iolanthe* and Miss Marion Grahame as *Phyllis*, both of whom acted and sang exceedingly well. Mr. John Wilkinson made a capital Lord Chancellor. The opera was well staged. This engagement terminates the present season. [*The Era*, 5 Jul. 1884.]

MR. D'OYLY CARTE'S ARRANGEMENTS

for 1884.

GREAT BRITAIN AND IRELAND  
OPERA COMPANIES.

COMPANY A, "PRINCESS IDA,"  
THEATRE ROYAL, DEVONPORT, July 7th.

COMPANY D, "PRINCESS IDA,"  
THE PAVILION, EASTBOURNE, July 7th.

COMPANY E, "IOLANTHE,"  
WINTER GARDENS, BLACKPOOL, July 7th.

COMPANY F, "IOLANTHE,"  
NEW THEATRE ROYAL, SWANSEA, July 7th.

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

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



## 7 – 12 Jul. Swansea

**NEW THEATRE AND STAR OPERA**  
 HOUSE, WIND-STREET, SWANSEA.  
 DIRECTOR.....A. MELVILLE.

TO-NIGHT (MONDAY), July 7, and during the Week,  
 Most Important Engagement for Six Nights of  
 Mr. DOYLE CARTE'S OPERA COMPANY, in  
 Gilbert and Sullivan's Fairy Opera,  
**I O L A N T H E.**

\* Seats may be secured for any Evening at Messrs.  
 Brader's Music Warehouse, Wind-street.

TO-NIGHT (MONDAY), July 7,  
**I O L A N T H E,**  
 OR, THE PEER AND THE PEER.  
 Words by Mr. W. S. Gilbert. Composed by Arthur  
 Sullivan.

ACT 1.—AN ARCADIAN LANDSCAPE.  
 ACT 2.—PALACE YARD, WESTMINSTER.  
 Costumes by London Firms. Scenery by Alfred Wynn.  
 Preceded by a Satirical Musical Sketch, entitled  
**COUPS AND SAUCERS,**  
 Written and Composed by George Grassmith.

Doors open at 7.15 Commence 7.45. No Second Price.  
 Mr. FRANK CLEMENTS, having just returned from  
 American Tour, will Re-appear next Monday, July 14.

*Western Mail*, Monday 7 July 1884, p.1.

“IOLANTHE” AT THE THEATRE. – At the Star Theatre this week the pretty, sparkling opera of Gilbert and Sullivan, “Iolanthe,” is to be produced. A musical treat is, therefore, expected. [*Western Mail* 7 Jul. 1884.]

### SWANSEA.

“IOLANTHE” AT THE THEATRE—Mr. D’Oyly Carte’s No. 1 Iolanthe Company commenced an engagement for six nights at the New Theatre on Monday. The company, which is a very strong one, met with an enthusiastic reception. Mr. John Wilkinson, the well-known exponent of Gilbert’s caricatures, was simply excellent in his part of the Lord Chancellor. Miss Marion Grahame, who plays Phyllis, is certainly the liveliest actress and best singer who has taken the part in the neighbourhood. Miss Alice Crofton [*sic*], who would shine as a giantess, led the fairies, and her beautiful song, “O, Foolish Fay,” or “Captain Shaw,” was sweetly rendered, and brought down the house. Mr. Mailer [*sic*] as Private Willis was also in excellent form in his noted “Sentry-go” soliloquy. The Iolanthe of the company performed her part admirably, and the two earls were fairly good. [*Western Mail*, 9 Jul. 1884, p. 3.]

NEW THEATRE.—Proprietor, Mr. Melville. – *Iolanthe* has paid us a return visit this week, and has met with a hearty welcome at the hands of a large and highly delighted audience. [*The Era*, 12 Jul. 1884.]

## 14 – 19 Jul. Devonport

NEW THEATRE. – Lessee and Manager, Mr. F. Neebe; Acting Manager, Mr. F. Holt. – The *Iolanthe* company, following the *Princess Ida*, have proved an equal success, although it is the third visit of Messrs. Gilbert and Sullivan’s opera to the town. The house is crowded nightly, and the whole of the performers are favourably received. Iolanthe (Miss Haidee Crofton), Phyllis (Miss Marion Grahame), and the Queen of the Fairies (Miss Alice Barnett) are all strong favourites, their acting and singing being such as to preserve the freshness of the music and the prettiness of the production. Mr. John Wilkinson, who is again the Lord Chancellor, is vastly funny in the part, and he is materially aided by Mr. T. W. Hemsley and Mr. James Sydney as the Earls Mountararat and Tolloller. Mr. George Marler, as Private Willis, secures for the Sentry song the inevitable encore; and Strephon is played by Mr. Herbert D’Egville [*sic*] with an idyllic simplicity that befits the part. A strong chorus of Peers and Fairies give due effect to the ensemble music; and altogether Mr. D’Oyly Carte’s company ranks among the best that have ever appeared in the west. [*The Era*, 19 Jul. 1884]

MR. D'OYLY CARTE'S ARRANGEMENTS

for 1884.

GREAT BRITAIN AND IRELAND

OPERA COMPANIES.

COMPANY A, "PRINCESS IDA,"

OPERA HOUSE, TORQUAY, July 21st.

COMPANY D, "PRINCESS IDA,"

THEATRE ROYAL, NOTTINGHAM, July 21st.

COMPANY E, "IOLANTHE,"

GRAND THEATRE, DOUGLAS, July 21st.

COMPANY F, "IOLANTHE,"

CRYSTAL PALACE, SYDENHAM, July 21st.

THEATRE ROYAL, CROYDON, July 24th.

AUSTRALIA.

"THE PIRATES OF PENZANCE" and "PATIENCE,"

with Mr. J. C. Williamson.

*The Era*, 19 Jul. 1884, p. 17

**21 – 23 Jul. Crystal Palace**

**CRYSTAL PALACE.—INTERNATIONAL EXHIBITION.**—Opera, *IOLANTHE*, by Mr. W. S. Gilbert and Sir Arthur Sullivan. **MONDAY, TUESDAY, and WEDNESDAY, July 21, 22, and 23, at 3.0 each day, by Mr. D'Oyly Carte's Company. Numbered Seats, 3s. 6d. and 2s. 6d., may now be secured.**

*London Standard*, 18 Jul. 1884, p. 1.

**24 – 26 Jul. Croydon**

THEATRE ROYAL, CROYDON

Thursday, Friday and Saturday Evenings, at 8, D'Oyly Carte's Opera Company, in Gilbert and Sullivan's Comic Opera, *IOLANTHE*. [*Surrey Mirror*, 19 Jul. 1884, p. 4.]

THEATRE ROYAL, CROYDON

This Evening, at 8, D'Oyly Carte's Opera Company, in Gilbert and Sullivan's Comic Opera, *IOLANTHE*. Preceded by *CUPS AND SAUCERS; OR, THE PEER AND THE PERI*. [*sic*] [*Surrey Mirror*, 26 Jul. 1884, p. 4.]

THEATRE ROYAL.—Lessees and Managers, Messrs Roberts, Archer, and Bartlett.—After having been closed for a few weeks the theatre was opened with much *éclat* on Wednesday [*sic*] evening by Mr. D'Oyly Carte's *Iolanthe* company. Seldom has the local Temple of Thespis been more largely patronised by the leading inhabitants than during the three nights' engagement of this popular company, the building being crowded at each performance. The opera was mounted on a scale of completeness which the lessees have led their patrons to expect, the opening scene, an Arcadian landscape, being exceedingly picturesque and effective. All the members of the company sustained their roles in an efficient manner. Mr. Wilkinson was intensely humorous as the Lord Chancellor, his singing and grotesque dancing alike fairly bringing down the house. Mr. Hervet D'Egville employed an agreeable baritone voice as Strephon in some tuneful airs; and Mr. James Sydney's fine tenor organ was heard to much advantage in the music for the Earl of Tolloller. The Earl of Mountarat found an able exponent in Mr. T. W. Hemsley, this gentleman's spirited singing frequently evoking loud applause. Mr. George Marler, an old favourite, sang his only song in a style that excited an enthusiastic encore. As *Iolanthe* Miss Haidee Crofton was exceedingly popular, her cultured singing and graceful acting being much admired. Miss Marion Grahame as Phyllis was piquant and fascinating, and Miss Fanny Harrison was an imposing Queen of the Fairies. The chorus was a powerful one, and a *petite* orchestra, under the direction of Mr. J. Reillie, played the

accompaniments in an able manner. *Iolanthe* was preceded by the satirical musical sketch *Cups and Saucers*, and the respective characters were sustained by Mr. E. Vernon, and Misses Gwynne and Vincent. [*The Era*, 2 Aug. 1884.]

### 28 Jul. – 2 Aug. Brighton

THEATRE ROYAL.—Proprietress and Manageress, Mrs. H. Nye Chart; Acting Manager and Treasurer, Mr. Thos. J. Phillips.—Though given for the third time during the past year, the reproduction of Gilbert and Sullivan's opera *Iolanthe*, this week, by Mr. D'Oyly Carte's company, has proved a decided success, the chastely written melodies and skilfully constructed orchestration proving as attractive as when first heard, while the pungent libretto was additionally acceptable to many from the recent struggles in political circles; the scathing satire on the Upper House being heartily applauded. Miss Haidee Crofton sustained the title role, and gave a charming impersonation of the character. Mr. John Wilkinson made his first appearance before a Brighton audience as the Lord Chancellor, and was so successful as to elicit a hearty encore for each of his songs. Miss Fanny Harrison was very effective as the Queen of the Fairies; she gave her lines with point and no small elocutionary ability, while her admirable singing of her song, in the second act, "O Foolish Day," [*sic*] gained the customary encore. Mr. Hervet D'Egville was better with his lines than his vocal numbers; but was a very satisfactory Strephon. Mr. George Marler was again highly successful as Private Willis, and his only song has been nightly repeated. The Lords Mountararat and Tolloller have been ably personated by Mr. T. W. Hemsley and Mr. James Sydney. Miss Marion Grahame proved a charming and graceful Phyllis, and, though the vocal gems of the opera did not fall to her share of the work, she showed a keen appreciation of the spoken portion of the libretto allotted to her character. The minor parts with the choruses and band were very satisfactory. [*The Era*, 2 Aug. 1884.]

### 4 – 9 Aug. Cardiff

**T**HEATRE ROYAL, CARDIFF.  
 LESSEE AND MANAGER .....MR. EDWARD PLUCKER.  
 ACTING MANAGER .....MR. JOHN SHEPHERD.  
 GIGANTIC ATTRACTION FOR BANK HOLIDAY  
 WEEK!  
 Important Engagement of D'Oyly Carte's Opera Com-  
 pany in Gilbert and Sullivan's new Fairy Opera,  
**I O L A N T H E**  
 TO-NIGHT (THURSDAY), AUGUST 7th,  
 At Eight o'clock, the successful Fairy Opera,  
**IOLANTHE, or THE FEEB AND THE FERI.**  
 Act 1.—An Arcadian Landscape.  
 At 2.—Palace Yard, Westminster.  
 Preceded each Evening at 7.30 with a Satirical Musical  
 Sketch.  
**CUPS AND SAUCERS.**  
 SATURDAY NEXT, August 9th. Grand Morning  
 Performance of **IOLANTHE** at 2 o'clock.  
 Box Plan now ready at Messrs. Thompson and Slackell's.  
 MONDAY, August 11th. Return Visit of the late Mr.  
 Joseph Eldred's "**FOLLES OF THE DAY**" COMPANY.  
 Gallery and Pit Entrance in Wood-street. Dress,  
 Upper Circle, and Stalls Entrance in St. Mary-street.  
*Western Mail*, 7 Aug 1884, p. 1.

### "IOLANTHE" AT THE THEATRE ROYAL, CARDIFF.

Concerning Messrs. Gilbert and Sullivan's opera there remains little fresh to be said. The work is now being heard for the third time in Cardiff, and must be familiar to most play-goers in the town. Familiarity can scarcely be said to breed contempt in the present instance, however, as the humours of the libretto, with its fanciful conceits and ingenious satire, and the variety and daintiness of the score, are not to be fully appreciated on a first hearing, but rather gain interest by repetition. Of the company now engaged in the representation several members are already well

known in Cardiff. A hearty welcome must be accorded to Mr. John Wilkinson, whose racy performance of the *Lord Chancellor* lingers pleasantly in the memory. It has matured with age, and is now lacking in no detail to give it finish and completeness. It will be recollected of Miss Marion Grahame, who is now entrusted with the part of *Phyllis*, that she had already created a favourable impression in "Patience" when that opera was first played in the provinces, and this impression is more than confirmed now. Miss Fanny Harrison is well suited as the *Queen of the Fairies*, while Mr. Marler brings out the stolid humours of *Private Willis* with marked effect. Mr. H. D'Egville's pleasant voice and agreeable stage presence make *Strephon* a general favourite, and Miss Haidee Crofton is quite adequate as *Iolanthe*. The band and chorus are well up to the mark, and it goes without saying that the opera was appreciated to the full last evening by a crowded and fashionable audience. [*Western Mail*, 5 Aug. 1884.]

THEATRE ROYAL. – Lessee and Manager, Mr. Edward Fletcher; Acting-Manager, Mr. John Sheridan. – The management has exercised considerable wisdom in its selection for Bank Holiday week, and with *Iolanthe* all that could be desired in the shape of business has been done. The cast has been considerably improved since we last had opportunity of listening to Gilbert and Sullivan's pretty opera, but in some instances it remains the same. Mr. John Wilkinson is agile and funny in the role of the Chancellor; and Miss Marion Grahame, whom we have seen here before, created a most favourable impression as Phyllis. As the Fairy Queen Miss Fanny Harrison was attractive; Mr. H. D'Egville, as Strephon, lent efficient aid; and the music allotted to *Iolanthe* was charmingly sung by Miss Haidee Crofton. The fine bass voice of Mr. Marler was conspicuous in the part of Private Willis; and my Lords Tolloller and Mountarat found able exponents in Messrs. James Sydney and T. W. Hemsley. [*The Era*, 9 Aug. 1884.]

### 11 – 16 Aug. Leicester

ROYAL OPERA HOUSE. – Lessee and Manager, Mr. Elliot Galer. – Mr. D'Oyly Carte's *Iolanthe* company are paying a return visit with Miss Haidee Crofton in the title-rôle. [*The Era*, 16 Aug. 1884.]

### 18 – 23 Aug. Birmingham

#### PRINCE OF WALES THEATRE

Last night Mr. D'Oyly Carte's company commenced another engagement here with a very satisfactory performance of Messrs. Gilbert and Sullivan's fanciful and original operetta, "Iolanthe." That the popularity of this piece is not yet on the wane was sufficiently proved by the hearty and continuous applause which greeted each number last night, and by the large audience assembled, in spite of the hot weather so unfavourable to theatrical ventures at this season of the year. "Iolanthe" being one of the most recent products of its authors, is, perhaps, even more familiar to the musical public than its predecessors, or than its successor the "Princess Ida," and it would be quite superfluous to enter into any detailed description of what has already been so often noticed. Mr. Gilbert's witty and sarcastic dialogue is evidently better appreciated just now, when general attention has been drawn to the House of Peers by the recent franchise agitation, than when it was first produced. Much merriment was evoked last night by the song "When Britain really Ruled the Waves," and the audience testified by great applause their approval of Lord Mountarat's satirical remark, "If there is an institution of Great Britain not susceptible of any improvement whatever, it is the House of Lords." The company has undergone several alterations

since its last appearance here, and in most cases there is a marked improvement. Mr. John Wilkinson, as the *Lord Chancellor*, is quite equal, from a dramatic point of view, to his predecessors, while his vocal achievements are more successful. The same remarks may be applied to Mr. Hervet D'Egville, who plays *Strephon*, and who specially distinguished himself in the lovely duet with *Phyllis*, "All in all to one another," and in the sprightly duet in the last act, "If we're weak enough to tarry." Miss Haidee Crofton makes a gentle and pleasing *Iolanthe*, and displayed her sweet voice to great advantage in the plaintive song in which she declares herself to her husband, thereby incurring the penalty of death. The *Phyllis* of Miss Marion Grahame is a sprightly and piquant impersonation, and the possession of a powerful, well-trained voice is not the least of this young lady's merits. Of the *Fairy Queen* of Miss Fanny Harrison it would be superfluous to speak. Messrs. T. W. Hemsley and James Sydney are extremely diverting as the two lords who get engaged to *Phyllis*; while the *Private Willis* of Mr. George Marler is a very praiseworthy performance. The band and chorus show greater finish, and the charming dresses and scenery add not a little to the delightful *ensemble*. [*Birmingham Daily Post*, 19 Aug. 1884, p.8.]

PRINCE OF WALES'S THEATRE. – Sole Proprietor, Mr. James Rodgers; Managers, Messrs James Rodgers and Son; Acting-Manager, Mr. C. M. Appleby. – Of all Sullivan's operas that of *Iolanthe* is probably the most popular and the most favoured in Birmingham. Whenever it has been performed it has always met with a hearty reception, indicating, as it has done, that its repetition would be always acceptable. This has been unmistakably demonstrated during the past week at the Prince of Wales's Theatre. The cast, since the last visit of Mr. D'Oyly Carte's company, has undergone considerable alteration, and was as follows:– The Lord Chancellor, Mr. John Wilkinson; Earl of Mountararat, Mr. T. W. Hemsley; the Earl Tolloller, Mr. Jas. Sydney; Private Willis, Mr. George Marler; Strephon, Mr. Hervet D'Egville; Queen of the Fairies, Miss Fanny Harrison; Iolanthe, Miss Haidee Crofton; Leila, Miss M. Levison; Celia, Miss Geraldine St. Maur; Fleta, Miss Emma Gwynne; and Phyllis, Miss Marion Grahame. Some of the changes have proved a decided improvement; for instance the Phyllis of Miss Grahame, which was so admirably represented as to evoke the very marked approval of large audiences. Nor was Miss Crofton less pleasing in the character of Iolanthe. All the other parts, although not calling for any particular notice, were well sustained. As on former representations, the opera was excellently put upon the stage. [*The Era*, 23 Aug. 1884.]

**P** R I N C E   O F   W A L E S   T H E A T R E .  
 LAST NIGHT OF  
 " I O L A N T H E ,"  
 By W. S. Gilbert and Arthur Sullivan; concluding each Evening  
 with " C U P S   A N D   S A U C E R S ."  
 Doors open at 7; Extra Doors at 6.30. Commence at 7.30.  
 Box Office open, 11 to 5.  
 MONDAY NEXT, August 25, Mr. VICTOR STEVENS, and his  
 Celebrated Comedy and Burlesque Company.  
*Birmingham Daily Post*, 23 Aug. 1884, p. 4.

**MR. D'OYLY CARTE'S ARRANGEMENTS**

for 1884.

GREAT BRITAIN AND IRELAND

OPERA COMPANIES.

COMPANY A, "PRINCESS IDA,"

GUILDHALL, WINCHESTER, August 25th.

THEATRE ROYAL, JERSEY, August 26th.

COMPANY C,

THEATRE ROYAL, HUDDERSFIELD, August 25th.

COMPANY D, "PRINCESS IDA,"

THEATRE ROYAL, NEWCASTLE, August 25th.

COMPANY E, "IOLANTHE,"

GAIETY THEATRE, HASTINGS, August 25th.

COMPANY F, "IOLANTHE,"

THEATRE ROYAL, NOTTINGHAM, August 25th.

AUSTRALIA.

"THE PIRATES OF PENZANCE" and "PATIENCE,"

with Mr. J. C. Williamson.

*The Era*, 23 Aug. 1884, p. 17

**25 – 30 Aug. Nottingham**

**THEATRE ROYAL, NOTTINGHAM**

Manager . . . . . MR. THOS. W. CHARLES

MONDAY, AUGUST 25th

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

In a Satirical Musical Sketch entitled

**CUPS AND SAUCERS.**

At Eight o'clock will be presented the successful Fairy Opera,

**IOLANTHE,**

OR, THE PEER AND THE PERI.

Words by W. S. Gilbert. Composed by Arthur Sullivan.

Doors open at Seven o'clock, to commence at half-past. Prices, 6d. to £2 2s.

No second price. Box plan at Farmer's Music Warehouse, High-street.

*Nottingham Evening Post*, 25 Aug. 1884.

**THEATRE ROYAL.**

It is rather more than a year since the Gilbert-Sullivan opera of "Iolanthe" was first presented to a Nottingham audience, and last night the reproduction of the piece was welcomed by an exceptionally large audience for the month of August. For humour of conception, picturesqueness of incident, and good-natured cynicism of dialogue "Iolanthe" must always hold its own, even amidst the brilliant series of works of which it forms a part. As a musical composition, moreover, it abounds in gems to degree which, if not rare, is at least unusual; in short, the distinguished author and composer have rarely worked with more happy or unique result than this "fairy opera." Everything it is of the best. The scenes, as most of our readers will remember, are laid in Arcadia and in Palace-yard, Westminster. Fairies abound throughout the whole of the piece, and peers in full robes are at least equally common. But the hero and heroine, attired as Dresden china shepherd and shepherdess, are, after all, the most novel feature of the opera, and the quaint humour of their dialogue and songs is one of the most successful elements of the whole work. There is no need to compare individually the performances of the present company with those of their predecessors who visited us last year. Suffice it to say the general representation of the piece is fully as good as before. Of the former body of artists very few now appear. The most notable of these are Miss Fanny Harrison, the very successful Fairy Queen, and Mr. G. Marler, the Private Willis of the cast. Miss Haidee Crofton, a lady whose talents are by no means unknown to Nottingham playgoers, takes the name part, and, whether singing or acting, does her work in a thoroughly artistic manner,

free from all trace of affectation. The present Strephon is Mr. Herbert d'Egville, and the Phyllis, Miss Marion Grahame. In voice they are both very well suited to the parts. Miss Grahame's songs thoroughly deserved the applause with which they were greeted. For their opening duet, most charmingly sung, the singers might justly have taken an encore—this honour being granted to several of the later songs, including the very popular song of the Lord Chancellor, "When I went the bar," which Mr. John Wilkinson admirably rendered. This actor has a good grasp of the humour of his part, and nothing could be better than his make-up for it, except, perhaps, the dry humour with which his oracular and judicial utterances are delivered. Messrs. T. W. Hemsley and James Sydney are successful as Lords Mountararat and Tolloller respectively. The chorus is capitally managed, and at times the singing is above the average. Of the stage management, as usual with Mr. D'Oyly Carte's companies, is difficult to speak too highly, and the scenes for both acts may fairly be spoken of as genuine works of art, each view being, it is only fair to add, the work of Mr. Harry Potts, the able scenic artist attached to the Theatre. The orchestral accompaniment is also all that can be desired. We have no doubt that during the remaining evenings of the present week most of those who were charmed with "Iolanthe" upon its first visit will be glad to take the opportunity of again witnessing the opera, whilst those who have not yet seen it may expect rich treat upon paying a visit to the Theatre. The opera is preceded by the amusing sketch, "Cups and Saucers," in which Mr. E. Vernon and Miss E. Gwynne take the leading parts. [*Nottingham Evening Post*, 26 Aug. 1884, p. 4.]

#### "IOLANTHE" AT THE THEATRE ROYAL

"Iolanthe" – as it is now being performed at Nottingham by one of Mr. D'Oyly Carte's companies, under the experienced management of Mr. Herbert Brook – has several points of special interest. To begin with, at least four of the artists – Miss Marion Grahame, and Messrs James Sydney, D'Egville, and John Wilkinson – are well-known in Derby in connection with Mr. Carte's enterprises, three of them having appeared here last year in "Iolanthe" itself. All are excellent performers. Miss Grahame has a voice of good range and resonancy, and is, withal, a clever actress. Mr. Sydney has been playing tenor parts in the Gilbert-Sullivan series for some years, and always with very great acceptance. Mr. D'Egville has a baritone of agreeable quality, and Mr. Wilkinson, if not remarkable as a vocalist, has comic power. His by-play as the *Lord Chancellor* is really good. For the rest, Miss Haidee Crofton, the *Iolanthe* of this company, is, vocally, the best yet known in the provinces. This lady was the original *Hebe* in "The Sorcerer," [*sic*] and her return to Gilbert-Sullivan opera is very welcome. We have heard all the *Iolanthes* (now a goodly number!), and by none has the pathetic solo in the second act been sung with so much skill and effect as by Miss Crofton. It was deservedly encored on Monday. Of the younger artists in the cast the most promising is Miss Geraldine St. Maur, whose *Celia* is a very bright and pleasing performance. Miss Fanny Harrison is the *Queen of the Fairies*, a part in which her imposing presence shows to much advantage. Mr. George Marler is the *Private Willis*; and Mr. W. T. Hemsley is the *Lord Mountararat* – a role which he can scarcely be said to adequately fill, though on Monday his one solo gave evident satisfaction. The chorus is numerous and efficient, and Sir Arthur Sullivan's orchestration receives careful treatment at the hands of Mr. George Arnold and his forces. The attractive scenery is the work of Mr. Harry Potts. On Monday there was a good attendance, and there is the prospect of still larger audiences on the remaining evenings of the week. [*The Derby Mercury*, 27 Aug. 1884.]

THEATRE ROYAL. – Manager, Mr. Thomas W. Charles. – A welcome return visit of *Iolanthe* was commenced on Monday last, greatly to the satisfaction of all who appreciate refined fun and satire allied to bright and clever music. All the favourite numbers were applauded to the echo, many of them being redemanded, whilst the acting commanded the unstinted approval of the audience. Several changes have taken place in the company since last it visited us. Miss Haidee Crofton is now the *Iolanthe*, and daintily, indeed, she performs the character, both singing and acting it with a charm all her own. Her rendering in particular of the song “He loves! if in the bygone years” was simply perfect. A new Phyllis in the person of Miss Marion Grahame was another delightful introduction that was warmly appreciated by the visitors. Mr. John Wilkinson as the Lord Chancellor, Mr. T. W. Hemsley as Mountarat, Mr. James Sydney as Tolloller, Mr. Hervet D’Egville as Strephon, are also changes from the former cast, all of them being highly satisfactory. Mr. George Marler is again the efficient representative of Private Willis, and last, but by no means least, Miss Fanny Harrison once more majestically impersonates the Queen of the Fairies. Leila, Celia, and Fleeta are prettily acted by Mlles. M. Levison, Geraldine St. Maur, and Emma Gwynne. The choruses are capitally given and the scenery by Mr. Harry Potts is both ingenious in its setting and remarkably picturesque. [*The Era*, 30 Aug. 1884.]

MR. D’OYLY CARTE’S ARRANGEMENTS

for 1884.

GREAT BRITAIN AND IRELAND

OPERA COMPANIES.

COMPANY A, “PRINCESS IDA,”

September 2d, THEATRE ROYAL, RYDE,

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

September 5th, ASSEMBLY ROOMS, VENTNOR,

September 6th, TOWN HALL, SANDOWN

COMPANY C,

WINTER GARDENS, SOUTHPORT, September 1st.

COMPANY D, “PRINCESS IDA,”

ROYALTY THEATRE, GLASGOW, September 1st.

COMPANY E, “IOLANTHE,”

THEATRE ROYAL, PORTSMOUTH, September 1st.

COMPANY F, “IOLANTHE,”

THEATRE ROYAL, BRADFORD, September 1st.

AUSTRALIA.

“THE PIRATES OF PENZANCE” and “PATIENCE,”

with Mr. J. C. Williamson.

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

**1 – 6 Sept. Bradford**

THEATRE ROYAL. – Lessee, Mrs. C. Rice. – One of Mr. D’Oyly Carte’s best companies is delighting the large audiences here again in *Iolanthe*. The fairy opera has lost none of its attractiveness, and it is put upon the stage with more than ordinary care and magnificence. Miss Grahame succeeds Miss Clement as Phyllis, rendering the music and acting with the consummate skill of an artist. Miss Haidee Crofton is charming as *Iolanthe*; Mr. Hervet D’Egville sings splendidly as Strephon; Mr. Geo. Marler’s Private Willis is still a feature of the opera; Miss Fanny Harrison has many admirers in the character she retains; Mr. John Wilkinson hits off the peculiarities of the Lord Chancellor to perfection and is decidedly original; Mr. James Sydney as Earl Tolloller and Mr. T. W. Hemsley as Earl Mountarat acquit themselves admirably. The Misses Levison, St. Maur, and Gwynne are charming Fairies. Mr. G. Arnold’s baton is effective in the band, and the chorus is an efficient one. [*The Era*, 6 Sept. 1884.]



**MR. D'OYLY CARTE'S ARRANGEMENTS**  
 for 1884.  
 GREAT BRITAIN AND IRELAND  
 OPERA COMPANIES.  
 COMPANY A, "PRINCESS IDA,"  
 ASSEMBLY ROOMS, CHICHESTER, September 8th;  
 NEW HALL, WORTHING, September 10th;  
 THEATRE ROYAL, CANTERBURY, September 12th.  
 COMPANY C,  
 THEATRE ROYAL, PRESTON, September 8th.  
 COMPANY D, "PRINCESS IDA,"  
 ROYALTY THEATRE, GLASGOW, September 8th.  
 COMPANY E, "IOLANTHE,"  
 HAMILTON HALL, SALISBURY, September 8th;  
 GUILDHALL, WINCHESTER, September 9th;  
 THEATRE ROYAL, WEYMOUTH, September 11th.  
 COMPANY F, "IOLANTHE,"  
 LONDESBOROUGH THEATRE, SCARBOROUGH, September 8th.  
 AUSTRALIA.  
 "THE PIRATES OF PENZANCE" and "PATIENCE,"  
 with Mr J. C. Williamson.

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

**8 – 13 Sept. Scarborough**

**LONDESBOROUGH THEATRE,**  
**SCARBRO'.**  
 On **MONDAY, SEPTEMBER 8th, 1884,** and every  
 Evening during the week.  
**MR. R. 'DOYLY CARTE'S OPERA**  
**COMPANY.**  
 "IOLANTHE."  
 Seats secured at WADDINGTON'S Music Warehouse, ad-  
 joining the Londesborough Theatre, and at THEASTON'S  
 Library. 3849

*York Herald*, 6 Sept. 1884, p. 1.

LONDESBOROUGH THEATRE.—Proprietors and Managers, Messrs. W. A. Waddington and Sons.—Mr. J. L. Toole concluded a brilliant week on Saturday, and on Monday Mr. D'Oyly Carte's *Iolanthe* company commenced a six nights' engagement with that now famous fairy opera before a full house. The success which has followed during the week has been immense. [*The Era*, 13 Sept. 1884, p. 6.]

**15 – 18 Sept. York**

**T**HEATRE ROYAL, YORK.  
 10-NIGHT (MONDAY), SEPTEMBER 15th,  
 for four nights.  
**MR. R. D'OYLY CARTE'S OPERA COMPANY,**  
 in the New Fairy Opera  
 "IOLANTHE."  
 Written by W. S. GILBERT. Music by ARTHUR SULLIVAN.  
 FULL CHORUS AND ORCHESTRA.  
 Conductor.....Mr. GEORGE ARNOLD.  
 Dress Circle. 4s. Box Plan, BANKS'S, Stonegate.  
*York Herald*, 15 Sept. 1884, p. 1.

**AMUSEMENTS IN YORK.**

THEATRE ROYAL.—Lessees, Messrs. Waddington and Son.—After two nights of immense business with J. L. Toole last week, during which time he appeared in *Upper Crust*, *Paul Pry*, *Guffin's Elopement*, and *Toole in the Pigskin*, we have *Iolanthe* for four nights. Miss Marion Grahame is a bewitching Phyllis, and sings in excellent style. Miss Fanny Harrison, who has been so long and successfully associated with the substantial heroines of Gilbertian creation, is the Fairy Queen, a role in which she sings and acts with all her skill. Petite, naïve, there is something particularly taking in Miss Haidee Crofton's rendering of *Iolanthe*. She sings, too, in capital style. Mr. John Wilkinson imparts an air of owl-like, judicial gravity to the Lord Chancellor, which is extremely funny, and he sings his patter songs with distinctness and gusto. Mr. George Marler makes a hit with the Guardsman's song, and Messrs. Hervet D'Egville, W. T. Hemsley, and J. Sydney are "all there" as

Strephon, Mountararat, and Tolloller. The chorus is very efficient, and the opera is well mounted. [*The Era*, 20 Sept. 1884, p. 7.]

YORK THEATRE ROYAL. D'Oyly Carte's *Iolanthe* Opera Company concluded a most successful four nights' engagement last evening at the York Theatre. The company is one which, in the leading parts, fully sustains the high reputation of D'Oyly Carte, but the chorus has all through been somewhat weak. This defect will, it is no doubt, be shortly remedied, seeing that fillip has been given to the opera by the increased interest taken in the House of Lords owing to the recent political agitation. To-night and to-morrow evening the Sothern Comedy Company will appear. Mr. Sothern will make his first appearance in York since his American tour, his characters being Lord Dundreary in "Our American Cousin," and Brother Sam in "Sam," Dundreary's brother. [*Yorkshire Gazette*, 19 Sept. 1884, p. 3.]

**19 – 20 Sept. ???**

**22 – 27 Sept. Newcastle**

THEATRE ROYAL. – Lessees, Messrs. Howard and Wyndham; Acting-Manager, Mr. Frank Sephton. – Mr. D'Oyly Carte's *Iolanthe* company commenced a six night's engagement here on Monday evening before a very large audience. The company is an excellent one, each and all of the principal artists coming in for hearty and well-deserved applause. Mr. John Wilkinson was great and effective as the Lord Chancellor, and sang the songs that fell to his share in the most humorous manner. Mr. T. W. Hemsley was equally successful as Mountararat, and Mr. James Sydney as Tolloller left nothing to be desired. Mr. George Marler was a good Private Willis, his richly-toned voice being heard to great advantage. Mr. H. D'Egville came in for suitable recognition for his acting and singing as Strephon. Miss Fanny Harrison as the Queen of the Fairies, Miss H. Crofton as *Iolanthe*, and Miss Marion Grahame as Phyllis were all worthy of high praise. The sketch entitled *Cups and Saucers* has been presented each evening. [*The Era* (London, England), Saturday, September 27, 1884; Issue 2401.]

#### THEATRICAL CRICKET

##### "IOLANTHE" V. "SILVER KING."

The "Iolanthe" team journeyed to Sunderland on September 26th, and played a match against "The Silver King" team. After a very enjoyable game victory rested with the "Iolanthe" team, for whom D'Egville played one of his Barlow-like innings, and Faulkner and Marler fielded in faultless style, Marler "bringing down the house" with a magnificent catch at cover point. Score:–

"Iolanthe" Company. – Plimmer, lbw, b Jeffrey, 1; Vernon, c Dunn, b Lucas, 1; H. D'Egville, c Jeffrey, b Lucas, 15; L. Vincent, c Cathcart, 2; Fontaine, b Lucas, 0; Faulkner, b Lucas, 2; Graham, b Jeffrey, 3; H. Irving, c Cathcart, b Usher, 16; J. Toole, not out, 29; G. Marler, lbw, b Usher, 2; Copperbotham, b Jeffrey, 3; extras 5; total, 77.

"Silver King" Company. – A. Lucas, b H. Irving, 0; W. Manning, b H. Irving, 0; Cathcart, c Marler, b Graham, 3; Dunn, run out, 0; Scarron, c Plimmer, b Graham, 7; L. Lablache, b H. Irving, 0; Polini, b H. Irving, 1; Smith, run out, 5; Jeffrey, b H. Irving, 10; Powell, b H. Irving, 0; Worley, not out, 2; extras, 2; total, 30. [*The Era*, 4 Oct. 1884.]

**29 – 30 Sept. ???**

## 1 – 2 Oct. Dunfermline

**ST MARGARET'S HALL, DUNFERMLINE.**  
FOR TWO NIGHTS ONLY—  
**WEDNESDAY AND THURSDAY, October 1 and 2.**  
**MR D'OYLY CARTE'S OPERA COMPANY,**  
IN  
Messrs GILBERT & SULLIVAN'S Fairy Opera,  
**“IOLANTHE!”**  
*Dunfermline Saturday Press, 13 Sept. 1884, p. 1.*

“IOLANTHE.”—We have pleasure in reminding our readers that Mr. D’Oyly Carte’s Opera Company is to be in St. Margaret’s Hall on Wednesday and Thursday evenings next week. “Iolanthe” is to be performed on both occasions. It is the joint production of Messrs. Gilbert and Sullivan, and is a very popular opera. Works from the same well known artistes have ere this been performed in Dunfermline by Mr. D’Oyly Carte’s companies, and from the satisfaction they gave, it is almost needless to bespeak large houses for the two nights they will be here. The company numbers over 60 performers—the principals being Miss Harrison (Fairy Queen), Miss Marion Graham (Phyllis) Haidee Crofton (Iolanthe), Mr. James Sydney (Lord Tolloller), Mr. W. T. Hemsley, Mr. Harvey, Mr. Wilkinson, and Mr George Mar[ler]. The dresses and appointments will be in Mr. D’Oyly Carte’s usual gorgeous style, the scenery will come from Edinburgh, and the orchestra (full number) will consist mainly of late members of the Edinburgh Theatre Royal band. It is owing to the burning of that unlucky theatre, it may be mentioned, that Dunfermline is to be favoured with the visit. [*Dunfermline Saturday Press, 27 Sept. 1884, p. 2.*]

### PERFORMANCE OF “IOLANTHE” IN DUNFERMLINE.

The fairy opera, “Iolanthe,” the words of which are by Mr. W. S. Gilbert, and the music by Sir A. Sullivan, was produced on Wednesday and Thursday evenings in St Margaret’s Hall, Dunfermline, by Mr. D’Oyly Carte’s Opera Company. On both occasions the Hall was crowded. The work is a very attractive one throughout, and in more respects than one resembles “Her Majesty’s Ship Pinafore” and “Patience,” by the same authors, and which have been given before appreciative audiences in Dunfermline.

The heroine of the piece is Phyllis, an Arcadian Shepherdess and a Ward in Chancery; and the hero is Strephon, an Arcadian Shepherd, owing his being to a romantic marriage between a fairy and a chancery barrister, who, when introduced to the audience, has recently been appointed the Lord Chancellor. Strephon is immortal down to the waist, and his legs are perishable. He is in love with Phyllis, but their marriage is forbidden by the Lord Chancellor, who is all unconscious that he is the father of Strephon. The apparent reason of the banns being prohibited is that the Lord Chancellor himself, as well as nearly all the members of the House Peers, is much captivated by Phyllis. Iolanthe, banished for marrying a mortal, but restored again to favour, comes to her son’s assistance, and the two are seen together in loving attitude. To this, Phyllis’ attention is called, and as the mother, although two centuries old, seems younger than her son, Phyllis, by jealousy, hates her former lover. Through the influence Iolanthe’s super-natural relations, Strephon is returned to Parliament, and, neither party can avoid voting with him and allowing him to carry every measure he introduces, until it is enacted that Dukedom is only attainable by competitive examination. The hero, however only gets farther from his love, and Iolanthe ultimately divulges to the Chancellor that she is his wife. She is about to be

condemned by the Queen of the Fairies, when the sisters declare that they are Duchesses, Marchionesses. Countesses, Viscountesses, and Baronesses. The wily Lord Chancellor suggests the insertion a word so as to alter the fairy law, and to this the Queen assents, although she is the only fairy in celibacy, and is doomed to die if she does not marry. Private Willis, her admiration for whom she has already declared she had to suppress, becomes her husband, and all are now fairies—wings sprouting out from the shoulders of the Peers, Strephon, and Private Willis. The music of “Iolanthe” is of high standard, and does not contain a wearisome number.

Miss Marion Grahame gave a sprightly impersonation of the Arcadian Shepherdess. The part of the Shepherd was ably performed by Mr. Hervet D’Egville. Miss Haidee Crofton, a clever actress, took the role of Iolanthe. The Queen of the Fairies found a realistic impersonation in Miss Fanny Harrison; and a better Lord Chancellor could scarcely be obtained than Mr John Wilkinson. The other characters were well represented, and the orchestra, conducted by Mr John Arnold [*sic*], was a special feature. The only regret is that such companies as D’Oyly Carte’s do not visit Dunfermline more frequently. [*Dunfermline Saturday Press*, 4 Oct. 1884, p. 2.]

### 3 – 4 Oct. Perth

OPERA HOUSE – Manager, Mr. Edmund Stiles. – Mr. D’Oyly Carte’s No. 1 company produced *Iolanthe* for the first time here on Friday, the 3rd inst. – Long before the advertised time of commencing, our pretty little theatre was packed from floor to ceiling, despite the increased prices of admission. The opera was received with the greatest enthusiasm. A special word is due to Mr. Small for the very excellent picture of the Houses of Parliament, painted expressly for the visit of this company. [*The Era*, 11 Oct. 1884.]

### 6 – 11 Oct. Glasgow

<p>ROYALTY THEATRE.  LESSEE AND MANAGER.....MR. E. L. KNAPP.  FOR SIX NIGHTS ONLY,  Mr. R. D’OYLY CARTE’S OPERA COMPANY  In the Popular Opera,  IOLANTHE.  THIS EVENING (MONDAY), OCTOBER 6 at 7.30,  CUPS AND SAUCERS;  After which  I O L A N T H E;  OR, THE PEER AND THE PERI.  Words by W. S. GILBERT. Composed by ARTHUR SULLIVAN.</p>
--

*Glasgow Herald*, 6 Oct. 1884, p. 4.

ROYALTY. – Lessee and Manager, Mr. E. L. Knapp. – *Iolanthe* once more occupies the stage here, and attracts fairly good audiences. The cast, as formerly, includes Miss Fanny Harrison as Fairy Queen, Mr. John Wilkinson as the Chancellor, and Mr. Marler as Private Willis. The other parts are also filled by qualified artists, but somehow the smart satirical lines of W. S. Gilbert are not so readily caught up as heretofore. Perhaps familiarity has bred contempt with actors and audiences alike, but, be this as it may, the music is certainly most appreciated now. [*The Era*, 11 Oct. 1884.]

### 13 – 18 Oct. Manchester

#### THEATRE ROYAL

#### “IOLANTHE”

Mr. R. D'Oyly Carte's Opera Company commenced a farewell visit at the Theatre Royal in the popular opera of *Iolanthe*. It would be somewhat difficult to say how many times it has been performed in Manchester, but in the hands of so competent a company, and a band so well under control as Mr. Carte's, it was last evening as enjoyable as when it was first performed. Though by no means the best of Messrs. Gilbert and Sullivan's productions, it possesses much that is musically pleasing and many amusing situations; and when performed by Mr. Carte's company, which has worked together so long and knows its work so thoroughly, there is much to interest and please the listener. There is much more pleasure to be derived from a good all-round performance such as the one last night, than one when a star is engaged in the principal part and the other parts are indifferently done. Miss Fanny Harrison as the Queen of the Fairies, Miss Haidee Crofton as *Iolanthe*, and Miss Marion Graham as *Phyllis* were excellent; and the parts of the Lord Chancellor, *Strephon*, the Earl of Mountarat, the Earl of Tolloller, and *Private Willis*, respectively taken by Mr. John Wilkinson, Mr. Hervet D'Egville, Mr. T. W. Hemsley, Mr. James Sydney, and Mr. G. Marler were very good. There were several encores, and the whole seemed to give much satisfaction. The audience was not as good as the excellence of the performance deserved. The opera will be continued during this week. [*Manchester Courier*, 14 Oct. 1884, p. 5.]

#### THEATRE ROYAL.

“*Iolanthe*” was once more reproduced at this theatre last night, and seemed to be heartily enjoyed by a good house. The dainty pieces with which the names of Gilbert and Sullivan are so intimately associated are always enjoyable. Their fun is so innocent, their music so charming, and their whimsicalities so really funny, that they well bear frequent repetition. Opinions may differ as to the exact position which is occupied in the series by “*Iolanthe*,” but it is certainly a very charming little piece, and quite worthy of its great success. Last night's performance was an excellent one. Long practice has given to every member of the company a perfect facility which adds greatly to the smoothness of the representation. Miss Haidee Crofton is a charming *Iolanthe*, and *Phyllis* is very pleasingly represented by Miss Marion Graham. The Lord Chancellor is, as before, quaintly played by Mr. Wilkinson, whose tiny figure presents the oddest contrast to the stalwart Fairy Queen (Miss Fanny Harrison). *Strephon* is very competently rendered by Mr. D'Egville, the two representative Earls are in the clever hands of Messrs. Hemsley and Sydney, and Mr. Marler makes a study of *Private Willis*. [*Manchester Evening News*, 14 Oct. 1884, p. 2.]

#### THEATRE ROYAL.

Mr. D'Oyly Carte's opera company began a brief season at the Theatre Royal on Monday night with Gilbert and Sullivan's popular comic opera “*Iolanthe*.” Only a small house, owing in some degree, no doubt, to the cold, wet weather, was drawn by the performance, but the audience was a most appreciative one. The company, taken altogether, is a strong one; and the entertainment on Monday night was most enjoyable throughout. The lively music to which the smart dialogue is set was efficiently rendered, and encores both of songs and choruses were very frequently demanded. Miss Marion Graham took the honours as *Phyllis*. She has a beautiful voice, and sings and acts charmingly. Miss Haidee Crofton, too, as *Iolanthe*, and Miss

Fanny Harrison, as the Queen of the Fairies, contributed largely to the general success. Mr. H. D'Egville was an excellent Strephon, and Mr. J. Wilkinson a most amusing Lord Chancellor. The other characters were in capable hands, and the chorus was an exceedingly good one. [*Manchester Times*, 18 Oct. 1884.]

THEATRE ROYAL. – Lessee, Captain R. Bainbridge. – Mr. D'Oyly Carte's *Iolanthe* company is once more here, the engagement – which concludes with tonight's performance – being announced as a “farewell visit.” Capital houses have been secured during the week, and a good deal of applause has, as usual, been showered on Miss Haidee Crofton for her charming impersonation of Iolanthe, Miss Marion Graham for her excellent Phyllis, Miss Fanny Harrison for her humorous Fairy Queen, Mr. John Wilkinson for his droll Chancellor, Mr. G. Martin [*sic*] for his singing as Private Willis, and Messrs Hemsley, Sydney, and D'Egville for their respective performances as Mountararat, Tolloller, and Strephon respectively. [*The Era*, 18 Oct. 1884.]

### 20 – 25 Oct. Sheffield

“IOLANTHE AT THE THEATRE ROYAL”.—Once more this pretty and tuneful fairy opera occupies the boards at the Theatre Royal, opening last night to a large most appreciative attendance. With the exception of Miss Fanny Harrison, who was the original of the Queen of the Fairies when “Iolanthe” was first presented in Sheffield, the company is same as appeared the last time the opera was in this town. The Lord Chancellor is again played by Mr. John Wilkinson; the Earl of Mountararat and the Earl of Tolloller by Mr. T. W. Hemsley and Mr. James Sydney. Mr. George Marler has his old part of Private Willis; Mr. H. D'Egville is Strephon; Miss Fanny Harrison, as we have said, reappears as the Fairy Queen; Miss Haidee Crofton is Iolanthe and Miss Marion Grahame personates Phyllis, the three attendant fairies falling to Misses Levison, St. Maur, and Gwynne. The well-known musical favourites were again cordially received, the allusions to the House of Lords, revived by franchise agitations, coming in for exceptionally warm recognition. The opera, as usual, is effectively mounted. [*Sheffield Daily Telegraph*, 21 Oct. 1884, p. 8.]

“IOLANTHE “ AT THE THEATRE ROYAL.—This opera, one of the most successful in the Gilbert and Sullivan repertoire, is to be produced during the week at the Theatre Royal. This is the fourth appearance of the opera here, and, judging by the applause with which it was received last night, its popularity has in no way diminished. The story of the simple-minded Arcadian Shepherdess, Phyllis, the combined fairy-mortal Strephon, the “dainty little fairies,” and the dignified peers, is so well known that repetition is unnecessary. The various characters in the piece were well sustained, and the performance throughout was eminently satisfactory. The part of the Lord Chancellor was undertaken by Mr. John Wilkinson, who acted excellently, and obtained the usual encores. Miss Marion Grahame as Phyllis, and Mr. H. D'Egville as Strephon, acted and sang with success, their charming duet in the first act, “None shall part us,” being loudly re-demanded. The song in the last act, “When Britain really ruled the waves,” which so humorously satirises the House of Peers, was well rendered by Mr T. W. Hemsley, and enthusiastically received. Miss Haidee Crofton, as “Iolanthe,” sang with care and expression, and Mr. George Marler was sufficiently ponderous as the philosophic Private Willis. The remaining parts were satisfactorily undertaken. [*Sheffield Independent*, 21 Oct. 1884, p. 3.]

THEATRE ROYAL. – Lessee, Mr. W. H. Daw; Manager, Mr. J. H. Saville. – *Iolanthe*, preceded by *Cups and Saucers*, is the fare for the week. The cast is nearly

the same as on the last occasion of the performance of the opera in Sheffield. [*The Era*, 25 Oct. 1884.]

### 27 Oct. – 1 Nov. Huddersfield

THEATRE ROYAL AND OPERA HOUSE.—Lessee, Mr. J. W. White.—We are this week having another return visit from Mr. Carte’s *Iolanthe* company. The cast is the same as on the last visit, and the piece is presented in an adequate manner, to the apparent delight of the audience. [*The Era*, 1 Nov. 1884, p. 9.]

### 3 – 8 Nov. Hull

THEATRE ROYAL.—Another return visit this week, and “*Iolanthe*” has been welcomed with open arms. The music is as brisk and sparkling as ever, and the company continues to sustain the good reputation enjoyed by Mr. D’Oyly Carte throughout the United Kingdom, The staging and scenery are perfection, the chorus strong and graceful, the songs given with vigour and truthfulness, and the acting capital. “*Iolanthe*,” by virtue of its sweet music and genuine good humour, deserves to enjoy the fullest measure of popularity, which has all along the line been the happiness of its numerous schoolmates. Where the company is so excellent it would be invidious to individualise. Miss Bella Pateman, who has been scoring big provincial successes lately with “*Green Bushes*,” will appear next week. [*Hull Packet*, 7 Nov. 1884, p. 8.]

THEATRE ROYAL.—Lessee, Mr. Wilson Barrett; Manager, Mr. Alfred Cuthbert.—Mr. D’Oyly Carte’s No. 1 *Iolanthe* company is paying us a return visit this week, giving great delight to large audiences. The cast includes all the “old familiar faces.” It is, therefore, unnecessary for us to say more than that the standard of excellence previously exhibited is fully maintained. [*The Era*, 7 Nov. 1884, p. 17.]

### 10 – 15 Nov. Leeds

GRAND THEATRE, LEEDS. Lessee and Manager.....MR. WILSON BARRETT. Every Evening during the week, “IOLANTHE” Supported by Mr. D’OYLY CARTE’S COMPANY; preceded at 7.30 by “CUPS AND SAUCERS.”
--

*Leeds Mercury*, 10 Nov. 1884, p. 1.

THE GRAND THEATRE.—Lessee, Mr. Wilson Barrett; Acting Manager, Mr. Lee Anderson.—Messrs. Gilbert and Sullivan’s *Iolanthe* has again been performed at this theatre during the past week, and we have still to give unqualified praise, both for singing and acting, to Miss Marion Grahame, Phyllis; and Misses Fanny Harrison and Haidee Crofton, the Queen of the Fairies and *Iolanthe*. Mr. James [*sic*] Marler is still the efficient Private Willis, and Mr. John Wilkinson the amusing Lord Chancellor; the Earls of Mountararat and Tolloller are safe in the hands of Messrs. T. W. Hemsley and James Sydney, and Mr. Hervet D’Egville fills satisfactorily the important part of Strephon. Misses Mary Duggan, Emma Gwynne, and Levison are charming as the attendant fairies, and there is the usual full muster of richly costumed lords, fairies, villagers, &c. The opera, as before, was beautifully mounted, and the whole performance highly satisfactory. [*The Era*, 15 Nov. 1884, p. 17.]

## 17 – 22 Nov. Liverpool

### PRINCE OF WALES THEATRE.

Proprietor and Manager, MR. ALEXANDER HENDERSON.

For Six Nights only,

D'OYLY CARTE'S OPERA COMPANY.

I O L A N T H E ,

Preceded at 7.30 by

CUPS AND SAUCERS.

*Liverpool Echo*, 17 Nov. 1884, p. 1.

PRINCE OF WALES'S THEATRE.—Proprietor, Mr. A. Henderson; Acting Manager and Treasurer, Mr. Walter Hatton.—*Iolanthe* was reproduced here on Monday as the *pièce de resistance* of the “Prince’s” programme, and the very numerous and highly appreciative audience enjoyed the performance with evidently as much zest as if the Gilbert-Sullivan opera were new to the musical world. The whole performance was eminently satisfactory, careful attention being paid to scenic accessories and effective musical ensemble. Miss Fanny Harrison, the Queen of the Fairies, was again singularly effective in her impersonation; Miss Haidee Crofton sang very brilliantly and acted with striking animation as Iolanthe; and Miss Marion Grahame proved the most charming Phyllis we have seen in this city for a long time. Mr. John Wilkinson’s Lord Chancellor was a striking characteristic portrait of that celebrated legal functionary; Mr. T. W. Hemsley and Mr. James Sydney again proved inimitable exponents of the two parts, the Earl of Mountararat and the Earl of Tolloller; Mr. Hervet D’Egville sang and acted like a true artiste in the role of Strephon; and Mr. George Marler was a most effective representative of the part of Private Willis. The full cast was completed by the trio of chief fairies, enacted by Miss M. Levison, Miss Mary Duggan, and Miss Emma Gwynne. George Grossmith’s satirical musical sketch *Cups and Saucers* preceded the opera, the parts being filled by Miss Gwynne, Mr. F. Vernon, and Miss Vincent. [*The Era*, 22 Nov. 1884, p. 21.]

## 24 – 29 Nov. Southport

THE WINTER GARDENS.—Manager, Mr. J. Long.—Mr. D’Oyly Carte’s comic opera company with *Iolanthe* commenced a six nights’ engagement on the 24th inst., and a successful engagement may be looked for. Miss Haidee Crofton was a graceful heroine, and her singing was much admired and deservedly applauded. Miss Marion Grahame’s representation of the Arcadian Shepherdess was spirited and pleasing throughout. As the Fairy Queen Miss Fanny Harrison was happy. Mr. John Wilkinson, as usual in the part of the Chancellor, was exceedingly humorous, and the Private Willis of Mr. George Marler was judiciously rendered. The remaining members of the company did good service in their respective parts. Several of the choruses had to be repeated, in response to the calls of the audience. [*The Era*, 29 Nov. 1884, p.21.]



1 – 6 Dec. Bristol

**PRINCE'S THEATRE, PARK ROW.**  
Managers—GEO. and JAS. M. CHUZE.  
Doors open at 7; commences at 7.30. Stage Door at 6.30.

**TU-NIGHT (MONDAY), FOR SIX NIGHTS ONLY,  
MR. R. DOYLY CARTER'S OPERA COMPANY,  
In the Popular Opera,  
IOLANTHE.**

**TU-NIGHT (MONDAY), December 1st, and during the Week,  
at Eight, will be presented the successful Fairy Opera,**

**IOLANTHE:  
OR, THE PEER AND THE PERL.  
Words by W. S. Gilbert, Composed by Arthur Sullivan.  
Preceded each Evening at 7.30 by a Musical Sketch,  
CUPS AND SAUCERS.**

**MONDAY Next the Great Adelphi Drama,  
IN THE RANKS. 4782**

*Bristol Mercury*, 1 Dec. 1884, p. 4.

### “IOLANTHE” AT THE PRINCE’S THEATRE.

Last night the comic opera “Iolanthe” was again presented at the Prince’s Theatre, and Mr. Gilbert’s quaint humour and Sir Arthur Sullivan’s tuneful strains once more gratified a Bristol audience. The slight story in which a Lord Chancellor, a levy of fairies, an Arcadian shepherd, and a detachment of Peers figure, with the admirable lyrics that abound, is too well known to require anything like description; and with a competent company it might safely be anticipated that the representation would be satisfactory. The recent controversy respecting the House of Lords served to give additional point to that amusing song allotted Lord Tolloller, the burden of which is “blue blood;” and the pompous ensemble that ushers in the Peers. There was also more than ordinary humour in their lordships coming under a fairy spell, and being condemned for sundry offences to become the legislative slaves of Strephon, M.P., the punishment as set forth in Mr Gilbert’s lines being “You shall sit, if he sees reason, Through the grouse and salmon season; He shall end the cherished rights You enjoy on Wednesday nights.” Since last the opera was given at the Park Row Theatre there were several alterations in the performers. Mr. Thornton, who was the former Lord Chancellor, was replaced by John Wilkinson, who gave a satisfactory portraiture of that quaint and ridiculous personage whose chief duty appears to be “giving agreeable girls away.” Mr George Marler was once more Private Willis, of the Grenadier Guards; and another member of the company that will be recollected by Bristolians was Miss Fanny Harrison, who as the Queen of the Fairies sang and acted with ability. Mr. Hervet D’Egville made a competent Strephon, and the fair Arcadian ward Phyllis found a charming exponent in Miss Marion Graham. The most taking airs were redemanded, and the manner in which the piece was mounted elicited hearty approbation. The opera was preceded by the neatly written musical trifle “Cups and Saucers,” from the pen of the versatile George Grossmith. Musical sketch and opera will be repeated every night during the week. [*Western Daily Press*, 2 Dec. 1884, p. 3.]

### IOLANTHE AT THE PRINCE’S THEATRE.

Gilbert and Sullivan’s fairy opera, “Iolanthe,” is always fresh and pleasing, and although it has been played here three or four times, attracted a good audience last night, who were thoroughly gratified with the performance and insisted upon all the principal numbers being repeated. Some of the principal members of the company resumed the parts in which they have already gained popularity in Bristol; on the other hand, there have been numerous changes, but as a whole we have never seen

opera better rendered here. Miss Marion Graham makes, of course, a charming Phyllis, and is remarkably in good voice, her singing being not only sweet, but round and full. Miss Fanny Harrison is inimitable as Queen of the Fairies, and again we have to record that we have never heard her sing better than she did last night. Mr. John Wilkinson still figures as the very susceptible Chancellor, and has not yet forgotten that remarkable nightmare song. He plays with undiminished care and has added, since we saw him last, many appropriate bits of byplay and gestures which materially heighten the humorous effect of his impersonation. Miss Haidee Crofton is so young looking as Iolanthe that the suspicion of Phyllis as to her alleged relationship Strephon is more than justified, in the absence of the fairy explanations. Her appeal to the Chancellor in the last act was beautifully rendered. Mr. H. D'Egville is a manly Strephon and has a fresh, clear voice, while the Mountarat of Mr. Hemsley and the Tolloller of Mr. J. Sydney are thoroughly satisfactory. The chorus is excellent, the dresses as beautiful, and the stage management as perfect as goes almost without saying in this series of operas. The stage pictures presented by the graceful fays and the stately robed peers are singularly attractive. and the scene throughout is one of constant change and animation. The opera will be repeated every evening this week, and everyone who goes to hear it will be thoroughly pleased. It is preceded by Mr. Grossmith's amusing sketch "Cups and Saucers." [*Bristol Mercury*, 2 Dec. 1884, p. 3.]